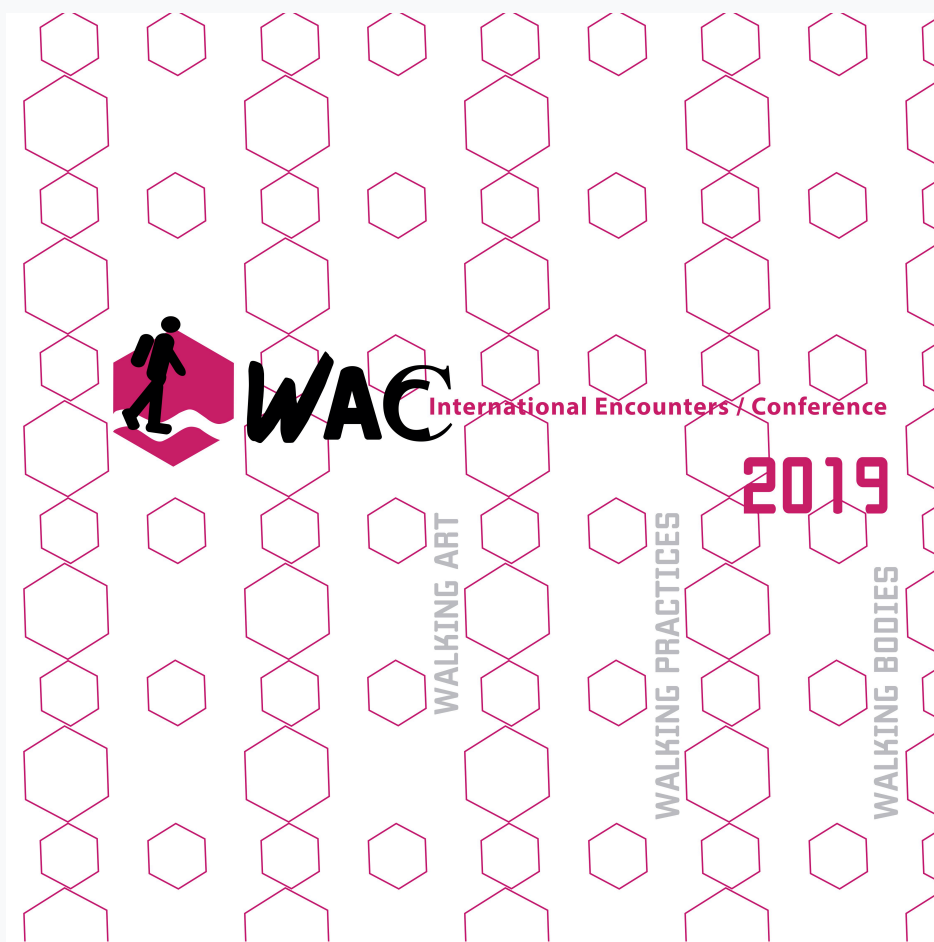


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(2019)

WAC international Encounters / Conference - Walking practices, walking art, walking bodies





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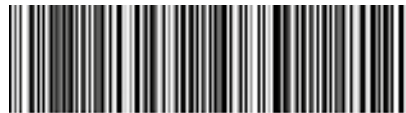
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WAC

International Encounters / Conference

2019

WALKING ART

WALKING PRACTICES

WALKING BODIES



UNIVERSITY OF WESTERN MACEDONIA
SCHOOL OF FINE ARTS

Department of Fine and Applied Arts



International Encounters / Conference

**WALKING PRACTICES
WALKING ART
WALKING BODIES**

Prespes, Greece

June 30th to 7th, 2019

Walking practices, Walking Art, Walking bodies.

Conference Proceedings

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We have been shaped by walking, yet we consider the practice of walking as trivial and inconsequential. Walking, per se, is important in the first couple of years of our lives as one of the foremost achievements of a toddler and, at a rather later age, when at the urge of our physician, we walk for some time to maintain health and physical ability. Yet bipedalism has pretty much defined the human species and separated it from the other great apes

Walking has also defined our settlements. Had we colonized Prespa in modern times, shaped by our automotive culture, we would probably have settled in only a handful of villages or even a couple. However, since prehistoric times, villages were defined by the walking time required to reach the fields and pastures from one's house, thus creating the wealth of large and small settlements that define the anthropogenic environment and shape the landscape.

So, it was with a mixture of astonishment, excitement, and delight that I received the news from my friend Yannis Ziogas that the University of Western Macedonia was planning a conference on "Walking Practices/Walking Art/Walking Bodies" in Prespa. If anything, it was appropriate, but it was also quite daring and a test not only for the organizers but also for our Municipality and the hospitality sector of our small economy. In the end the endeavor was a great success for all participants local, national, and international which left a valuable legacy of art as well as research that is encapsulated in this book.

I wish to take the opportunity to express my deep appreciation to the organizers for choosing our Municipality for this unique event, a delightful experience that left us all with fond memories as well as to express my hope for future endeavors of a similar kind.

Panagiotis Paschalidis

Mayor of Prespa

The Department of Visual and Applied Arts of School of Fine Arts of the University of Western Macedonia (EETF) is an innovative art-school situated in Florina, a Greek City in the borderline of three countries, in the very heart of the Balkan peninsula. One of the main innovative approaches that define EETF is the relational educational approaches with which it develops its interaction with society. EETF is promoting art activities in the entire area of Western Macedonia. These are related to local communities, to the broader cultural, economic, and political issues that shape the area.

As part of that momentum, EETF has organized the International Encounters/Conference Walking Practices/Walking Art/Walking Bodies in Prespa. The Prespa area is a basin with two lakes in the north/west part of Greece. It is an area with a unique ecological and historical background. However, it is an isolated area 350 km away from the nearest international airport in Thessaloniki and 60km away from Florina or Kastoria, without any public communication connecting it to them. These deterring factors did not prevent the successful realization of the Encounters/Conference that was attended by tens of participants (artists, theoreticians, amateurs, students) from twenty-five different countries.

The realization of the Encounters/Conference proved, once again, that art is realized wherever there is the possibility for a creative venue and exchange of ideas, works. The venue redefined the cultural identity of the place of Prespa supporting, at the same time, its economy. The Encounters/Conference Walking Practices/Walking Art/Walking Bodies is the second International Conference organized by EETF and is establishing the art of Florina and the broader area as an international forum of ideas.

Yannis Ziogas

Rector

School of Fine Arts

University of Western Macedonia

At the Society for the Protection of Prespa we have been working to conserve the rare natural values of the region since 1990, always taking into consideration the long-term and beneficial interaction between people and nature, as any kind of management for the protection of nature is only meaningful when it includes human activity sustainably, with benefits for both nature and people.

In the context of this holistic approach, since 2018 the SPP has been implementing Poliprespa, a project that aspires to create a model of sustainable development in the Prespa National Park, in collaboration with the area's local authorities and organizations, and with a grant from the Stavros Niarchos Foundation (SNF). The project aims to improve everyday life for the local community, as well as to establish the standards of cooperation for the future of Prespa by setting three main sectors – society, economy, and environment – on a common path.

The project supports education, cultural events, the local economy (primary sector, tourism) and environmental activities in the service of a common vision: to support people who respect and care about Prespa, in order for them to be able to stay and prosper in the place they call home. An isolated area like Prespa has a real need for a more outward-looking perspective, chances of contact with current trends and projects that will attract interesting people and fresh ideas into the region. The Department of Visual and Applied Arts of the University of Western Macedonia (EETF) in Florina has been getting great results in this field, having created an artists' workshop in the village of Psarades, as well as organizing meetings, exhibitions, seminars, and conferences that have created a unique artistic and cultural traffic, benefiting the region in multiple ways.

In 2019, two particularly creative and innovative activities crossed paths and led to our closer collaboration with the Florina Fine Arts Department. "Thes-Pres", a PoliPrespa youth networking project, took place in June, with the help of EETF and Professor Yannis Ziogas, and concluded with the youngsters' participation in the events of the International "Walking Practices/Walking

Art/Walking Bodies” Encounters/Conference, held in Prespa that same summer. Accompanied and guided by three artists from EETF, a team of 13 young people from Prespa and other parts of Greece traveled from Thessaloniki to Prespa by train, taking a deep dive into an unparalleled process of exploring the cities of Thessaloniki, Veria and Florina, with the journey culminating in Prespa and the Walking Art Conference. The youngsters depicted their remarkable learning experience, from both the journey and their enthusiastic participation in the conference, in an art installation that was presented at the conference’s closing ceremony. Most importantly though, the whole project bore fruit that cannot easily be measured or caught on film, but shone in the words and faces of the participants after their shared adventures.

As an activity Thes-Pres more than achieved its goals, as our young people not only met and interacted with young people from other places and backgrounds, but also with artists from all over the world. They had the chance to express themselves differently, they viewed their homeland with new eyes and gained a life-changing experience.

In their own words: “13 separate bodies walked, each one carrying their small soul...piece by piece they placed their souls in each other’s hands and worked them together in a pile of red earth....they took them back changed” (Katerina Zirpiadou)

Myrsini Malakou,
Managing Director
Society for the Protection of Prespa

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APPENDIX / CV

Narrating Bodies: walking beyond borders in Prespa

Geert Vermeire
Yannis Ziogas

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Stalker, *Walking at the border of countries, languages, practices*
Photo: Veronica Konstantinou, 2019.

The process Walking Practices/Walking Art/Walking Bodies transformed the Prespa lakes area of Western Macedonia in Greece into an unlimited open laboratory of visual ideas and practices related to walking. The lakes' basin was shaped from the narratives that were cultivated there during the first week of July 2019 (June 30th to July 7th). The basin is situated three hundred kilometers away from the nearest international airport in Thessaloniki and another sixty kilometers away from the nearest city with infrequent bus transportation (Florina or Kastoria). Suddenly, isolated Prespa became the meeting point of nomadic artists and theoreticians on the move from all over the world. To get to Prespa was a challenging journey, to begin with for all, and through this journey, the laboratory process already began on the road towards this cross-road of togetherness.

Practices, concepts, texts, materials were unfolded from the nomadic artists who met in Prespa for seven days, spread over the four villages of this borderland. Travelers from more than twenty countries arrived and narrated what they were bringing with them; the unifying thread was made of narrations related to concepts, borderlines, practices, words, objects, colors, surfaces, feelings, sensations, memories, persons... The venue for these narrations was a movement, crystallized in walking: walking is perhaps the most compelling and effective way of transferring to narrations a concrete (and also even if it is intangible) hypostasis. When the body is walking, whatever it might exemplify as an entity, it becomes a venue of connection and communication in multiple ways. The moving body functions in all possible levels: it becomes a transmitter, a recorder, a sensor, a meditative vehicle. Walking is by itself a way of storytelling process and every walking being is

an embodied story-teller, and this is an ancient story, as Phoebe Giannisi has exemplified in her essay.

What has brought to Prespa all these travelers? Why has Prespa become the stasis of an ongoing journey? Which were the tales that were unfolded, the words that were addressed, the objects that were brought, and which were the poetics that were introduced?

The numerous participants were artists and theoreticians who were bringing with them a multitude of places, practices, efforts, critical approaches, expectations, and hopes; a community of people for whom covering distances with walking is the decisive way of the quest for some of the most substantial aspects of contemporary art and expression.

In the years before coming to Prespa Brazilian artist Edith Derdyk completed an the “embrace of around São Paulo that was concluded in 12 days + 2 days of rest covering that covered 220 kilometers”, Spanish artistic programmer Clara Gari crosses yearly the 250 kilometers of The Grand Tour, Australian artist Tracey Benson realized the six months walks in the Australian parks that were defined from the Ngunawal words “Mura Gadi” and “dadirri” (da-did-ee) from the Ngan’gikurunggurr and Ngen’giwumirri languages of the Aboriginal peoples of the Daly River region, US artist Bill Gilbert made the two day Walk to Work from 37 Red Tail Road, Cerrillos to Albuquerque, the Brazilian collective Vaga-Mundo: Poéticas Nômades created the 1080 day walk around the world in one city, spanning in the whole embassy sector of the capital Brazilia, US artist Laura Meckling realized the “crossing the US - Mexico border through 44 legal points of entry”, Greek artist Yannis Ziogas and his companions explored Prespa with hundreds of kilometers of walking in the Prespa area during the 14 years of Visual March

to Prespa, Dutch artist Maud Canisius traversed has walked the 700 kilometers that mark the border between the topographically higher- and lower part of the Netherlands, Australian artist Greg Giannis journeyed the distance between Florina and Prespa by foot, Irish photographer Ellie Berry completed 3,000 kilometers of walking in all forty-two National Waymarked Trails of Ireland, UK artist Jez Hastings trekked did the 129hours/387km across Albania and Greece/Macedonia the week before the Encounters/Conference, Brazilian dancers Juana Miranda and Paola Ludovice traveled on a the walking trip of 240 kilometers to Chuí, the extreme south of Brazil, named The Crossing of the longest biggest beach in the world, leading to the performance A Travessia that was the outcome of that experience with musician Paolo Lessa, US artist Christopher Kaczmarek wandered in The Great Saunter, a one day walk of over fifty-two kilometers in Manhattan and the eight days walk of approximately 200 kilometers to the Cathedral of Santiago de Compostela, Belgian poet Geert Vermeire drifted together with unknown others in collective silence, for dozens of kilometers through unexplored and isolated territories, across pilgrim’s routes to Santiago de Compostela in Spain, around ancient sacred paths in Delphi in Greece, and in Akamas in Cyprus.

Places such as the coastline of the Netherlands, the trails of Ireland, the uninhabited beaches and jungles of Brazil, the perimeter of Manhattan, the borderline of US-Mexico, the paths to Santiago de Compostela or of the Grand Tour, and Prespa became one body, one entity. No kilometers were separating these places, no seas had to be crossed, there was no need to travel from one place to the other, there were not situated on different continents. They were all in Prespa.

These impressive walks (both form the conceptual effort to be realized and also as far as the logistics of covered distances and effort and days that were needed to accomplish that) show that walking is not about achieving a personal record; it is about being able to unfold a narration. The artists weaved with their narrations a huge web of itineraries spreading all over the planet and intersecting in the small-scale area place of Prespa. During these seven days and nights of walking the artists were working away from the conventions of the current art world, created a substantial relation to the potential of a place, of the words, of the body, of the limits, and the poetic character of art-practice.

During the days of the unfolding of Walking Practices/Walking Art/Walking Bodies, it became clear that walking is related to a variety of art practices and expressive processes, and the physicality of it is the main concept that defines the outcome. This physicality allows narrations to be addressed. Through field explorations of Prespa, sometimes participatory storytelling revealed invisible narratives in the landscape, as in the itineraries of US curators Lydia Matthews and Julie Poitras Santos. Similarly, the literary operated in Greek artists' Christos Ioannidis' and Thanassis Voulas' performative walk towards the Roti cape. At other times this occurred metaphorically, when walks related to memories, concepts, practices, and objects. The projects that were realized in Prespa explored in many ways the stimuli originated by the topos initiated from the narrations of the artists and participants, already before coming to this place. These were addressed to and shaped from the local particular features of the area. With great care, during the ten months before the encounter, there were organized numerous video conferences in a build-up process. In these meet-

ings, there were revealed the region's characteristics and particularities and there was facilitated a dialogue between the participants. The Prespa area was familiar to the artists and theoreticians who participated before their arrival, in July.

Upon their arrival, UK researcher Hilary Ramsden went out to search for chips in the fishing village of Prespa, while Walking Artists Network founder Clare Qualmann was making a parallel simultaneous walk in London, Brazilian theatre director and performer Veronica Veloso explored the feminine in the very low populated villages, UK sound artist Viv Corringham translated the characterizing silence of the place into poetry and songs, Swiss artist Marie-Anne Lerjen contemplated on the concept of ruin, as well delving into the topic. Brazilian theatre director and researcher Nitza Tenenblat realized a performance in the ruins of Agios Achilleios. The traces of history of the area were revealed in the poems and films of Venezuelan poet Laura Franco and Greek artist Alexandros Kyriakatos, as well as in Greek theatre director and performer Anna Tzakou's walk in the area of Agios Germanos. Australian sound artist and composer Ross Bandt meditated into the anthropocene and the deeper spirit of nature of the Prespa lakes' flora and fauna landscape. In what seemed to be a perpetual walk, US artist Laura Meckling walked and unearthed the borderline(s) of the area.

On some occasions, the narratives that were explored were more abstract, as far as the relation to the Prespa place and the only "scenario" was a walking method that can be applied in any place. Spanish researcher Herman Bashiron Mendolicchio traced the environment with a bodily research exploration of the "Nowhere". Italian Marsala art collective investigated

the senses of night in a group walk from dusk to dawn, US filmmaker Jen Martin and the group that she coordinated walked back and forth along the same 500-meter distance for an hour, and Dutch photographer Ienke Kastelein explored the borders in the outlines of shadows cast from the old buildings, in the dry-walls along the alleys of Psarades. Greek artist Olga Doukeridou initiated a process of leaving words in the routes of the village and in a related way Greek sound artist Thodoris Lotis revealed the sounds of the territory. The thirty types of walks of Turkish/Austrian artists Eylem Ertürk and Bernd Rohrauer were brought into play in the setting environment of the area. Recreating the map of an area was the method of Greek artist Vasileios Bouzas, while US artist Todd Shalom strolled in the streets encouraging dialogue and participation. Cypriot Haris Pellapaisiotis has presented how he is exploring his city, Nikosia, with walking narratives. Brazilian art educator Fabiane Pianowski explored the countryside landscape with a contemporary use and application of the *Cadavre Exquis* technique.

Walking has a long time relation to drawing, painting, literature, poetry and became strongly related to modern dance. The long paper scroll that was collectively painted by those who followed UK artist Rosie Montfordt along the whole distance of in the bridge connecting mainland to the Agios Achilleios island, a pictorial exploration of the formal and color traces of Portuguese artists Natacha Antão Moutinho and Miguel Bandeira Duarte, in the poetic method of Greek engineer and video poet Petros Polymenis, and the dancing performance of Brazilian dancer Rosa Schramm, were projects that revealed to what extent these artistic practices can be enriched from a contemporary approach of walking.

“Walking with” a performative object became a part of the narration in US artist Laura Reeder’s broom and chalks, in Brazilian artist Edith Derdyk’s cotton thread, in Greek artist Panagiotis Lezes’ portable shrine, in Swiss sculptor Peter Schreuder’s Carrara marble rock. The object became in these cases a parallel narrator that was addressing issues related to its conceptual identity.

Theory and pedagogy became an inseparable component of the process, putting into perspective the experiences of walking practices in our contemporary environment. The theoreticians were involved in the process, the artists in the discourse, the pedagogy practices applications became evident in many moments of the implementation of the event as a whole project.

The essays of Faye Zika, Ismini Gatou, Stella Sylaiou and Despoina Poulou (Greece), Simona Vermeire (Portugal/Romania) and Carole McCourt, Sophie Kromholz (UK) gave the contemporary framework (historical, contemporary, concerning technology, cinematography, and gender issues) of walking as an art form and practice. Gesa Helms’ essay developed an idiosyncratic approach to the exploration of a lived space. Laura Apolonio/Fernanda Garcia/Mar Garrido (Spain), Alexandra Antoniadou, Bia Papadopoulou, Tina Pandi and Faye Tzanetoulakou (Greece), Karolina Wilczyńska (Poland) examined the walking practices of artists such as Brouwn, Hertzog, Martin, Doulos, Tzirtzilaki (to name some of those who are cited in their papers) creating in that way a broader (historically and geographically) framework of walking practices. The area where walking art/practice touches its very essence and becomes integrated in society is its political dimension: Eman Abdou’s paper

examines the long relation of walking to Egyptian Art, Iordanis Styliadis (Greece) and Federica Martini (Switzerland) writes on walking as a demonstration practice, Sotiris Chtouris and Giorgos Katsagelos (from Greece) reflect on the long marches of the refugees trying to survive in harsh conditions. Practicing walking can have violent outcomes, as in the brutal way the police is often confronting the demonstrations or the assassination of demonstrating walkers such as Grigoris Lambrakis (May 22nd, 1963) in Thessaloniki or Ahmed Basiony (January 25th, 2012) in Cairo.

The pedagogical methods that were presented in Prespa from Thess Pres process (Greece), Christina Borg/Raffaella Zammit (Malta), Sophie Cabot (Canada), Panayotis Dafiotis (Greece), Lais Cardoso da Rosa, Fabiane Pianowski, and Karla Brunet (from Brazil) exemplified that walking is the most innovative and effective contemporary educational approach. It allows a variety of groups (such as undergraduate students in Greece or Brazil, homeless in Quebec, high-school students in Malta and Brazil) to move out of the traditional classroom and explore the limits of their bodies and the topos where they are living, creating in that way new identities.

The concept of community was the main characteristic of Walking Practices/Walking Art/Walking Bodies. There were a number of participating communities that met and reacted during the days of the process; the community of the artists, theoreticians, participants followers who arrived in Prespa to participate in the work effort, joined the already existing local communities of the inhabitants of Prespa, the students and staff members of the School of Fine and Applied Arts of University of Western Macedonia, the mountaineers of Florina, the participants of Thess Press (the two-

week nomadic creative process between young students from Thessaloniki, Florina and Prespa). These communities (nomadic and local) merged for a week in one unified body, comparable to the process of UK artist Sol Burt and Cypriot/Chinese performer Katerina Pasi's process where all the participants were walking in the pavements of Psarades holding a rope or to the approach of Belgian artists Stefaan van Biesen and Annemie Mestdagh's in the Library of Walks, where the unifying body of the participants' itinerary was a blue cloth piece of fabric that functioned as a portable nomadic library.

The vehicle medium of communication, connection, perception, and understanding was walking. It was neither language nor words nor any kind of conceptual exchange. Walking was transformed into art because it reached in Prespa an alchemical level in two of the essential purposes of art: narrating and translating. Rancière introduced community as a body of "emancipated viewers" who become "narrators and translators" and translate one experience "according to their own "intellectual adventure". For Rancière in such a community "the essential is the connection between what we know to what we ignore, the action of an individual who uses his/her abilities and simultaneously of the viewer who uses his/her abilities in a new framework, in front of other viewers".

There was humility at this merging when the individuals were leading each other, pushing one another into their creative extremes in an ambiance of the community environment. In Fiona Hesse's essay, this communal spirit is described essentially.

Distinctly that was present during the entire seven days, and even before that during its preparation, and it continued in the process of editing the vast material

that was produced in the format of artworks, texts, video, photographs, and sound recordings. This publication and exhibition material that is now documented, is the final proof of the community spirit that characterized the Walking Encounters/Conference of Prespa.

It became symbolically evident in the processes that the borderlines were explored and trespassed; Radhika Subramaniam (USA) defined the initial start: the footprint. From that point, the image of a footprint in San Ygnacio, Texas, the itineraries start: Greek artists Yannis Ziogas and Christos Ioannidis walked, accompanied by a large group of participants, in a steep mountain to find the First War trenches, to find the First War trenches. The trenches are still, a century after, bisecting Varnous, the local mountain, 1,800 meters above sea level. The first day Belgian poet-curator Geert Vermeire and Brazilian athlete and yoga teacher Anna Villa Boas guided a small fleet of local fishing boats with about fifty participants towards the spot where the three international borders come together in Lake Megali Prespa. They swam along the water borderline, initiating a 5 kilometers-long collective swim along the three borders of the lake, in a play between trespassing, delimiting and marking the borders with the swimming body, in an imaginary and poetic attempt to make territorial borders fluid. On the last day of the event, the Stalker collective walked 6 kilometers, together with more than one hundred participants, including children, families, older people, students, academics and artists, towards the check-point between Greece and North Macedonia in Laimos, a closing movement in another playful mode between trespassing, delimiting and marking, a cheerful and lively stroll. They

wrote words at the end on the cemented path, in between cracks and surfacing plants, inside the no man's Land, with shared brushes with fluid chalk, a gesture of each walker leaving behind a symbol of unity -representing all the languages of the global walking community in Prespa- that first week of July -on a broken pavement (not) connecting the two countries. Some of the words/phrases were: Vive le Quebec Libre, Liberta, We Woz Ere, Sense Frontieri, Lula Libre, I am a bird.

All being and becoming Stalker at that moment, the group engaged at the same time pleasantly and persistently with the border officers in an open and respectful dialogue in a closed, since 1949, passage waiting to open sometime. We were all there, walking in company towards something that has



been forbidden for 70 years.

The community spirit reached its peak on the same Saturday night, July 6th. We returned from the Stalker project and walked to the building of the Byzantine Collection of Agios Germanos to attend the opening of the laboratory/exhibition of the Walking Practices/Walking Art/Walking Bodies process. It was there where a walking choir of more than fifty performers and singers from the area of Florina and Prespa (under the conduct of Vassilis Kitsios, Director of the Florina Conservatory) welcomed us with local songs and contemporary interpretations of folk music enriched with music sounds from all over the world. The two groups/communities joined in a patinada, walked together singing towards the exhibit and they all danced in the courtyard of the historic building.

This gathering at The Byzantine Collection of Agios Germanos was the conclusive ultimate expression of walking (together) as a narration, a narration that shapes unforeseeable and new unpredictable communities.

The journey on foot didn't end. We have already moved physically to diverse other territories of the globe, however, many of us are still, many months later, accompanied by these sounds, these smells, these tastes, these ideas, these persons that we were connected and were involved with, in this place and its people, in one of the smallest connected and involved isolated and last border areas of Europe, Prespa.

Keeping on walking with Prespa, between trespassing, delimiting and marking.



Footprint

Radhika Subramaniam

Associate Professor, Parsons School of Design,
The New School
USA

The footprint signifies mobility and occupation, inquiry and imperialism, absence and presence, trace and impact. Even as we find the image of footprints on a stretch of sand tranquil and dreamy, we worry about our carbon footprint and its implication for the future of the planet.

Radhika Subramaniam. *San Ygnacio, Texas*. Photo, 2017.



Walking Narratives



WORDSARETRACESONMOUNTAINSMOUNTAIS-
AREUNSPEAKABLEWORDSAREWOVENTRACES
WORDSAREBRANCHESSPACEGLOWSINTOTIME
TIMEDOESNOTEXISTTIMESPIN TIME, I ASCENT AND
DESCENT YOUR LINE

Nomos_The Land Song

Phoebe Giannisi

Professor, School of Architecture,
University of Thessaly
Greece

(translated from Greek by Konstantinos Matsoukas)

Phoebe Giannisi, ΑΙΓΩ ΕΔΩ. PR PR PR PR FR FRFRFR KKKK HEIHEIHEI
CHO TRTRTRTRYEHEHEHE work presented in *The first and always and last*
Psiloritis Biennale, 2019. Photo: Stamatis Schizakis



Prooimion: βαίνω, βήμα, βάσις

In the course of my postgraduate dissertation in France, on the relationship between poetry and archaic sacred routes,¹ Francoise Letoublon's book, *Il allait, pareil a la nuit*,² came into my hands. Letoublon, a philologist and linguist, studies here the development of verbs expressing motion in ancient Greek, and specifically in the Homeric epics, the first written texts/testimonies in the Greek language.

The verb “είμι/ήλθον” is the main verb used to denote transiting while the rest of the verbs initially have a more specific meaning that alludes to the quality and kind of motion, related also to the moving subjectivity: for instance, the verb “έρπω” relates to a liquid and continuous movement in close proximity to the ground, the verb “θέω (έδραμον)”, (the modern-day “to run”) is a movement rapid and with duration, like rolling, the verb “στείχω” means “to proceed in line”, the verb “χωρέω”, “to give way, make room”, while “νέομαι” means “to return”.

Amongst them, I pick out the verb “βαίνω/έβην” which is the first ancient Greek verb for walking.

The verb “βαίνω”, whose primary meaning is “to take a step”, is analyzed by Letoublon into the following initial, more specific meanings: “to place a foot onto”, “to take steps, to walk”, “to leave, to depart” and, finally, “to transit, traverse, franchir”. The latter meaning highlights the implicit aspect of change assumed in a step: accompanied by a preposition (“εις”, “μετά”) it is used in Homer for the crossing of a boundary between two different spaces, such as a threshold.

“Βαίνω”, I take a step, I cross into a different spatial condition, I walk. By contrast to running, walking is expressed by a verb that emphasizes discontinuity.

Why the special reference to “βαίνω”? Because, apart from the strictly spatial meanings that relate to the initial, bodily action of walking, (i.e. the most primary rendering of “βαίνω”) there is yet another meaning in the Homeric epics: that of the transition to a narrative, to a song.

Thus, in the *Odyssey*, Odysseus says to Demodocus who is singing another tale:

ἀλλ' ἄγεδῆμετάβηθικαῖῖππουκόσμονἄεισον
 “But come now, change the theme, and sing of the building of the horse of wood”.³

Here the verb “βαίνω” is used with the preposition “μετά”.

“Μεταβαίνω” / I make a transition to another space, the space of another story, I take a step towards it, I change the tale and the song.

The song of walking, the aspect of change presupposed in every step, as it falls in line with the other steps, and the way in which this song comes to meet the song of the earth, the ground, whether built or cultivated or, left in its natural state, is the subject of this text. To this end, I will study the walks of certain gods, as we encounter them in the Homeric Hymns, to show gendered, godly, human and animal practices with their specific characteristics, that challenge issues about memory, sovereignty, territorial claims, and oc-

1. Giannisi, P. (2006). *Récits des Voies. Chant et cheminement en Grèce archaïque*. Grenoble: Editions Jérôme Millon. Parts 1, 2, 3 and 4 of this paper originate mostly from this book.

2. Letoublon, F. (1985). *Il Allait, Pareil a la Nuit: Les Verbes de Mouvement*. In Greek: Suppletisme et Aspect Verbal. Paris: Klincksieck.

3. Homer. (1919). *The Odyssey* (trans. in English by A.T. Murray, Ph.D.). Song 8.v. 492. Cambridge, MA: Harvard University Press; London, William Heinemann, Ltd.

cupation, or just pleasure. I will begin with Apollo and Demeter and end with Hermes and Pan. In the middle, certain mortals will also intrude.

2. Male and female steps. Apollo and Demeter.

In the *Homeric Hymn to Apollo*, the verb βαίνω is predominant (14 occurrences throughout the hymn, with all the rest of motion verbs coming up to 15).⁴

In the Hymn, we follow two stories that are articulated in explicitly spatial terms. They are two itineraries which produce the narrative:

The first concerns the search by the goddess Leto for a place to give birth to the twins Apollo and Artemis, which ends on the island of Delos, while the second, the walking search by the god Apollo for where to build his oracle, ending with the arrival at Delphi and the founding of the Delphi oracle.

The first steps of the divine being fill the landscape of Delos with blooms:

ὡς εἰπὼν ἐβίβασκεν ἐπιχθονὸς ἐϋρου δαίης
Φοῖβος ἀκερσε κόμης, ἑκατηβόλος· αἰδ' ἄρα παῖσαι
θάμβεον ἀθάναται· χρυσῶ δ' ἄρα Δῆλος ἅπασα
[βεβρίθει...]

ἦνθησ', ὡς ὅτε τέρϊνον οὔρεος ἄνθησιν ὕλης.

“So said Phoebus, the long-haired god who shoots afar and began to walk upon the wide-pathed earth; and all the goddesses were amazed at him. Then with gold all Delos blossomed as does a mountain-top with woodland flowers”.⁵

4. Detienne, M. (2009). *Apollon le couteau à la main. Une approche expérimentale du polythéisme grec*. Paris: Gallimard.

5. Anonymous. (1914). *The Homeric Hymns and Homerica* (transl. Hugh G. Evelyn-White). 95-96. Cambridge, MA: Harvard University Press. London: William Heinemann Ltd.

What an image to understand each step as a footprint and sow or Earths' reaction to the footprint as vegetation.

The next, steps, weighty and ominous, blaze paths where none existed. The passage enters with the initial question how the hymn is addressed to the Apollo himself:

“πῶς τ' ἄρσ' ὑμνήσω πάντως εὔμνον ἔοντα;”⁶

And the answer is to sing the quest, i.e. the trajectory, for the foundation of the oracle:

ἦ ὥς τὸ πρῶτον χρηστήριον ἀνθρώποισι
ζητεύων κατὰ γαῖαν ἔβης, ἑκατηβόλ' Ἀπολλων;
“How then shall I sing of you — though in all ways you are a worthy theme for song?... Or shall I sing how at the first you went about the earth seeking a place of oracle for men, O far-shooting Apollo?”⁷

The answer to the question comes in a text full with verbs of motion (such as ἔβης, κατήλθες, παρέστιχες, ἴκανες, ἐπέβης, διαβάς, βῆς, ἴξες, εἰσαφίκανες):

“To Pieria first you went down from Olympus and passed by sandy Lectus and Enienae and through the land of the Perrhaebi. Soon you came to Iolcus and set foot on Ceneae in Euboea, famed for ships: you stood in the Lelantine plain, but it pleased not your heart to make a temple there and wooded groves. From there you crossed the Euripus, far-shooting

6. Ibid 207.

7. Ibid 214-215.

Apollo, and went up the green, holy hills, going on to Mycalessus and grassy-bedded Teumessus, and so came to the wood-clad abode of Thebe; for as yet no man lived in holy Thebe, nor were there tracks or ways about Thebe's wheat-bearing plain as yet.

And further still you went, O far-shooting Apollo, and came to Onchestus, Poseidon's bright grove".⁸

The procession of name-places in the Hymn matches the deity's walk, while the stops that take place in some of these places make for particular episodes in the story, such as the stop at Onchestus. Every step a passage, every step a tale, a song, and the last step, the appropriation of a place, and the founding of a settlement.

These are the steps of a founding god, according to Marcel Detienne,⁹ a god who is a builder and settler, a colonizer, that is, a male god, who opens and builds roads, leads the way, founds oracles and settlements and possesses the gifts of singing and archery.

On the other hand, the goddess Demeter, in her Homeric Hymn, wanders on the face of the earth searching for the Daughter Persephone:

έννημαρμὲνἔπειτακατὰχθόναπότνιαΔηῶ
στρωφᾶτ' αἶθομέναςδαΐδαςμετὰχερσὶνἔχουσα,
οὐδέποτ' ἄμβροσίηςκαὶἐκταροσῆδυπότοιο
πάσσαι' ἀκηχμένη, οὐδὲχρὸράβάλλετολουτροῖς.
"Then for nine days queenly Deo wandered over the earth with flaming torches in her hands, so grieved that she never tasted ambrosia and the sweet draught of nectar, nor sprinkled her body with water".¹⁰

8. Ibid 210-230.

9. Detienne, M. (2009). Apollon le couteau à la main. Une approche expérimentale du polythéisme grec. 26-28. Paris: Gallimard.

10. The Homeric Hymns 1914, Ibid 47-50.

The verbs of Demeter's motion do not belong to the family of "βαίνω": Demeter leaves to go chasing after her daughter with a quick revolving motion, holding torches in her hands and refusing food and drink. (The verb "στρωφάω": turn constantly, roam about, wander). It is, perhaps, not without significance that in Demeter's movement, we encounter the same word that relates to the spinning of the wool thread on the distaff for weaving: turn constantly ἠλάκατας (keep turning the wool, i.e. spin).

As she is looking for her lost child, Demeter is not walking but spinning in a chaotic vortex of sorrow and anxiety, an itinerary of grief without signposts, without orientation, without stops and episodes, until her arrival at Eleusis. The spinning of the body as it traverses the world has a divine and driven aspect. The steps of the goddess do not leave a trace behind.

Human steps of reading and song. Steps of Appropriation.

In ancient Greek sanctuaries, the visitor enters through a gate whose threshold separates the temple's sacred site from the surrounding geographical area. In the case of sanctuaries outside the city, the path leading to the shrine is the extension of the road leading to the sanctuary from the city this belongs to. It crosses a vital agricultural area necessary for the survival of the city. Frequently, the entire route of the procession from the city to this temple on the day when the sanctuary is celebrated is marked with particular stations, affirming the sovereignty of the city to this important geographical area.¹¹

11. De Polignac, F. (1995). Cults, Territory, and the Origins of the Greek City-State. Chicago: The University of Chicago Press.

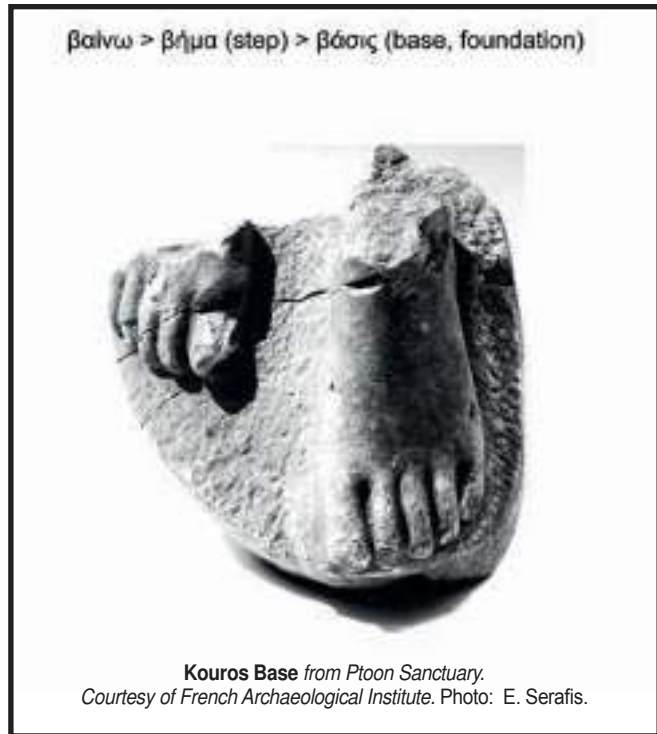
On the inscription of Molpoi (“Choristers”), a community of Apollo worshippers and magistrates from Miletus, the procession and “orgies” (“rites”) which this community practices since the 6th century on the day of celebration, en route from the city of Miletus to the temple of Didymaeen Apollo, are described.

While covering this distance of 17 kilometers, stops are made at specific spots of the landscape (Akron, Dynamis, Hermès en Kelado, Phyllos, Keraites, para Chareo Andriasin) with devotional acts such as libations and odes in honor of the god. The place-names bear a visual or acoustic affinity to such actions or to the characteristics of the landscape: Kelados, for instance, is the place that resounds, that chirps, and Keraites, the Place with Horns, Akron is the End, a summit, and Dynamis is Power.

Entering the sanctuary, the visitor comes across the votive offerings that have been made in honor of the presiding deity. Offerings by entire cities or distinguished individuals, a show of power.

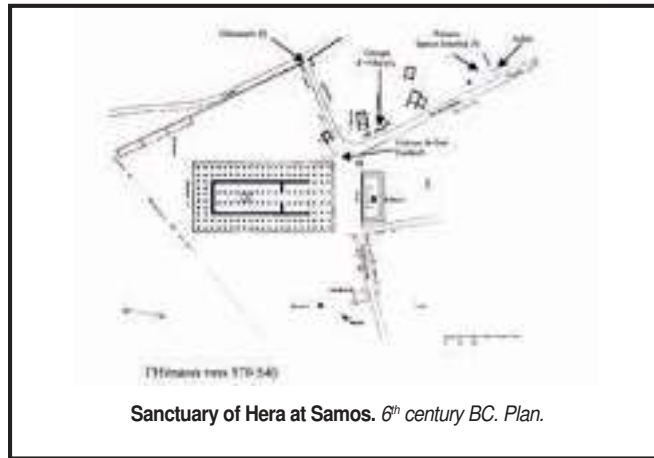
In archaic times, these offerings are the well-known Kouroi and Kores, nude statues of male and female youths in a stance of walking, with one foot in front of the other. It is worth noting that the “base” (“βάσις”) derives also from the verb βαίνω, as also the Greek word for “step”, “βήμα” that means also “stepping stone”.

In large sanctuaries such as Delphi, the offerings may also be whole buildings, such as the well known Athenian Treasury and the Athenian Stoa at Delphi.



Sanctuary of Apollo, Delphi.
Courtesy of the French Archaeological Institute.

Let's enter Hera's Sanctuary in Samos and walk the sacred route, watching its right side.



Here, the traveler encounters enormous statues of Kouros.

On the left thigh of one, vertically arranged, is the following inscription:

ἼΣΧΗΣ ΑΝΕΘΗΚΕ ΘΡΗΣΙΟΣ
 ("Isches from Thresis has dedicated").

It is a huge offering, of a height of 4.25m., today located in the Archaeological Museum of Samos.



Isches Kouros. From the sanctuary of Hera at Samos, now at Vathi Archaeological Museum.
 Courtesy of German Archaeological Institute at Athens.

Then, on the right side of the road again, a long monument, an elevated base on which six statues are found in a row. As the traveler continues on his way towards the temple and shrine, the statues he encounters on this elongated base are, first, a man reclining in the posture of a participant in a symposium, holding something in his hand; on his mattress we read an inscription, from right to left, stating that this offering has been made by "...arches".

The next four statues include three Kores of which Ornithe and Philippe have been found, each of whom is holding also an object in their hands, with their names inscribed on their clothes, or body, as well as a flute-playing Kouros while, at the end, there is a seated figure, with the inscription bearing her name, Philia, written on her seat vertically, and another inscription on her mantle, at the level of the feet, written from right to left saying that this was made by Geneses.

Apparently, Geneses was the sculptor and scribe of the whole monument. This monument, in all likelihood, is a family with the father at one end and the mother at the other.



Geneleos Basis. Sanctuary of Hera at Samos.
 Courtesy of the German Archaeological Institute at Athens.

Thus, alongside the traveler's movement, as he enters, a series of offerings unfolds, in different postures, each with a name that signifies something (Ornithe=the Bird, Philippe= Friend of Horses Philia= Beloved), holding different objects, and a writing which follows and replicates in its direction the steps and stances of the walker. This is a staging of writing and reading which leads and accompanies the steps of the traveling reader and which consists of a series of noteworthy statues: this is a narrative structure. Every unique offering is a monument to its creator and to the one who devoted it.

Perhaps it is this same structure that gives its name to "Οἶμῆ", an ancient Greek word for the song that is simultaneously a route.¹² As in those times, people read out loud and, since most inscriptions were written in verse, the traveler as he walked, read singing the song of the route and, if the travelers were many, that song would by necessity involve many voices, participating in the sounds of the surrounding space with its voices, birds and cicadas and goats and other animals, the wind and the sea in the distance.

As the etymology of the word I, in Greek "εγώ" "ego", comes probably from the word "εἶδω", "edo" that means "here", it is the place that speaks or sings in a polyphonic way.

4. Performative Steps, Healing, and Memory: Orestes and his Cure.

In some cases the song of the route performs a cure, having a healing effect to the walker, and transforms him: In Arcadia, en route from Megalopolis to Mess-

12. Giannisi, 2006, Ibid 65-73. It is in that text that I explain that the narrative structure of the path is giving the metaphor of the path of song, with two words, the masculine, oimos, signifying "path", and the feminine, "oime" signifying "song, narration".

ing, Pausanias encounters a series of "mnemata" (that which reminds). In book 8, we read:

"As you go from Megalopolis to Messene, after advancing about seven states, there stands on the left of the highway a sanctuary of goddesses. They call the goddesses themselves, as well as the district around the sanctuary, Mania (Madness's). In my view this is a surname of the Emends; in fact, they say that it was here that madness overtook Orestes as punishment for shedding his mother's blood. Not far from the sanctuary is a mound of earth, of no great size, surmounted by a finger made of stone; the name, indeed, of the mound is the Tomb of the Finger. Here, it is said, Orestes on losing his wits bit off one finger of one of his hands. Adjoining this place is another, called Ace (Remedies) because in it Orestes was cured of his malady. Here too there is a sanctuary for the Emends. The story is that, when these goddesses were about to put Orestes out of his mind, they appeared to him black; but when he had bitten off his finger they seemed to him again to be white and he recovered his senses at the sight. So he offered a sin-offering to the black goddesses to avert their wrath, while to the white deities he sacrificed a thank-offering. It is customary to sacrifice to the Graces also along with the Emends. Near to the place called Ace is another . . . a sanctuary called Korean, because here Orestes cut off his hair on coming to his senses".¹³

Each of the monuments/ "mnemata" which Pausanias encounters as he makes his way, one after the

13. Pausanias. (1903). Pausanae Graeciae Descriptio. Book 3vols. 8.34.1. Leibzig: Teubner.

other, as well as the order in which they are laid out on the road, are reminders of the story of Orestes' madness and cure, following the murder of his mother. The first one is named Mania because that is where Orestes lost his mind, the second Dactylic Mneme, and has the form of a stone finger because that is where he ate one of his fingers, followed by the place of Healing (Aki) where Orestes sacrificed to the Black and the White Emends and, finally, the Kouroi, where Orestes cut his hair once he had recovered.

The route, then, which the traveler follows, is the route of a story, marked with places that remind him of it through their form and name. As Simonides of Ceos testifies, routes in antiquity were mnemotechnical devices for poets and orators who recited from memory their poems or speeches.¹⁴

Memory routes, with a citation of names and verbs, such as the routes of the sanctuaries, is what these mnemotechnic devices amounted to, routes which, if one took them mentally, one could follow the story to be able to repeat it at the time of the song's performance. Just like Pausanias follows the route of Orestes.

Tracing the hero's steps, in this case, however, the traveler does something more: he repeats in his turn the episodes of madness and healing, thus participating in a way in the hero's suffering and catharsis. This is the journey of a shamanistic cure that takes place on the tread of the footsteps. The mortal participates and incorporates this healing journey by passing

14. Giannisi, 2006, Ibid 75-90. This assumption is based on Simonides fragment: "Ἦδη δὲ καὶ Σιμωνίδης καὶ πλείους μετ' ἐκείνων μνήμης [γνώμης] ὁδοῦς προῦδίδαξαν, εἰδῶλων παράθεσιν καὶ τόπων εἰσηγουμένοι πρὸς τὸ μνημονεύειν ἔχειν ὀνομάτων τε καὶ ῥημάτων: Cassius Longinus, On Memory, 574. "Simonides and a lot after him have taught the memory paths, by introducing the array of places in order to memorize names and words."

through the same spots and giving performative utterance to their story. Something that reminds vividly of the Aboriginal song-lines, where a song is performed by walking on the steps of the mythical ancestor in the landscape.¹⁵

5. Nomos, the song of the earth.

I am finally introducing two words in order to close by relating earth, paths, and song. They are "νόμος" and "νομή". These two words add to the song of the route, the earth song, but also of the living beings which inhabit it.

NOMOS: Up until now, "Nomos" has ended up meaning "Law". It derives, as does the word Νομή, from the verb "νέμω" ("nemo") whose initial meaning was to distribute, to divvy up, and its first references were to the distribution of land and grazing grounds, in the shepherds' world

"Νέμω" was also used to signify the distribution of the voice and reading.¹⁶ It is from here that the word "νόμος" possesses an additional field of signification¹⁷ relating to melody and song. Perhaps the reason is that in the archaic period, "nomos" (as the "rule" applying to everyone) was orally distributed by specialists mnemotechnicians who probably sang it, sharing it to the rest of the community.

NOMH: "Nomi", on the other hand, is the piece of land that is inherited, the grazing field. Nomi' (νομή), from nemo again, means pasturage, food from pasturing, feeding, grazing, of herds and division, distribution.

15. Chatwin, B. (1987). Songlines. New York: Viking.

16. Svenbro, J. (2003). Archaic and Classical Greece: The Invention of Silent Reading. In Guglielmo Cavallo, G. and Chartier, R. (Eds.), A History of Reading in the West, Cambridge, Oxford, Boston, New York: Polity Press, 37-63.

17. Liddell, H.-G. (1940). A Greek-English Lexicon. Revised and augmented throughout by Sir Jones H.-S. with the assistance of McKenzie R. Oxford: Charendon Press.



Phoebe Giannisi, *Nomos The Land Song*,
Performance, Antigone Festival Onassis Foundation, New York. 2016.
Photo: Beowulf Sheehan

The distribution of land and the distribution of voice are found in an excerpt from the Homeric Hymn to Apollo, where the melodies emerge from the ground that feeds the animals, the continent, the islands:

νόμοι βεβλήατ' αἰοδηγήμην ἀν' ἥπειρον
πορτιτρόφον, ἧδ' ἀνά νήσους.¹⁸

Nómoi, songs of the earth, of the animals that inhabit and walk it along its entire length and width.

Finally, a “nomad”, from the verb “nemo” again, is the subject that has no stable residence but moves about.

In ancient Greece nomads were the stockbreed-

18. Anonymous 1914, Ibid 20-2.

ers as can be seen in the following text by Aristotle, which classifies human beings in accordance with the way they make a living: “Διὸ καὶ βίοιπολλοὶ καὶ τῶνζῶωνκαὶ τῶνἀνθρώπωνεισίιν”, Aristotle says:

“But furthermore, there are many sorts of food, owing to which both animals and men have many modes of life; for it is impossible to live without food so that the differences of food have made the lives of animals different ... And similarly in the human race also, for there are wide differences of life among mankind. The idlest men are nomads or to procure food from domesticated animals involves no toil or industry, but as it is necessary for the herds to move from place to place because of the pastures, the people themselves are forced to follow along with them, as though they were farming a live farm).¹⁹

Nomads, in this text, are marked in a negative way, such as animals and especially goats, unwanted and catastrophic and symbolically dark, as they appear also in Christian Theology, related to the Devil.

Shepherds are exemplary travelers with Apollo Nomios as their patron but, mainly, the god Hermes and his son, the god Pan.

In the Homeric Hymn to Hermes, the newborn Hermes, after having stolen the 50 oxen of his brother Apollo, leads them from Pieria to the Alpheios river in Arcadia, in the Peloponnese. The god walks at night and erases his own traces as well as those of the animals. Hermes walks in secret,²⁰ in the dark, he is a thief and an outlaw.

19. Aristotle. (1957). Aristotle s Politica. ed. Ross W.D. 1.1256a. Oxford: Charendon Press.

20. Kahn, L. (1978). Hermès passe ou les ambiguïtés de la communication. Paris: François Maspero.

The story of the Hymn is the tale of this theft and his itinerary, and it ends with music: the song of Hermes on the lyre he has made out of a turtle's shell which he had found on his way when leaving the cave. Apollo consents to not punish him if he gifts him this instrument and teaches him how to play it and, thus, reconciliation takes place.

Homer says about Hermes' itinerary:

πολλὰ δ' ὄρη σκιάοντα καὶ αὐλῶνας κελαδεινοὺς
καὶ πεδί' ἀνθεμόεντα διήλασε κύδιμος Ἑρμῆς.
"Through many shadowy mountains and echoing
gorges and flowery plains glorious Hermes drove
them".²¹

Hermes traverses the elements of the topography. The scale of his transit is geographical. It is reminiscent of the seasonal nomadism, transhumance, of the itinerant stockbreeders, which can still be observed in some areas in Greece.

Transhumance is seasonal: in the spring, they go up in the mountain and the autumn, they come back down to the plain. The itinerant stockbreeders in Greece are usually Vlachoι, an ethnic minority that speaks its language and is identified with animals, goats, or, in the 19th century, with bandits. These communities practicing transhumance used to go on foot in times past, for many hundreds of kilometers and very high altitudes (1500m. at least). Today most of them move with trucks, while the poorer continue traveling on foot, and the herds move alongside them.

Goats, with agile limbs that can climb anywhere, untamed and free, but also sheep whose name in Greek (pro-vato) derives from the verb "βαίνω".

Henries Bell, a French traveler of the 18th century, says:

"In autumn, when the northern wind carries the first snow as a harbinger of the heavy winter, they begin their descent to the plains. In the spring, when the great heats start that kill the animals, after the Easter lambs have been sold, they slowly return to the cold climates from where winter had ousted them."

The stockbreeder says:

"I'm telling you, they have really good navigation skills, if you ask them to, they'll go out, know how to move so that they find the easy track, the one that's passable, they size up the place, see its geography, they are in tune with nature, having been born in it, which things we witnessed but didn't practice ourselves, we chose other ways of making a livelihood."

Pouqueville, another French traveler of the 18th century, says:

"The bleating of the flocks, the barking of the dogs and the shepherds' calls and whistles, provide the special tone to this moving convoy of humans and animals from the mountain range of Pindos down to the plains of Thessaly and Macedonia".

Carlayle and Hunt say:

"They walked on the road with the baby perched on their back and a tall jar or crock on their head while at the same time spinning their distaff."

Pouqueville says:

"We saw long lines of goats and sheep, with a shepherd in their wake, playing the flute and walking in the same direction. "

Pouqueville says:

"The flocks tumbled downhill in wavy rows from the mountainsides, their stomping visible and their bells audible, different ones for the billy-goats and the rams, the goats and the sheep, in a wonderful musical composition."²²

21. Anonymous 1914, Ibid 95-96.

22. Giannisi, P. (2019). Χίμαρα. Athens: Katsaniotis.

In the above excerpts from travelers and a contemporary shepherd, the moving flocks of livestock and humans, inscribe on the earth itineraries with their feet, geographical routes but also song routes, texts, and musical routes. The knowledge of earth navigation by foot is going in pairs with the musical and poetic paths.

Depending on gender and species, walks are differentiated as modes and as effects: male walk of the Colonizer God, Apollo, female wandering of a Goddess in distress, Demeter, human processional walking in formations to affirm power, Molpoi, human walking as a healing practice, Orestes, walking of the outlaws, Hermes, walking of animals and men that live

with them, control and exploit them, being themselves regarded as idle or as bandits.

In gendered walking, divine walking, animal walking, individual, and collective walking, out of the ground of walking emerge music, song and narrative. This is a transformative process starting with the radical change of condition signified by “βαίνω”: Founding, the crossing of an obstacle, ritualistic transformation and healing, change of season, geographical change.

You are transported from one place to someplace else.

Always a transitional ceremony where “εγώ” as “εδῶ”



Phoebe Giannisi, *Cyclops*:
A Symbiotic Dithyramb.
9/10/2019.
Nisyros Island.
Performance in “*Making Oddkin*”, curated by
Nadja Argyropoulou.

Photos: Lydia Antoniou.

(“here”), is transformed into all the different places where its steps lead.

The traveler transits and is trans-formed. He becomes the land and the animals. Maybe the god Pan, in his human and simultaneously animal appearance, is the most appropriate deity for this transformation, which is inherent in his own body, that son of a god and a nymph, half goat and half human, an accomplished shepherd and musician, speaking an intermediate language in between the human and the animal:

ἀμφίμοι' Ἑρμείαο φίλον γόνον ἔννεπε, Μοῦσα,
 αἰγιόδοην, δίκέρωτα, φιλόκροτον, ὄστ' ἀνάπισθη
 δένδρην τ' ἄμυδις φοιτᾷ χορογηθέσιν ὕμφαις,
 αἶτε κατ' αἰγίλιπος πέτρης τεῖβου σικάρηνα
 Πᾶν ἄνα κεκλόμεναι, νόμιον θεόν, ἀγλαέθειρον,
 αὐχμήενθ', ὄσπᾶντα λόφον νιφόντα λέλογχε
 καί κορυφὰς ὀρέων καὶ πετρῆντα κάρηνα.
 φοιτᾷ δ' ἔνθα καὶ ἔνθα διὰ ῥωπήϊα πικκνά,
 ἄλλοτε μὲν ῥεῖθροισιν ἐφέλκόμενος μαλακοῖσιν,
 ἄλλοτε δ' αὐπέρησιν ἐνήλιβᾶτοισι διοιχνεῖ,
 ἀκροτάτην κορυφήν ἠλοσκοπόνει σαναβαίνων.
 πολλάκι δ' ἄργινόντα διέδραμεν οὐρεα μακρά,
 πολλάκι δ' ἔν κνημοῖσι διήλασε θήρα σέναίρων,
 ὄξεα δερκόμενος: τότε δ' ἔσπερος ἔκλαγε νοῖον
 ἄγρηξέξανιών, δονάκων ὕπομοῦσαν ἀθύρων
 νήδυμον: οὐκ ἄν τόν γε παραδράμοι ἐν μελέεσσιν
 ὄρνις, ἦ τ' ἔαρος πολυανθέος ἐν πετάλοισι
 θρηνονέπι προχέουσ' ἀχείμελιν ἠγρυπνοῖσιν.
 Muse, tell me about Pan, the dear son of Hermes, with
 his goat's feet and two horns — a lover of merry noise.
 Through wooded glades he wanders with dancing
 nymphs who foot it on some sheer cliff's edge, calling
 upon Pan, the shepherd-god, long-haired, unkempt.
 He has every snowy crest and the mountain peaks

and rocky crests for his domain; hither and thither he goes through the close thickets, now lured by soft streams, and now he presses on amongst towering crags and climbs up to the highest peak that overlooks the flocks. Often he courses through the glistening high mountains, and often on the shouldered hills he speeds along slaying wild beasts, this keen-eyed god. Only at evening, as he returns from the chase, he sounds his note, playing sweet and low on his pipes of reed.²³

To end, one poem from my project Chimera²⁴ from which originates this last part, Nomos:

(PRELUDE)
 each spring I give again the burial of myself.
 I bury the others the previous springs
 I bury this spring which is not like the others
 I bury myself in spring
 to crawl inside my body in summer
 to tear from the desiccated hide of autumn
 and winter stubbornly to insist the ghost
 of my compulsion.
 yes. winter could have complete freedom
 existence in the vast expanse
 of Mongolian highlands the gallop
 of long-haired ornamented horses the words
 of troubadours from another season storytellers
 but.
 like when at the end of winter in the tiredness the
 exhaustion
 of daily regimen
 a star flashes suddenly in the sky
 of the cup of wine from which we drink
 in solitude together

23. Anonymous 1914, Ibid (1) 18.
 24. <http://phoebegiannisi.net/el/proj.php?id=11>

and the star's glint leading us astray
down old paths driving us to open once again
we owe this opening. The paths nearly closed
from branches and ferns.
part of our debt the abandonment.
again and again each year we are burying
what once lived here and leaving it
a carapace its shape an only carapace
each different but multiple
we bury it with ritual in the weeds leave it shining

the stalk of dry weed we pulled out
we bury it in the sand into the sea we toss it
on the road we meet women holding bouquets
wildflowers in their hands with the eye of one who
gathers.
slowly and tortuously we begin to clear their roads.
lying between the open spaces
beneath the earth in myriad bloods sleeps the spring.

(translated from Greek by Brian Sneed)

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Walking in the Context of Multisensory Aesthetics

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Walking has traditionally been associated with philosophy and meditation since ancient times. Socrates was known for his walking about in ancient Athens, questioning its citizens and acting as a gadfly to their possible torpor or apathy, but also in the surrounding areas, like Eleusis or Kolonus, where Plato's Academy was founded. Aristotle's Lyceum was also known as the Peripatetic School, literally a school of walking, due to the peripatos, apparently a covered path, very similar to medieval cloisters (which later became the treading ground of some modern universities) where those practicing philosophy could stride their way, either in solitary meditation or discussing about the gravest issues. One wonders why. There is in walking something that connects human and nature in an unstrained manner. There is also –in opposition to more exacting forms of exercise- a calm rhythm, analogous to the sound of waves breaking on the seashore, a rhythm associated with the universe, passed on to the body through motion and pause, marking continuity and the passage of time; a rhythm which has much in common with the sequence and coherence, but also the stops and jerks, of the process of thinking.¹

My paper aims to show how, from being an activity associated with philosophical thinking, walking became associated in the 18th century with the pleasure of viewing and the rise of Aesthetics as a separate branch of philosophy and, nowadays, with specific artistic practices. Drawing on my previous work, such as a paper on “The Revival of Multimodal Aesthetics”² and essays on food and gardening as paradigmatic

1. For an entertaining overview, see Rebecca Solnit. 2000. *Wanderlust: A History of Walking* (part 1: “The Pace of Thoughts”). 3-78. London: Penguin Books.

2. Zika, F. (2013). “The Revival of Multimodal Aesthetics”, Conference Proceedings of the 23rd World Congress of Philosophy, Athens (under publication).

cases of a multisensory approach to art³, my paper aims to show how walking fits into the renewed discussion of multisensory aesthetics, also establishing a historical link with the early rise of the discipline.

Since the early Renaissance, walking became associated with the rise of landscape as a source of pleasure derived from visual experience in the context of nature.⁴ A landmark text in this context is Petrarch's *Ascent of Mount Ventoux* (1350). Having climbed with a companion to the peak of the mountain, describing the various stages of their walk, Petrarch allows himself to admire the view, only to castigate himself immediately afterward for having sidetracked from the path of god and the life of the spirit:

"I admired every detail, now relishing earthly enjoyment, now lifting up my mind to higher spheres after the example of my body, and I thought it fit to look into the volume of Augustine's *Confessions* [...]. It is a little book of smallest size but full of infinite sweetness. I opened it with the intention of reading whatever might occur to me first: nothing, indeed, but pious and devout sentences could come to hand. I happened to hit upon the tenth book of the work [...]. Where I fixed my eyes first, it was written: 'And men go to admire the high mountains, the vast floods of the sea, the huge streams of the rivers, the circumference of the ocean and the revolutions of the stars - and desert themselves'. I was stunned, I confess. I bade my brother, who wanted to hear more, not to molest me, and closed the book, angry with myself that I still admired earthly things. Long since I ought to have learned, even from pagan philosophers, that

'nothing is admirable besides the mind; compared to its greatness nothing is great'. [Seneca, *Epistle* 8.5]"⁵

Petrarch's ambivalence marks the death throes of the medieval era and the rise of the 'modern' subject in relation to walking and appreciating nature, no longer considered as part of a divine scheme but in its own right, no longer seen within a metaphysical religious context but as a source of earthly delight.

It is in the early 18th century that walking becomes associated with the rise of Aesthetics as a separate philosophical branch, which was originally concerned primarily with nature rather than art. In his essay "The Moralists" (1709), Lord Shaftsbury traces a dialogue between two friends, Theocles and Philocles, who take a late afternoon walk in nature: the one admires the serene landscape and sunset, praising the creator; the other, the wonderful horrors of wild nature. Theocles:

"O glorious nature! Supremely fair, and sovereignly good! All-loving and all-lovely, all-divine! ... Whose every single work affords an ample scene, and is a nobler spectacle than all whichever art presented! [...] I sing of nature's order in created beings, and celebrate the beauties which resolve in thee, the source and principle of all beauty and perfection".

Philocles also praises nature, as against art or the conceit of man, but brings out a different aspect:

"Even the rude rocks, the mossy caverns, the irregular unwrought grottos, and broken falls of water, with all the horrid graces of the wilderness itself, as representing nature more, will be the more engaging, and appear with a magnificence beyond the formal mock-

3. Zika, F. (2018). *Arts and Thoughts: Philosophical Investigations in Contemporary Art*. Chapters 7-8. Athens: Agra Publications (in Greek).

4. For the passage from the appreciation of natural landscape to landscape painting, see Gombrich, E.-H. (1966). "The Renaissance Theory of Art and the Rise of Landscape", in *Norm and Form: Studies in the Art of the Renaissance*. London: Phaidon Press.

5. Petrarch F.(1948). *The Ascent of Mount Ventoux*. In E. Cassirer et al. (Eds.), *The Renaissance Philosophy of Man*. 36-46. Chicago: University of Chicago Press.

In <http://www2.idehist.uu.se/distans/ilmh/Ren/ren-pet-ventoux.htm> (Accessed: November 2019).

ery of princely gardens.”⁶

Even though they were not codified as such until later in that century, this constitutes an early expression of the two major concepts of aesthetics: the beautiful and the sublime. And, as garden historian, Tim Richardson points out: “It was a short step from comparing artificial gardens unfavourably with wild nature to trying to shape that artificial garden into something that resembles or at least honours nature in the raw”.⁷

By the end of the 18th century, the philosopher Immanuel Kant, in the *Critique of Judgment* (1790), includes landscape gardening in the formative fine arts:

“Painting [...] I would divide into that of the beautiful portrayal of nature, and that of the beautiful arrangement of its products. The first is painting proper, the second is landscape gardening. For the first gives only the semblance of bodily extension; whereas the second [...] consists in no more than decking out the ground with the same manifold variety (grasses, flowers, shrubs, and trees, and even water, hills, and dales) as that with which nature presents it to our view, only arranged differently and in obedience to certain ideas. The beautiful arrangement of corporeal things, however, is also a thing for the eye only, just like painting”.⁸

Note that in both cases, and despite the walking context of Shaftsbury’s discussion, the emphasis is on vision.

When Philocles derides ‘the formal mockery of princely gardens’, he is referring to the French 17th century gardens as typified by Versailles. During the 18th century, a debate arose between, on the one hand, the for-

malism of the French garden, representing absolutism in politics and rationalism in philosophy with its emphasis on geometric order; and, on the other, the English garden, characterized by a more naturalistic approach and an irregular style which later became the mark of the picturesque. Kant wrote favorably of the English taste in gardens as conducive to the freedom of the imagination –“the idea being that in the divorce from all constraint of rules the precise instance is being afforded where taste can exhibit its perfection in projects of the imagination to the fullest extent”.⁹ However, both types of garden came under criticism, leading to a double skepticism that a garden is neither art nor nature: the French, more formal or ‘artificial’, garden was accused of excessive dominion over nature; whereas the English, more informal or ‘natural’, garden was charged with the deceptive tendency of posing as nature.¹⁰

Jean-Jacques Rousseau expressed this ‘double scepticism’ in his philosophical novel *Julie, ou la nouvelle Héloïse* (1759): “What would a man of taste do, a man who lives in order to live, who knows how to enjoy his solitude, who seeks true and simple pleasures, and who wants to be able to take a walk when he comes out of his house?”.¹¹

First, “he would avoid the symmetry [of French gardens], which is the enemy of nature and variety”. However, even the more naturalistic and quasi-unkept English gardens do not pass the test. Referring to the landscape garden at Stowe (which he visited on a trip to England), with wide vistas, artificial ponds and streams, scattered ruins and small temples in a

6. Richardson, T. (2006). *The Arcadian Friends: Inventing the English Landscape Garden*. 125-126. London: Bantam Press.

7. Ibid.

8. Kant, I. 1962/69. *The Critique of Judgment*. Part I, book II, § 51.2, 187-188. Oxford: Oxford University Press.

9. Ibid, part I, book I, § 22, 88.

10. Cooper, D. (2006). *A Philosophy of Gardens*. 99-107. Oxford: Oxford University Press.

11. Rousseau, J.-J. (1761). *Julie, ou la Nouvelle Héloïse*. Part 4, letter XI. In https://www.ecole-alsacienne.org/CDI/pdf/1301/130128_ROU.pdf, translation by the author (Accessed: November 2019).

variety of styles, Rousseau wrote: “It is a synthesis of very beautiful and picturesque places, whose various aspects have been selected from different countries, and where everything appears natural, except for the whole”.¹² So what does he propose for ‘the man of taste’? For what he calls the new Elysium, Rousseau proposes a garden based on native plants and unassuming planning, constituting a closed, secret haven as opposed to the large-scale, open-space and rather pretentiously cosmopolitan English garden. What is more important, it is a garden aimed for walking and meditating—as practiced, for example, in his *Reveries of a Solitary Walker* (1782)—, for an immersive experience away from civilized life rather than for aesthetic appreciation based on vision.¹³

Inspired by but also critical of Rousseau’s views, Friedrich Schiller wrote “The Walk” (1795), a poem which criticizes the possibility of escaping civilization via a return to a supposed original natural state. The wanderer traces a path in which he observes first an idyllic natural landscape, then the rise of city and industry, to the destruction of all based on an unbridled use of freedom which turns into fetters and violence, related to the disillusion resulting from the French Revolution. The poem ends with an appeal to a new creative era:

“So arises mankind, with fury of crime and of mis’ry,
And in the ash of the state seeks for the Nature he
lost.
O then open ye walls forth and give to the pris’ner his
freedom,
Unto the field left behind let him in safety return!

12. Rousseau Ibid.

13. For Rousseau’s association between walking and thinking, see Solnit, R. (2000). *Wanderlust: A History of Walking*. 17-22. London: Penguin Books; Gros, G. (2014). *A Philosophy of Walking*. 65-80. London: Verso.

But now where am I? The path is concealed. Precipitous landscape

Hinders with yawning abyss both ‘fore and after my step.

After me stayed the escort familiar of gardens and hedges,

After me every last trace of human hand stayed behind.

I see only matter piled up, from out of which life will Spring up, the roughhewn basalt hopes for the fashioning hand”.¹⁴

Schiller leaves us with an undetermined new vision, similar to Caspar David Friedrich’s *Wanderer above the Sea of Fog* (1818) in which the lone wanderer is seen from the back, gazing from a mountain peak at the formless expanse of clouds at his feet. According to Schiller, it was aesthetic education and artistic creativity that would help to fashion a new reality based on a combination of nature and culture.

All the above discussion—about the connection of walking with the aesthetic turn to nature—is based on an overriding emphasis on vision. Despite the involvement of the senses given its Greek etymology (aesthesia = sense), Aesthetics has been primarily “ocularcentric”, that is, centered on vision. However, at the turn of the 21st century, there has been a renewed interest in the senses and their interactive character in a number of disciplines: psychology, neurophysiology, anthropology, philosophy. Anthropologist David Howes, in a paper entitled “Charting the Sensorial Revolution”, discerns four ‘moments’ in the intellectual landscape of the late 20th century: language-centered

14. Schiller, F. *The Walk*. The Schiller Institute. In https://archive.schillerinstitute.com/fid_97-01/973_schiller_walk.html (Accessed: November 2019).

in the 50s and 60s; image-centered in the 80s; as a reaction to the disembodied tendency of visual culture, an emphasis on the body and materiality in the 90s; and, finally:

“The rise of sensory studies at the turn of the twenty-first century draws on each of these prior developments or ‘turns’ but also critiques them by questioning the verbocentrism of the linguistic model, the ocular-centrism of the visual culture model, and the holism of both the corporeal and material culture models –in which bodies and objects are often treated simply as physical wholes, and not as bundles of interconnected experiences and properties. Sensory studies approaches tend to emphasize the dynamic, relational (intersensory –or multimodal, multimedia) and often conflictual nature of our everyday engagement with the physical world”.¹⁵

As I have argued elsewhere, this multisensory approach marks also a new direction for aesthetics and art.¹⁶ It is within this context that I would like to incorporate the Prespa Project, especially this year’s “Walking Practices, Walking Arts, Walking Bodies” (July 2019). Let me note that the data from previous occasions of the project were published under the title *Visual March to Prespa 2007-2014*;¹⁷ despite the subtitle, A process of living in/with the landscape, the title’s emphasis was on vision. On the contrary, this year’s title has moved away from the visual towards the interac-

tive relationship between art and the body involved in the process of walking.¹⁸ I want to bring out the further dynamic multisensory aesthetic aspect which walking as an artistic practice encapsulates. As I pointed out in the introduction, walking has been associated with meditation and philosophical thought mainly due to its rhythm. This rhythm involves the whole body within a participatory and interactive relationship with the environment and an immersion within the landscape. Apart from seeing and observing, which are obviously active in noticing land, sea, and sky, as well as colors and forms, a variety of other senses are involved: hearing the sounds of rustling leaves and gurgling brooks, the chirping of birds, the buzzing of insects, the footsteps and breathing of the walkers, the occasional exclamation or conversation; smelling the earth, the plants, the air; touching the bark of trees, the textures of stone and ground, the softness of petal and leaf; tasting the savor of fruits and herbs, the fresh stream water, even the air. Apart from the ‘traditional’ five senses, walking involves a number of other senses which are currently under study, such as kinaesthesia (the sense of movement), proprioception (the sense of position), balance, temperature, etc.¹⁹ It is in this sense that walking, as an artistic practice, can be considered as an immersive, performative, participatory and interactive practice involving the whole body and the senses within the context of multisensory aesthetics.

15. Howes, H. (2006). “Charting the Sensorial Revolution”, *Senses and Society*, 1/1, 2006, 115.

16. See notes 432 and 433 above.

17. Ziogas, Y. (Ed.). (2015). *Visual March to Prespa 2007-2014*. Thessaloniki: State Museum of Contemporary Art.

18. For the ongoing relationship between walking, thinking and art, see Yannis Ziogas, “Examples of Visual Arts Walking Practices as a Process of Knowing Oneself/Knowing the Other: From Turner to Contemporary Examples of Walkers/Thinkers”, in Kayiadaki M.D.,(Ed.). 2018. *Colors: Studies on Art. Volume in Honor of Professor Miltiadis M. Papanikolaou*. 401-413. Athens: Politeia.

19. Macpherson, F. (2011). “Individuating the Senses”, in F. Macpherson (Ed.), *The Senses: Classic and Contemporary Philosophical Perspectives*, Oxford: Oxford University Press, 3-46.

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Walking as Art - What are the common criteria that represent the ontology of this artistic practice?

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Figure 1. Criteria used in the practices of Richard Long & Hamish Fulton.

The concept of walking as an artistic medium is relatively new in art historical terms, with its roots in the early part of the 20th Century with Guy Debord and the Dada movement. During the late 1960s and early 1970s, the concept of walking as art evolved to become clearly established as its own entity with Richard Long and Hamish Fulton being the pioneers in this field. In 1967 Richard Long made his early works whilst at art school and explored the idea that walking was his medium for sculpture. Hamish Fulton has only made works based on the experience of walks since 1972, translating his walks into a variety of me-

dia, including photography, illustrations, and wall texts. Fulton promotes a wider acknowledgment of walking art and tells us: “A walk has a life of its own and does not need to be materialized into an artwork”.¹

In America, Robert Smithson led a group of artists who spurned the idea of displaying work in a white cube gallery space and from this emerged the movement Land Art. Both Long and Fulton, British artists following the British tradition of interest in landscapes are referred to in many art reviews, art history books, and references as Land artists, possibly due to the proximity of their emergence and the fact their work is broadly based around landscape and momentous walks through the landscape. However, they are both vehement that they are not land artists but in fact walking artists. The question arises, what are the conditions necessary to make a walk an art form?

The work of Richard Long and Hamish Fulton continues to be influential and current.² Rachel Clewlow and Mike Collier are British contemporary artists and although heavily influenced by Long and Fulton, they have both developed their own artistic language and methodologies centered around walking. For Collier and Clewlow the walk is the methodology and the artworks stem from the methodology.

“Walking is a huge subject. It can interconnect with many other points of view, attitudes, and philosophies. With walking, you enter an uncharted world, because if you say you want to make art about walking, then it’s wide open – it’s not like abstract painting, which has a history”.³

1. In <http://www.tate.org.uk/art/artists/hamish-fulton-1133> (Accessed: 26 January 2018).

2. Long is the only artist to have been short-listed four times for the Turner Prize. He was nominated in 1984, 1987 and 1988, and then won the award in 1989 for *White Water Line*.

3. Sooke, A. (2012). *Hamish Fulton Wanders the Neural Pathways* - Telegraph. In <https://www.telegraph.co.uk/culture/art/art-features/9014354/Hamish-Fulton-wanders-the-neural-pathways.html> (Accessed: 18 June 2018).

Here, Fulton states that art about walking is wide open because it does not have a history (unlike abstract painting), but as we can see, walking as an art form clearly has its roots in the Dada movement in the 1920s.

Focusing on Richard Long, Hamish Fulton, and additional contemporary artists including Mike Collier and Rachel Clewlow, this paper will investigate the act of walking as an artistic ‘medium’, as a wider artistic methodology and identify the criteria they have in common to form the ontology of this art form.

Criteria/ Walking is Art

One way of identifying the criteria (Figure 1) is to look at the artists’ own statements and beliefs and how they specify their practice and then examine the components of individual pieces of work.

“I have, in general, been interested in using the landscape in different ways from traditional representation and the fixed view. Walking, ideas, statements, and maps or some means to this end. I have tried to add something of my own view as an artist to the wonderful and undisputed traditions of walking, journeying, climbing”.⁴

Whilst hitchhiking in 1969 (Figure 2), Long stopped in a Wiltshire field and made the formative piece *A Line Made by Walking*. He walked backward and forward, flattening the grass until it became visible as a line. He recorded his physical intervention within the landscape in a photograph and now the work exists only in this photograph.

The line was the artwork itself and reflects the tran-

4. Tufnell, B. (2007). *Richard Long: Selected Statements and Interviews*. 21. London: Haunch of Venison.



Figure 2. **Richard Long**, *A line made by walking*. Photograph, Tate. 1969.

science and impermanence of nature. The grass has since grown, and the line no longer exists. The resulting work is part performance, part sculpture, and part photograph, transcending these categories to create a piece that exists in all three. From this early work, we can already see some of the characteristics and criteria used by Long throughout his career start to emerge. The artistic medium is a walk, he sets his own rules, the work is temporary and will be absorbed by nature over time, it may go unnoticed on-site but through making a photographic document, he is not only creating a record of the work but also making it accessible to a wider audience.

Hamish Fulton's art is purely about walking - he describes himself as a walking artist; an artist who walks. Unlike Long, Fulton does not remove or rearrange any objects found during his walks and this desire to leave the land unmarked by his presence differentiates his

work from others. His work is about the walking journeys he has undertaken all over the world, completing several hundred walks in over twenty-four countries, thousands of miles, over thirty years.⁵ Although the majority of these works are solo performances, he has been making group walks since 1994.

The photograph *The Pilgrim's Way*, 1971 (Figure 3) became a single marker for the ten-day journey be-



Figure 3. **Hamish Fulton**, *The Pilgrim's way*. Photograph, Tate. 1971.

tween Canterbury and Winchester. This is regarded by the artist as one of his most important early works as it was one of the first occasions in which he consciously made a defined walk as a work of art.

Rachel Clewlow is heavily influenced by Fulton, in that her work would not exist without walking, by using comparable rules and parameters; and by how we experience a walk through visual outputs. For her, walking is the methodology rather than the performative element of Fulton and the sculptural aspects of Long. Her prac-

5. MacKibben, B. & Scott D. and Wilson A. (2002). *Hamish Fulton: 1*. London: Tate Publishing.

tice is based around the logging of journeys and the organization and presentation of accumulated data.⁶

Explorer, 2011 (Figure 4) is meticulously planned and follows precise rules that dictate the parameters of the pieces. These include where the walk starts, how long



Figure 4. **Rachel Clewlow**, *Explorer*. Photograph courtesy of the artist. 2010

it takes to get to each point, how many places per day, longitude and latitude, etc.

From these three works, we can see the elements and themes emerging and begin to establish the criteria that define walking as an art form – the walk is central to the artwork, there are performative elements, rules are applied, and the works are about the experience.

Walking Art Not Land Art

Walking art is akin to Land art, through the very fact that many of the walking artists are immersed in land-

6. Clewlow, R. '127.5 Miles Walked', Northern Print Studio. In <https://northern-print.org.uk/products/rachael-clewlow-127-5-miles-walked>. (Accessed: 13 May 2019).

scapes, producing work based in or from the landscape. Both art forms emerged in the same period with Richard Long and Hamish Fulton being classed as Land artists by many critics and art historical writings and reviews. Unlike the quiet contemplative nature of British Land artists, the scale of the American land artist is immense. Robert Smithson's *Spiral Jetty* (1970), is a 457-meter-long spiral created out of material bulldozed from the shore into the lake (Figure 5).⁷

While this work is a permanent artistic invasion on the landscape, both Long and Fulton differ from this approach and ideology. One reading of Richard Long's



Figure 5. **Robert Smithson**, *Spiral Jetty*. Photograph, Sartle. 1970.

work is that he is clearly a land artist. His work is about the land, he uses natural materials and his sculptures are placed in the land or made from the land. However, he is adamant that his work is about walking and walking has always been central to his work. In opposition to Smithson's ideological notion of Land Art, imperma-

7. Pickles, R. (2013). Explaining Smithson's Spiral Jetty | Art | Agenda, Phaidon. In <https://www.phaidon.com/agenda/art/articles/2013/november/18/explaining-smithsons-spiral-jetty/> (Accessed: 8 January 2019).

nence is one of the key criteria used by Long. He has refused the notion of art as a permanent object. Whilst walking, he makes site-specific sculptures by quietly rearranging the natural objects around him. Normally made within half an hour, they are not built to withstand time, and will be re-absorbed by nature. He states:

“I hope to make work for the land not against it. I like the idea that art can be made anywhere, perhaps seen



Figure 6. **Richard Long**, *A line in Ireland*. Photograph artists' website. 1974.

by few people, or not recognized as art when they do”.⁸

A Line in Ireland, 1974 (Figure 6) constructed from natural stone, blends into the landscape. A walker may stumble across it but not necessarily recognize it as a sculpture and over time it will disappear completely.

Hamish Fulton, on the other hand, does not remove or rearrange any objects found during his walks and this desire to leave the land unmarked by his presence differentiates him from other ‘Land’ artists. In keeping with contemporary thinking on low-impact hiking, Fulton’s modus operandi is summed up by the ecological ethic of “take only photographs, leave only footprints.”⁹ Following this “leave no trace”¹⁰ ethic, he does not collect materials on his walks for display in galleries. Instead, his work combines text-based descriptions with a photograph, illustration, vinyl wall texts, to communicate his walks to viewers in a gallery.

Fulton has also referred to his walks as invisible objects and has described his group walks as artworks that are created and observed by the participants.¹¹ In 1995 during a discussion on art in the landscape with James Turrell and Carl Andre, Hamish Fulton said: “[...] my art is about walking. It is not about US land art or European outdoor sculpture. The differences center around either constructing something or nothing in the landscape. What I build is an experience, not a sculpture. My wish is to leave as few traces as possible”.¹²

8. Tufnell 2007, Ibid.

9. Cox, R. (2017). Walking Artist, Who Takes Only Photographs and Leaves Only Footprints. In <https://www.scotsman.com/lifestyle/culture/art/hamish-fulton-the-walking-artist-who-takes-only-photographs-and-leaves-only-footprints-1-4437447> (Accessed: 18 January 2018).

10. Wikipedia entry updated by Internetarchivebot. ‘Leave No Trace’, in Wikipedia, https://en.wikipedia.org/w/index.php?title=Leave_No_Trace&oldid=82170104 (Accessed: 22 January 2018).

11. Watkins, J. & Pomery, V. (2012). *Walking in Relation to Everything*: Hamish Fulton. London : Manchester: Ikon Gallery Ltd.

12. Tate Britain. (2002). *Hamish Fulton: Walking Journey – Exhibition* at Tate Britain, Tate. In <http://www.tate.org.uk/whats-on/tate-britain/exhibition/hamish-fulton-walking-journey> (Accessed: 18 June 2018).

Richard Long and Hamish Fulton clearly state that they are not land artists (Figure 7), and the walk is the art form and that the walk is an invisible object. The site-specific work of Long is a singular experience –whilst Spiral Jetty can be experienced repeatedly by many. One of the differences between them and Smithson is that they do not construct large scale permanent art pieces within a landscape – their work is either ephemeral or about an experience.



Figure 7. **Hamish Fulton**, *This is Not Land Art*. Photograph Gallerii Ris. 2004.

The Walk as a Performance

The very nature of walking is performative, therefore is performance one of the criteria in identifying the ontology of walking as art? In the 1970s performance art was embedded as an art form, with Marina Abramović leading the way. In 1988 she combined walking and performance in *The-Lovers: The Great Wall Walk* (Figure 8). For this performance Abramović and her partner, Ulay ended a 12-year art collaboration and personal relationship. Each of them walked 2,500km - half the length of the Great Wall of China, starting from

the two opposite ends and meeting in the middle in order to say goodbye and end their relationship.



Figure 8. **Marina Abramović**, *The Lovers: The Great Wall Walk*. Photograph from artist archives. 1988.

In *A Line Made by Walking*, Richard Long's work is a part performance with the photographic record hinting at the performative element of his work. For his gallery piece *River Avon Mud Circle* (Figure 9), he uses his hands to create a temporary wall painting using mud - the installation/creation of this work is videoed and again indicates to the audience the unseen performance.



Figure 9. **Richard Long**, *River Avon Mud Circle*. Photo from the artists' website, 2011.

Hamish Fulton first experimented with group walks in 1994 whilst working side-by-side with Marina Abramović in Japan. In 2002 he co-led the project Walk art dance C° with performance artist Christine Quoiraud in France (Figure 10). This project was a journey with about 20 participants traveling some or all of 5100km in France at a steady pace, in a single line, equally spaced out. Since working with Quoiraud, Fulton has adopted her style of equi-spaced walking during his group walks.



Figure 10. Christine Quoiraud & Hamish Fulton, “Walk dance art co”.
Photo: Christine Quoiraud, 2002.

Abramović does not consider herself as a walking artist but still uses walking as a medium, Long uses performance in a subtler way and for Fulton, it’s an essential part of his practice whether it’s a walking performance or one of his monumental solitary walks.

Experience

The work Fulton displays and publishes may seem simple, usually consisting of a single image and a few carefully chosen words but are often embodiments of complex experiences: he’s not simply trying to show what a certain place looks like; he’s trying to make the audience feel the things he felt when he was there. Fulton has stated that (Figure 11): “Walking is an experience not an art medium, and what I build is an experience, not a sculpture”.¹³

The graphic forms, patterns and Fulton’s precise use of language evoke the rhythm, duration, and emotion of a long walk, inviting viewers to step into the role of the walker. As it is his own personal experience, many elements that can’t be translated, but the fact that everyone has an innate understanding of walking, the viewer can imagine the journey as their own. This participatory element of Fulton’s conceptual art relies on the audience to complete the work.

Other contemporary artists have started to explore alternative ways of sharing the experience of walking. As part of her work about the extensively quarried Isle of Portland, Katrina Palmer produced

13. Deirdre H. & Klein, J. (2012). *Histories and Practices of Live Art*. 98. London: Palgrave Macmillan.



Figure 11. Hamish Fulton, *Walk*. Installation view at Turner Contemporary. Photo: David Grandorg, 2012.

the site-specific audio walk *The Loss Adjusters* in 2015 (Figure 12). The audio took visitors through the Portland landscape to a quarry, telling stories about the primal forces of the island's geology.



Figure 12. **Katrina Palmer**, *Portland*. Photo: Sophia Evans, 2015.

Mike Collier uses walking as his methodology incorporating the walk as a performative experience in a prelude to his final wall-based pieces. These walks are slow-moving, conversive, meandering explorations through a landscape.¹⁴ He uses this meander as a method for gathering information which he then assimilates in the studio and creatively interprets. Collier approaches this problem by working collaboratively. The *Temperley's Tread - the Birdlife of Durham's Moor and Vale* (Figure 13) comprised of a series of five guided walks along a 45-mile route through the North Pennines. One objective was for the participants to con-

14. Collier, M. (2013). WALK ON Catalog: ARBOREALIS- Photograph by Beth Moon. In <http://www.art-circuit.org.uk/index.php?/in-development/walk-on-catalogue/> (Accessed: 17 January 2018).

tribute their impressions of the wildlife and landscape so that these could inform artwork emerging from the 'experience'.

Communicating the experience of the walk is a vital criterial element for Fulton, Palmer, and Collier.



Figure 13. **Mike Collier**, *In Temperley's Tread*. Courtesy of the artist, 2012.

Political Statements

Long is an artist without an overt political agenda, specifically with regard to environmental politics. As he states he is 'just an artist'. His job is to make art - it is the role of politicians and activists to conduct a debate about environmental politics.¹⁵ Over the years, walking has developed into a form of political protest for Fulton. His work recognizes environmental issues such as the degradation of the environment and encourages the viewer to reconsider their relationship with nature. These political aspects of his work inhabit the border between walks-as-art and walks-for-a-

15. Tufnell 2007, Ibid.

cause such as cancer walks, AIDS walks and protests like Greenham Common, 1981. A group walk can transform a solitary meditative experience into finding a cure or making a political pilgrimage. “I didn’t start out as a political artist, but when you are walking in 2011, you can’t avoid politics. If someone were to ask me what my work was about today, I might say justice, instead of the role of the land”.¹⁶

For Chinese Economy, Tibetan Justice, 1991, (Figure 14), Fulton climbed Mount Everest using bottled oxygen. Although this walk was concerning his experience of personal physical adversity, the political reality of Tibet was inextricably bound to his experience.



Figure 14. Hamish Fulton, *Chinese Economy, Tibetan Justice...* 1991. Photo: Stuart Whipps, 2011.

16. Sooke 2012, Ibid.

Mike Collier’s work explores the interrelated nature of ecological and cultural ideas through detailed studies of local environments and (through walking) our embodied engagement with ‘landscape’.¹⁷



Figure 15. Mike Collier, *Urban Survivors of the Political Land*. Photo: D. Magil, 2012.

In *Street Flowers: Urban Survivors of the Political Land*, 2012, (Figure 15), Collier likens the influx of street flowers and weeds to immigrants.

While Long isn’t interested in making work about politics, Fulton believes that today, it can’t be avoided, and Collier incorporates underlying political themes within his work.

Creating a Record

Is it necessary to record the walk in some way for the walk to count as an artwork? Long treats, the walk as a medium of sculpture bringing in both performance and conceptual art along with documentary photography and graphical text-based works. He uses found stones, rocks, mud, snow to create his sculptures and even the pieces designed for a gallery are made from

17. Collier, M. (2013). *Critical Dialogues*. In <http://www.mikecollier.eu/walk/critical-dialogues> (Accessed: 13 May 2018).

the same elemental materials. Long insists that: “Even though a lot of my work takes place in the landscape, the gallery is the conduit for bringing my work into the public domain”.¹⁸

Therefore, for him, it is necessary to create artifacts or records of his experiences that can be shared with a viewer.

In addition to his indoor sculptures, Long uses pho-



Figure 16. **Richard Long**, *White Light Walk*, 1987. Photo from the artists' website, 1987.

tography, maps, and text to record his actions (Figure 16). He favors simple and minimal approaches, creating a document to aid our imagination, rather than overcomplicating what has already been made. The action itself remains the artwork, be it walking or rearranging natural objects.

All work made by Hamish Fulton during the 1970s was recorded with a single photograph regardless of how long the walk was, therefore if the walk is the work itself why does he need to create a record? His work is about the experience of the walk and his gallery-based texts and photographs are all about sharing that experience

18. Wroe, N. (2003). No Stone Unturned. *The Guardian*, sec. Art and Design. In <http://www.theguardian.com/artanddesign/2003/jun/28/art.artsfeatures1> (Accessed: 18 June 2003).



Figure 17. **Hamish Fulton**, *The Life of Scattered Stones*. Cover page of the book. 1990.

with an audience (Figure 17). The work, books, and essays Fulton exhibits are the abstracted photographic, diagrammatic and concrete poetry descriptions of his walks.

Rachel Clewlow meticulously makes notes during the walk and states: “The walk can be the work of art itself – but you do need some evidence of recording – a photograph – or text – or for myself my paintings and drawings”.¹⁹

She generally walks for about 30 miles in one day, recording everything that takes an interest in a small black notebook (Figure 18). These entries are a mix-

19. Carole McCourt interview with Rachel Clewlow, 2018.



Figure 18. **Mike Collier**, *Upper Coquetdale/Border Ridge*.
Photo courtesy of the artist, 2004.

ture of personal observations of monuments, buildings, landscape and transient moments. For this particular project there were approximately 32,000 points and used 400 for the final painting.

Mike Collier is a visual artist and a writer, combining text with his finished pieces. *Upper Coquetdale/Border Ridge* (2004) re-imagines a walk and is a work in two parts - a list of flora and fauna and a pastel drawing (Figure 19). The list of nine flora and fauna alludes to certain sounds unique to this part of Northumberland.

Given the premise that even if the artwork is an invisible object, such as a walk and that it needs to be shared with a viewer, then making a record is essential.

Richard Long and Hamish Fulton are equal progenitors in the establishment of walking as an art form.



Figure 19. **Rachel Clewlow**, *Untitled notebook*.
Photo courtesy of the artist, 2011.

Both Long and Fulton have been classified as land artists, however, after examining their work and what they both believe about their practice, it is clear that walking art is different from land art and walking is central to the work of Long and Fulton. Long makes impermanent marks and ephemeral sculptures, Fulton leaves no trace, both create gallery-based records and publications to make the solitary experience accessible to a wider audience. Most of their works are about their singular walking experience, whereas Smithson's work is accessible to many walkers after the fact. The following table shows the criteria identified during this research:

Working on the premise that to be considered a walking artist, walking must be at the core of the practice, consequently Long, Fulton, Collier, and Clewlow are all classed as walking artists. While Palmer and Abramović share some of the common criteria, walking is an alternative artistic medium or methodology

Criteria	Long	Fulton	Clewlou	Collier	Palmer	Abramovič
Walking at core of practice	Y	Y	Y	Y	N	N
Walking as a medium or methodology	Y	Y	Y	Y	Y	Y
Performance	Y	Y	N	Y	Y	Y
Experience	Y	Y	Y	Y	Y	Y
Political statements	N	Y	N	Y	N	Y
Creating a record	Y	Y	Y	Y	Y	Y
Impermanence	Y	N	N	N	N	N
Leave no trace	N	Y	Y	Y		
Total	6	6	4	6	4	5
Walking Artist	Yes	Yes	Yes	Yes	No	No

Figure 20. Table of criteria highlighting the common themes

at their disposal.

Impermanence is a criterion that distinguishes walking art from land art, but it is not shared by all of the identified walking artists. This is not a criterial element of this art form.

Out of the four artists identified as walking artists, only Clewlou does not regard the walking element as a performance but as a medium forming the research for her paintings. Only two of the artists make political statements as part of their practice and three out of the four artists follow the ecological ethic of leave no

trace. Performance, making political statements and leave no trace are contentious criterial elements.

From the criteria (Figure 20) identified it is clear that the common elements linking these artists together and forming the ontology of walking as an art form are:

- Walking at the core of the practice
- Walking as a medium or methodology
- Experience
- Creating a record

Therefore, these four elements are criterial for walking as an art form.

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Topophilia in the physical and digital space

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There is a long and lasting discussion in several contiguous fields on the moot point of what is a place and how to define it. There are consequences of conceptualizing space in terms of a measurable objectively defined element as opposed to a heterogeneous continuum of experiences, narratives, and emotions. An array of theorists spanning from the humanistic tradition in geography as well as in anthropology, to contemporary thinkers on the post-modern approaches on non-places have offered their views on the subject. A central element of this ongoing discussion is the binary opposition of place as opposed to space respectively conveying place as a geometrically stratified, quantifiable, given in contradistinction to space as a term encompassing the cultural, personal, experiential import that a location may bear. Michael de Certeau, Deleuze, and Guattari, (in numerous instances and throughout their publications), have drawn a distinction respectively between place as a rigid context and space as lived, experienced, actualized place which bears the energies, sensibilities and potentialities of the people who enliven it, whereas the latter, introduced likewise, the notions of stratified as opposed to smooth space. Yi-Fu Tuan refers to the conundrum of two diverging conceptualizations of spatial elements: the subjective and the one that relates to the (perceived as) objective. He was defending a position according to which both positions have to be taken into account simultaneously to be able to gain a grasp of what a place is without losing sight of the complexity and the incommensurability of the opposing/diverging approaches that comprise the essence of space. Narratives, associations, feelings, movements, actions, and practices inextricably linked to places are seen as part of what a place is about, and all the more what a place becomes.

This paper is concerned primarily with artistic practices pertinent to the exploration, reformulation, reinterpretation of space through movement, embodiment, experience, walking art being the prime example. Nevertheless, the approach of this text is to adopt a strategy or method akin to that of the scientist, theorist, artist even, This strategy oscillates between a close look on the detail and taking a step back to see the 'big picture' before returning to their work once again. They initiate a repeated cyclical process of zooming in and out to make meaning of the intricate interconnections of the localized to its wider context. Therefore, a theoretical discussion is provided on the binary terms surrounding the notions of place/space, topophilia/topophobia, nostalgia/stigma before venturing to circumnavigate the borders of contemporary artistic practices. These are flourishing globally and elaborate on how spaces are felt, lived, used as the locus and the essence of artistic explorations. Also, they explore what is a place, and by extension what art is or may be, as well as what experience, encounter, and finally self is about.

Digital spaces in contradistinction to the physical or actual spaces offer another layer of complexity to the abovementioned quests. This is reminiscent of the advent of photography seen by several artists of the time as a potential threat or even the death knell of painting; however, the introduction of photography and other technologies (re)producing imagery gave a breath of new life to visual arts by opening up hitherto unforeseen, until then, artistic possibilities. Digitally depicted/rendered spaces with the additional introduction of virtual/mixed reality technologies can only complicate, enrich and diversify the artistic possibilities as happened during the turn of the

previous century.¹ Nevertheless, the tension between actual space and its digital reproduction or (re)presentation opens up new discussions and generates theoretical implications to the same extent that it provides a fertile background for artistic explorations in-between the 'actual' and the 'artificial'.

Place, space and field

A procedure of locating, delineating and rendering geographic space in a process of artistic reflexivity, perhaps even more broadly, is neither related to the map that depicts it, nor to the document does that register it. Geographical space exists beyond factual, geometrical or other characteristics and is defined mostly by its mnemonic reconstructions. A village fountain, for example, may have been registered larger or smaller or in different colors, in accordance with the mnemonic projections of the individual who experienced it in the past.² More specifically, due to the fact that, within the capabilities as well as in the structure of the internet, map functions as "an a-topic place of memory".³

Location can be interpreted through two antithetical dimensions, the place and space according to the distinction introduced by Tuan (1979). According to Tuan "Place is ... a reality that can be clarified and understood

1. Sylaiou S., Chountasi M., Lagoudi E. (2018b). Psychogeography and Digital Age: A New Concept of Urban Landscape and Art. In S. Sylaiou & Y. Ziogas (Eds.) the Proceedings of the International Conference Landscape: Stories, political representations, Visual March to Prespa, September 9 and 10, 2015, State Museum of Contemporary Art, Thessaloniki, Greece.

2. Here, a reference on a recollection of Yannis Ziogas is made: "A central element in the life of the village Foustani in the area of Aridea, where his family lived, was the village fountain, registered in his memory as exceptionally large. Almost 40 years afterward, when the writer visited once again Foustani, he saw that the same fountain was actually far smaller compared to what had been registered in his memory".

3. Huyssen, A. (2003). Present Pasts: Urban Palimpsests and the Politics of Memory. Stanford: Stanford University Press

through the perspectives of people who have given it meaning⁴ while “The study of space, from the humanistic perspective, is thus the study of a people’s spatial feelings and ideas in the stream of experience”.⁵ Tuan, often uses binary schemes (or oppositions) for understanding geography, namely, Segmented Worlds and Self, Continuity and Discontinuity, Morality and Imagination, Cosmos and Hearth, Dominance and Affection, and last but not least, Topophilia and Topophobia. As an outcome of these binary terms, topophilia/ topophobia can help revisit and re-examine terms with archetypical significance such as return, nostalgia, encounter.

Tuan nevertheless goes a step further, as his love of place, topophilia, described in his words as the “affective bond between people and place”,⁶ judging from his own experience can be something far more important than a relation of affection: it may well be a relation of identification. Tuan describes his encounter with Death Valley in terms of finding the equivalent of his true essence liberated from the constraints of the symbolic: “In my very first encounter with the desert, I felt as though I had met my geographical double—the objective correlative of the person I am, absent the social façade”.⁷ It is perhaps this exact element that renders the encounters with inanimate, yet lived space and landscapes so important: in their archetypical and often strange presence, confront us with aspects of who we are that could not be felt and experience without these encounters. Therefore, open spaces can be

felt as doubles or doppelgangers of an unmediated, by the symbolic order and essential sense of self.

In this way, the nostalgia is not necessarily pertinent to a return to a place deeply carved into the soul, but more importantly a return to, as well as an encounter with who we essentially are, beyond and above the social and the symbolic. In other words, topophilia relates to a nostalgia emanating from a return not to a place lost, but to a holistic sense of self, sorely missed, that needs specific places to emerge. This recognition of a place, a landscape by the inner self, or by what can be called ‘soul’, is akin to the Platonic recognition by the soul of things that are of a true and timeless essence, a pursuit that underpins philosophy as well as art. Tuan offers his conclusion in the book with the telling title ‘Who Am I? An Autobiography of Emotion, Mind, and Spirit’: “Over time, I was forced to conclude that, for me, beauty has to be inhuman—even inanimate—to be a balm to the soul. Thus my love of the desert”.⁸ Tuan underlines the emotional, experiential, existential aspect even of the encounter with space, which is so important in artistic interpretations of being-in-space, however, he offers a theoretical position which not only acknowledges the equal importance of the place as a physical, measurable, actual location but all the more posits that a balancing act between the two poles, namely, space as subjective experience and place as an objective given, has to be adopted in the way the binary terms place/ space have to be addressed.

For the location, according to Tuan, the place can be

4. Tuan, Y.-F. (1979). Space and Place: Humanistic Perspective. In S. Gale and G. Olsson (Eds.) *Philosophy in Geography*. 387. Boston: D. Reidel Pub. Co.

5. Ibid 388.

6. Tuan, Y.-F. (1974). *Topophilia: A Study of Environmental Perceptions, Attitudes, and Values*. 4. Englewood Cliffs: Prentice-Hall.

7. Tuan, Y.-F. (2004). *Place, Art, and Self*. 19. Santa Fe: Center for American Places.

8. Tuan, Y.-F. (1999). *Who Am I? An Autobiography of Emotion, Mind, and Spirit*. 55. Madison: University of Wisconsin Press.

interpreted through the understanding that the logic of the visual can offer, whereas space is studied through the analysis of experience. Location is morphed through the interrelation of space and place. Tuan suggests that location is a geographic area that is to be approached with measurable terms (place) and with emotional determinations (space) in equal measure. Tuan revisits and brings forth again the term topophilia, a term introduced by John Betjeman and W.H. Auden in 1948 and, in contradistinction, he juxtaposes to it the term topophobia. Topophobia describes as a term (as well as a phenomenon) the instances of places that generate negative feelings, as Seaman⁹ puts it, individuals or social/ethnic groups develop “ties that are distasteful in some way, or induce anxiety and depression” with specific locations or areas. According to Seamon (2018) ‘Experientially, places are multivalent in their constitution and complex in their dynamics. On one hand, places can be liked, cherished, and loved; on the other hand, they can be disliked, distrusted, and feared’.¹⁰ Tuan uses two terms therefore, to describe the human emotions concerning places; those stirred by a positive experience of a location and those generated by a negative association. The emotion most closely linked with topophilia as discussed above, is nostalgia, whereas that related to topophobia is the feeling of stigma (-tisation). Topophilia acts like an emotional magnet that encourages return to a location. Conversely, stigma functions in a deterrent way. The stigma of a location is usually associated with a painful personal experience or a historical event that

defines the place and is part of the identity of a particular place. As Zissi explains, referring to the social depreciation of individuals and groups:

“The origin of the stigma is ideological and as such presupposes the analysis of representations, dominant perceptions and predetermined ideas that construct the social and cultural meanings of normal, the rules and exemplars of ‘normal’ social behavior”.¹¹

By analogy, a place as well may acquire the characteristic of the stigma, and this stigma constitutes a constant or at least a long-lasting point of negotiation by the person who feels/regards it as such. The stigma of the place is transferred to the person itself and individualized thereby creating a “character” that the person who is stigmatized will have to negotiate.

These ideas of space and place have enriched the term field and its first introduction in the work of the abstract expressionists of the '40s and '50s. For painters like Pollock, Rothko, Still the pictorial field was a vast area of projecting emotions and recreating the dynamics of the sublimity of the landscape in a two-dimensional surface (the pictorial canvas). This interpretation of the pictorial surface as a field has opened new ways of approaching the visual arts practice that created the most radical movements of late Modernism. In a contemporary approach, visual practice can be developed in landscapes where place and space (reality vs. feelings) are approached as areas that are fields of creativity.¹² The ‘field’ of abstract expressionism becomes again an actual landscape; in that expanded field the

9. Seaman, D. (1982). The Phenomenological Contribution to Environmental Psychology. In *Journal of Environmental Psychology*, (2) 55.

10. Seamon, D. (2018). Seamon, D. (2018). *Life takes place. Phenomenology, lifeworlds, and place making*. Andover: Routledge Ltd.

11. Zissi, A. (2017). Postgraduate Studies Program Dossier for Clinical Psychology and Art for the lesson Applied Clinical Sociology: Social aberration, excluded groups, and psychic health. 7.

12. Ziogas, Y. (2015). The field of Prespa or la originalité of the field. In Y. Ziogas (Ed.) the catalog of the exhibition: *Visual March to Prespa 2007-2014, A process of experiencing the landscape*. 13-17. Thessaloniki: State Museum of Contemporary Art.

practicing artist is shaping his/her work conceptualizing the ideas of place and space.

Space and place in the digital age

The terms and definitions mentioned above, place, topophilia-nostalgia, topophobia-stigma, return, can also be transferred to the era of modern digitality, at the time when a place is not only a true three-dimensional space, even if they exist through their memory reconstruction, but also the space characterized by the digital analogousness. The site, in a modern version, becomes a digital archive where an intangible image is recorded to form the image of a new part. This very intangible nature of a digital tour is often an antinomy, or a contradiction to the actuality of a movement in a landscape or a room.

In this new area of non-senses one cannot be transferred with their body, but with their ability to magnify specific areas and especially in case of high definition files, to discover versions not visible with the initial approach/ with the first look. Blow up (as in the movie bearing the same title), as depicted by Antonioni, is an everyday tool, available for use to anyone. Modern forms of technology allow us to navigate through the locations depicted in digital images/files or archives, and to discover details, objects or even events in them.

Pauline McKenzie Aucoin¹³ foregrounds a model based on zooming in and out of a spatial context respectively, focusing alternately, on the local detail and

13. McKenzie Aucoin P. (2017). Toward an Anthropological Understanding of Space and Place. In Bruce B.-J. (Ed.), *Place, Space and Hermeneutics*, 395-412.

then on the 'big picture' trying to find connections between the specificity of the local and the surrounding parameters which may influence and condition it as such. She stipulates that:

“Interpretation in any cross-cultural study of space and place is a dialogical process, requiring that the observation, recording, and accumulation of information are acquired through a “continuous dialectical tacking between the most local of the local detail and the most global of global structure ... back and forth between the whole conceived through the parts that actualize it and the parts conceived through the whole which motivated them”,¹⁴ this whole/part method (modeled after Dilthey) comprising the hermeneutic circle. The acquiring of knowledge concerning space and place proceeds until the whole of a culture’s experience and sense of the world is understood; so that both its Topophilia [...],¹⁵ as well as its Topophobia [...] can be appreciated”.

Respectively with navigation programs, such as the google map, the digital nomad can discover any, at least the urban, areas of the planet, through a movement in even the farthest countries. In place of the locus, an intangible image is formed where each location has incorporated a story or stories that are sometimes recorded and sometimes not. Every depiction/rendering creates a new recording of a story in the place of space; the emotional recall of the place, in a digital version becomes the matrix space itself to create new

14. Geertz C. (1983). *Local Knowledge. Further Essays in Interpretive Anthropology*. 69. New York: Basic Books.

15. Tuan, Y.-F. (1974). *Topophilia: A Study of Environmental Perceptions, Attitudes, and Values*. 4. Englewood Cliffs: Prentice-Hall.

spaces of consciousness and everyday life. Rodman¹⁶ comments on the humanistic approach of geography, which is ‘attentive to the environment as experienced by people’, positing that in a sense, places not only feature in inhabitants’ (and geographers’) narratives, they are narratives in their own right: “a place comes explicitly into being in the discourse of its inhabitants, and particularly in the rhetoric it promotes”.¹⁷ Rodman quotes Entrikin’s book, *The Betweenness of Place*,¹⁸ to highlight the importance of adopting, as Tuan posits as well, an in-between position to the subjectivist concept of the space as one hinged on narratives and personal experience on the one hand, and the objectivist perception of place on the other.

“This divide between the existential and naturalistic conceptions of place appears to be a un-bridgeable one, and one that is only made wider in adopting a de-centered [objective] view. The closest that we can come to address both sides of this divide is from a point in between, a point that leads us into the vast realm of narrative forms. From this position, we gain a view from both sides of the divide. We gain a sense both of being “in a place” and “at a location”, of being at the center and being at a point in a centerless world. To ignore either aspect of this dualism is to misunderstand the modern experience of place”.¹⁹

16. Rodman, M.-C. (1992). Empowering Place: Multilocality and Multivocality. In *American Anthropologist*, New Series, (Vol. 94, 3), 640-656. Hoboken: Blackwell Publishing on behalf of the American Anthropological Association. In <http://www.jstor.org/stable/680566> (Accessed: 10 November 2019).

17. Berdoulay, V. (1989). Place, Meaning, and Discourse. In French Language Geography. Agnew J.-A., and Duncan J.-S. (Eds.) in *The Power of Place*, 135. London: Unwin Hyman, see also Tuan 1991, Ibid.

18. Entrikin, J.-N. (1991). *The Betweenness of Place: Toward a Geography of Modernity*. Baltimore, MD: Johns Hopkins University Press.

19. Tuan, Y.-F. (1991). Language and the Making of Place: A Narrative-Descriptive Approach. *Annals of the Association of American Geographers*. 81(4), 134.

Rodman²⁰ provides a discussion on Tuan²¹ who points to the neglect of speech as a “curious gap in the extensive and growing literature on place”. Tuan, as Rodman explains, advocates an expansion of human geography to include speech and writing as integral to both place-making and geographic inquiry. Rodman after discussing in-depth Tuan’s approach which favors the inclusion of narrative, spoken or written to realize place²² offers an important aphorism: “But places come into being through praxis, not just through narratives”. Important as the narratives written/spoken/multimodal may be in their analog or digital forms, it is praxis that effectively actualizes spaces and renders them worthy of what is described as “lived space”.

Praxis, which turns a place into lived, experienced and meaningful space, can well be artistic, emotionally charged and conceptually dense processes which comprising some kind of narrative form implicit, explicit or allegorical, as well as (inter)actions, movements, trajectories that leave traces in the form of artworks. Such forms of art such as walking art practices do not merely transcribe or convey the experience of the space, all the more they inscribe themselves in what the locations are, they re-write their stories, they become part of them, they change them in the perception of the viewers/participants into another landscape, one that incorporates the sensibilities of the artists vis-à-vis the locus which engendered them. Walking art in this sense as well as pertinent practices, do not address the space; they become the space in human consciousness,

20. Rodman 1992, Ibid.

21. Tuan 1991, Ibid 684.

22. Ibid 695.

which, after all, is the final advocate of what a space is. Through the examples of digital approaches, the instances from the development of Visual March to Prespa²³ are examined and the way in which these

examples develop the conceptual implications of topophilia and topophobia, and the way that these phenomena form the intervention processes in a community defined as the place of return.

23. Ziogas, Y. (2018). Visual March to Prespa. Walking as a contemplative process In Journal Interartive <https://walkingart.interartive.org/2018/12/ziogas> (Accessed: 10 November 2019).

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Thought-in-Motion.

The walking-voice as an affective research methodology for the creation of locative media content

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The paper examines how ‘walking and talking’ could form a creative research methodology, based on the assumption that movement –in its widest sense– and ‘walking’ in particular, also encompasses ‘speech’. Our main research question will be how the ‘walking-voice’ (as an extension of ‘thought-in-motion’) can reveal aspects of both cognitive and e-motional/affective processes, while we walk in public space.

‘Walking’ constitutes both a way of thinking and of feeling. Subjectivities are always constructed in situ, thus ‘moving bodies’ are continuously constructing and performing identities, at the same time. This is how the spatialization of the self is based on a constant process of intense flows, that create a sense of belonging (or not belonging).

We do not intend, here, to approach ‘walking and talking’ as a way to do a peripatetic interview, but as an experimental way to reflect on how “speech act” in this context, could be seen as an important linking element in between the narrativity of speech and the embodied experience of walking. To do this, we will discuss how we can expand out methodological research tools so that we can approach ‘speech act’ in relation to ‘walking’, not only as a way to tell a story in motion, but as ‘the’ story itself.

Finally, we propose that this methodology could be used in order to create digital content (sound narratives) for the creation of locative media projects that focus on our relation to public/private spaces. Our main argument is that by re-placing this content in the space it was first produced, we might create a ‘new’ place for these stories/experiences to be re-enacted by other ‘subjectivities-in-motion’. This re-placement could possibly create the circumstances for ‘new’

Spatial narrative and the walking-voice

“Since sound indicates an activity that takes place ‘here and in this moment,’ speech as sound establishes a personal presence ‘here and in this moment’.”¹

Walking has always been an essential element regarding spatial narrative.² Geographical space, as an extension to narrative, is a common concept relevant to architects, as it is to cultural theorists, filmmakers or media artists³. The question is, how we could shift the focus towards an-other perspective, where the narrative would be –instead– the extension to the geographical space, or to put it more correctly, the extension to the relation in-between self and space. But how can we verbalize/vocalize the somatic, to bring “visibility” to that which cannot be expressed as just a representation, in relation to space?

Our approach will be more of a proposal for a synthesis, rather than for a difference. Based on an affective and more-than-representational⁴ theoretical/methodological context, we intend to examine the voice, and specifically the walking-voice as an important linking element between the narrativity of speech and the embodied experience. By the term affective here, we refer to ‘affect’ as this intensity that results from the encounter between an (affected) body and a second

(affecting) one, where the term ‘body’ is taken in its broadest possible sense.⁵ In literature, the affective turn⁶ opens up crucial questions about meaning-making practices and the articulation of the corporeal into these, as well as issues about how the speaking-subject makes sense of and communicates ‘affect’.⁷

If we think of walking as that spatial practice that constantly produces multiple levels of perception and sensoriality in space, an important act that could express –up until one point– this relationality, could be the walking-voice –as an extension to “thought-in-motion”⁸– meaning a personal walking-story verbally expressed as a narrated event. By the term walking-voice here, we do not refer to “go-along methods”⁹ and peripatetic interviews, where the interlocutor and the researcher walk together, while the latter keeps record(s) of the former’s words. What we propose is a different use of the voice, within a more intimate, non-linear process of keeping and (sound) recording replace this with: ‘voice notes’ –or else voice-memos– while walking-alone through an urban/rural landscape. Moreover, based on the assumption that movement –in its widest sense– and walking –in particular–, also encompasses speech, and vice versa,¹⁰ we intend to

1. Ong, W. (1967). *The Presence of the Word: Some Prolegomena for Cultural and Religious History*. New Haven; London: Yale University Press. In A. Cavarero (2005), *For More Than One Voice: Toward a Philosophy of Vocal Expression*. Stanford: Stanford University Press.

2. Hight, J. (2006). Views from Above: Locative Narrative and the Landscape. In *Wild Nature and the Digital Life Special Issue*, Leonardo Electronic Almanac 14 (7-8). In https://test.leoalmanac.org/wp-content/uploads/2012/09/09_JHight.pdf (Accessed: 23 March 2020).

3. Reiser, M. (2005). *Locative Media and Spatial Narrative*. In *Proceedings of Refresh Conference, First International Conference on the Media Arts, Sciences and Technologies*, the Banff Centre, 29th September 2005, Banff New Media Institute, the Database of Virtual Art and Leonardo /ISAST, 15.

4. Lorimer, H., (2005). *Cultural geography: the busyness of being ‘More-than-Representational’*. In *Progress in Human Geography*, 29(1), 83–94.

5. Massumi, B., (1995). *The Autonomy of Affect*, *Cultural Critique* 31(2) 83–109; Deleuze, G. & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota press, Minneapolis, 17

6. Massumi 1995, Ibid; Clough, P.T., (2008) *The Affective Turn: Political Economy, Biomedicine and Bodies*, *Theory Culture Society* 2008; 25; 1

7. Wetherell, M. (2013). *Affect and discourse – What’s the problem?* In *From affect as excess to affective/discursive practice*, *Subjectivity* (2013) 6, 349–368. London: Macmillan Publishers Ltd.

8. Manning, E. (2009). *Relation-scapes. Movement, Art, Philosophy*. Cambridge MA: MIT.

9. Kusenbach, M. (2003). *Street Phenomenology: The Go-Along as Ethnographic Research Tool*. *Ethnography*, 4(3), 455–485

10. Buytendijk, F.-J.-J. (1948). *General Theory of Human Carriage and Movement*. Utrecht: Spectrum. In J.-H. Van Den Berg, (1952). *The Human Body and the Significance of the Human Movement. A Phenomenological Study*. *Philosophy and Phenomenological Research*, 13(2), 159.

expand our methodological/artistic tools, approaching speech-act-while-walking, not only as a way to tell a story in motion but as ‘the story’ itself.

Moving-bodies in space

*“Through walking, landscapes are woven into life, and lives are woven into the landscape, in a process that is continuous and never-ending”.*¹¹

Based on Merleau-Ponty’s theory on ‘sensory fields’, according to which every sensorial experience should not be seen as an isolated stimulus, but as part of a broader assemblage of things, we can move beyond Cartesian dualisms that separate subject and object, the sensing and the sensed, and embrace a more relational and affective approach, where the subject and the object are continuously entangled, through constant flows of events and inter-connections. In his late writings, Merleau-Ponty, expanded this concept of ‘sensory field’ to introduce the concept of ‘flesh’, as the mutually interweaving state between subject and object. One of the most important implications of this concept, was that there could no longer be fixed boundaries between the body and the world, as they were now both parts of the same whole, interconnected through the idea of ‘flesh’. Consequently, the center of our attention could not just stay on the human body but should expand to engulf the circumstances that activate life and breed all sensorial and affective circulations and flows in it.¹²

Elaborating on the above, the act of ‘walking-alone’ does not actually exist. Walking is always relational, as we always move in-relation-to something, simultaneously producing a shared body in-between our organic bodies, the actual environment, and all encounters and

events that take place (physically/digitally). We walk-in and with the world, and this is the only kind of walking there is.¹³ This is how Erin Manning, in her book ‘Relationscapes’, describes the “simple” action of entering a room, through the lens of a more relational approach on movement: “My movement creates the space I will come to understand as ‘the room’. The room is defined as my body and the environment, where the environment is an atmospheric body. Without that particular moving body, that particular environment does not exist”. And this brings her -and us- to an unexpected realization: “...we move not to populate space, not to extend it or embody it, but to create it”.¹⁴

The relationship between body-subject and the actual world is more of a two-way process¹⁵, while it is exactly “when we forget the body, that it can ‘realize’ itself, by actually realizing itself as the landscape”.¹⁶ In ‘Bodies-Cities’, Elizabeth Grosz (1999) elaborates on this idea of a “two-way linkage which could be defined as an interface” between body and city. According to Grosz, “the city is made and made over into the simulacrum of the body, and the body in its turn, is transformed, ‘citized’, urbanized as a distinctively metropolitan body”.¹⁷

Walking as an embodied practice involves the movement of the whole body and stimulation/collaboration of all five senses. Walking, as a spatial practice, is both related to aspects of perception and conceptualization, as well to processes of identity formation and subjectivation. Moving bodies are continuously producing and performing identities at the same time, as “subjectivi-

13. Manning 2009, Ibid 29.

14. Ibid 13, 15.

15. Morris, B. (2004). What we talk about when we talk about ‘walking in the city’, Cultural Studies, 18 (5), 675-697.

16. Van Den Berg, J.-H. (1952). The Human Body and the Significance of the Human Movement. A Phenomenological Study. Philosophy and Phenomenological Research, 13(2), 170.

17. Grosz, E. (1998). Bodies-cities. In Pile S. & Nast H.-J. (Eds.), Places through the Body, 42-51. London: Routledge.

11. Tilley, C. (1994). A Phenomenology of Landscape. Places, Paths and Monuments. Berg, Oxford/Providence.

12. Hamilakis, Y. (2015). Archaeology and the Senses: Human Experience, Memory, and Affect. 88-90. Athens: Eikostou Protou Editions.

ties are not abstract entities, but are always conducted in situ”.¹⁸ Consequently, the subject is always spatially constructed within this dense net produced in-between assemblages of body-acts, speech-acts, affects, material contexts and social relations.¹⁹

The walking-voice: a case study

*“I understand her word from the plan of her world, from the nature of the landscape from which her words as born”.*²⁰

As Julia Kristeva said about Arendt’s understanding of narratives within the political: “action as narration and narration as action are the only things that can partake in the most ‘specifically human’ aspects of life”.²¹ Walking constitutes both a way of feeling and thinking. Rather than separating senses from meaning and perception, we could consider “meaning and the senses as one: ‘to sense is to think is to sense’, putting the previous proposition in reverse, and arguing that thinking and feeling are also ways of walking”.²²

Going back to our proposal for addressing the walking-voice as an experimental research methodology, we acknowledge a continuous re-turn of “movement-becoming-thought and of thought-becoming-movement,

and what emerges from this is the uncanny realization that movement tells stories quite differently than it does a more linear and stable historicization [...] we are moved to think”.²³ But how can we think of the voice, and particularly of the walking-voice, more as a gesture, rather than as a description or a representation? The possibilities for a phonetic performativity as a way to attribute the self²⁴ –and we could add, to attribute the relation between self and space– are constantly confronting the non-representable. On the one hand, we are asked to give that, which we do not actually “possess”, on the other, it is exactly this (im)-possibility that gives us the chance to re-write and re-construct our lives.²⁵ This way, the descriptive aspects of speech intermingle with its performative ones, through a dynamic and connective process in between articulations and performativities.²⁶

A focus on practice might enable us at this point. I will refer to a locative media²⁷ walk workshop entitled ‘data-walks’,²⁸ that we designed and conducted with my supervisor Nikos Bubaris. In ‘data-walks’, through developing an ambulant and relational approach, we improvised on tactics through which the participants would engage with the city. Amongst other creative methodologies, we also tried to capture the sonic im-

18. Probyn, E. (2003). The Spatial Imperative of Subjectivity. In K. Anderson, S. Pile, N. Thrift (Eds.), *Handbook of Cultural Geography*, 293, London: Sage.
 In Thien, D. (2004). Love’s Travels and Traces: the ‘impossible’ politics of Luce Irigaray. In K. Browne, J.-P. Sharp, D. Thien (Eds.) *Geography and gender’ reconsidered: Women and Geography Study Group*, 44.
 19. Wetherell, M. (2013). Affect and discourse – What’s the problem? In *From affect as excess to affective/discursive practice, Subjectivity* (2013), 6, 351. London: Macmillan Publishers Ltd.
 20. Van Den Berg, J.-H. (1952). *The Human Body and the Significance of the Human Movement. A Phenomenological Study. Philosophy and Phenomenological Research*, 13(2), 180.
 21. Kristeva, J. (2001). *Hannah Arendt*. 41, New York: Columbia, University Press. In Tamboukou, M. (2018). Action as Narration/Narration as Action: reading Maud Gonne’s auto/biographical writings as marginalized knowledge of the historiographical operation, *Irish Educational Studies*, 37:2, 245
 22. Tragaki, D. & Papakonstantinou, G. (2013). Trails/narrative and the trails of Narrative. In Van Boeschoten R., 115.

23. Manning 2009, Ibid 221.
 24. Athanasiou, A. (2016). Unruly Pronouns. In Panopoulos P., Rikou E. (Eds.) *Φωνές/Fonés*, 122. Athens: Nissos.
 25. Ibid, 124.
 26. Giannisi, P. (2018). Chimerical Poetic Zoology. In *Φάρμακο* (12/13), 108, Athens: ΦΡΜΚ.
 27. The term ‘locative media’ refers to media of communication functionally bound to a location. In a broader sense, it refers to “the experience offered by digital artifacts of which the content is more or less conditional on location, either for delivery or meaning” (in Peacock. (2005).128).
 28. ‘Data-walks’ was a two-day intensive workshop for creating geo-located audio walks. It took place in Volos (31/5-1/6/2019) in the context of the Data-stories Conference: New Media Aesthetics and Rhetorics for Critical Digital Ethnography, organized by the Department of History, Archaeology and Social Anthropology and the Laboratory of Social Anthropology of the University of Thessaly, Greece.

prints of our own vocal interpretations while walking, in regard to this ongoing interplay between ourselves and the city. At the end, the sonic data produced, turned into an affective cartography of acoustic soundscapes and oral narratives, with the aim to create a location-aware mobile application that would allow us to walk and (re)-experience those narratives in the same area they first emerged.

While music and sound have garnered significant attention in research, up until today, there has been comparatively little research on practices of listening-one-self.²⁹ The walking-voice in 'data-walks' was used as a basic methodological tool, as the participants were invited to use and record their voice while walking-alone in the urban landscape of a pre-mapped area of the city of Volos, in which they had never been before. And – as previously said– walking-alone does not actually exist, we will rephrase to: they were invited to do so unaccompanied, while walking-in-relation-to the urban landscape.

Two basic approaches were proposed to the participants, for keeping voice-notes of their remarks, thoughts, memories, senses, and emotions, as an attempt to capture this ongoing relationality, at the same time this was being produced:

- a) a descriptive one, where they would speak on what was happening around them, what they saw, heard, smelled, etc., taking the role of an observer with a 'sharp eye', as if they were themselves the camera or the sound recorder, and
- b) an affective one, where they would speak on how they received, integrated and reacted to this multi-sided stimulus, expressing their emotions and immediate speaking-thoughts, in relation to the numerous en-

29. Kanngieser, A. (2012). A Sonic Geography of Voice: Towards an Affective Politics. In *Progress in Human Geography*, 36(3), 339.

counters they were being part of.

Generally, the participants implemented our incitements to describe and represent, express emotions and feelings, express thoughts and opinions, comment, analyze and interpret, recall memories triggered by the actual environment, declare an intention (e.g. "...now I am thinking of sitting down for a while at this bench", "...I will go towards the church"), transfer a general atmosphere or capture the impact of all sensorial stimulus on their senses (e.g. the smell of the rain, the smell of the flowers, the noises, the silence, etc.). The final result was quite interesting –also in reference to our theoretical context– as the two previous proposals could not actually be separated from one another. Of course, each participant approached them differently, but all these different views seemed to converge in a point where the walking-voice was taking the role of an intermediate space, an 'interface'.

In between articulations and embodiments, representations and performativities, it would seem "nonsensical to try and separate here the moment of affect from the discourse, or the speaking-subject from the affect that escapes or exceeds".³⁰ These sonic imprints of the walking-voice were both representational as well as more-than-representational documentations of their experience. Representational, as they described what happened around them, and at the same time embodied and beyond representation. Within a 'research-creation'³¹ methodological context, these walking-voices both represented cognitive as well as affective intensities experienced during the walk, while also produced

30. Wetherell, M. (2013). Affect and discourse – What's the problem? From affect as excess to affective/discursive practice. In *Subjectivity* (2013) 6, 364, London: Macmillan Publishers Ltd.

31. Truman S.-E. & Springgay, S. (2018). *Walking Methodologies in a More-than-human World: WalkingLab*. Routledge Advances in Research Methods: Taylor and Francis.

something more-than-this. Based on a choice not to use walking just as a research method (instrumentalizing it or adopting approaches of qualitative research that assume data can be collected, extracted, and then represented), but moving towards a more affective, relational and more-than-representational approach to doing-research, we focused on the affective (in-)tensions the participants could bring-to the method.³² After we finished the walk, we continued working on our sonic data/material in the studio, listening and selecting parts of it collectively, to prepare the content for our locative media project.

Below are some quotes (and brief notes) related to specific points that came to the surface (some out of the many) by the participants, during discussions after the workshop. More specifically, we will focus on the experience of two female participants who followed the exact same route within the selected area (here named as participant 1 & participant 2):

In relation to the 'internal-external': They both commented on an 'overcoming' of classic dualisms such as 'inside-outside', about the walking-voice practice.

"Although, at first, the experience of the walking-voice as a process, seemed to capture the 'outside', it ended up capturing the 'inside' [...] what you tend to notice in the actual world, 'says' a lot about your inner one." (participant 1)

"The walking-voice experience was a multi-faceted process of re-connecting with the field, focused not only on the human factor, but also on the spatial, physical, as well as on the 'internal'." (participant 2)

32. Truman, S.-E. & Shannon, D. (2018). Queer Sonic Cultures: An Affective Walking-Composing Project. *Capacious: Journal for Emerging Affect Inquiry*, 1(3), 62.

In relation to the actual experience of talking-to-onself while walking: They both noted 'time' (either as a synchronization or as a longer process) as a basic parameter in experiencing the walking-talking 'flow'.

"Words just came out of my mouth, this was my impression, and as soon as I completed a phrase, it was as if I had learned something new about myself, which was created through my relationship with the actual space." (participant 1)

"As time passed by, there was a flow in narration. You were drifted by this flow." (participant 2)

About the relational aspects of the walking-voice:

"As soon as I started talking, and at the same time, listening to myself, I realized that memory was playing an important role in the relation between me and a place I was visiting for the first time in my life". (participant 1). She also added that she unconsciously tried to trace common patterns in her surroundings (e.g. a tree that reminded her of her childhood) but she hadn't realized the importance of memory in her experience, until after the workshop.

"It felt like a different 'reading' of the landscape, far from any common approaches: e.g. the descriptive representation or the poetic interpretation. [...] Here the landscape was interconnected with oneself, based on a personal experience that would not otherwise be acceptable as 'normal' behavior: talking (and listening) to oneself, while walking-alone in public space". (participant 2). She also noted the various implementations this could have, specifically in "difficult" or deprived urban areas.

In regard to ‘vulnerability’ issues: They both described the experience as difficult and transformative at the same time.

“Although the process was quite intimate and reflexive, you could feel terribly vulnerable. It was a difficult process that offered you a lot of perspectives about yourself”. (participant 1)

“It felt a bit awkward at first, to talk to myself in public (space), but on the other hand, it functioned quite reflectively and in a very immediate way, that went beyond plain description”. (participant 2)

About the ‘walking-and-talking’ process in an unknown place:

“In an unknown space, my voice was the most intimate thing I had”. (participant 1)

Regarding her experience on the walking-voice, participant 2, described it as a way to relate both to herself and this (unknown) space she was “dropped”, saying: “...while at first, I felt uptight, as time passed by, this relation (meaning between self and place) started taking a (new) form”. This is also related to what Tragaki (2013) says about “spoken reflections, emotions and memories within a synchronized process of place-making” and how “narrating becomes a vehicle of mapping the self in the urban text and texture”.³³

Regarding issues of ‘addressing-to’:

“I was talking to myself. I was not addressing to anyone else. Maybe it seemed as if I was talking to someone else because I often see myself as ‘an-oth-

33. Tragaki, D. (2013), Meshwork City: Trails, Sounds, Senses, Words. In Proceedings of the Hybrid City 2013 International Conference - Subtle Revolutions, 23-25th May 2013, 112. Athens: University Research Institute of Applied Communication.

er’, to better cope with situations and meanings.” (participant 1).

“No, I didn’t feel alone. I realized this just now! I thought I felt alone, but I didn’t. I was addressing to some “other”, but don’t know who exactly.” (participant 2). This also resonates with what Felman (2002) says about how “the speech-act is a form of address, addressing to one who is not there [...] to someone never properly introduced”.³⁴

One conclusive remark regarding to the walking-voice would be that the participants referred both to cognitive as well as to more reflexive and affective processes and experiences, while both of them highlighted the convergence between representational and more-than-representational, embodied and affective elements, found in this intermediate ‘space’ that was generated by and with-in the walking-voice practice.

Locative ‘encounters’: from walking-and-talking to walking-and-listening

*“When narrating one’s self, this narration entails traces of the ‘other’ even in his/her absence”.*³⁵

At this point we would like to introduce our final argument, that by re-placing –with the use of locative media– this sonic material produced through the walking-voice process, at the same space in which it was first created, we might form ‘new’ territories for these stories and experiences to be re-enacted, ‘re-performed’, either the by the same interlocutors or by other subjectivities-in-motion. But what kind of political conditions could

34. Felman, S. (2002). *The Scandal of the Speaking Body: Don Juan with J. L. Austin, or Seduction in Two Languages*, 120. Stanford: Stanford University Press.

35. Butler, J. (2009). *Giving an Account of Oneself*. Athens: Ekkremes. In Athanasiou, A. (2016). *Unruly Pronouns*. In Panopoulos P., Rikou E. (Eds.) *Φωνές/Fonés*, 125. Athens: Nissos.

“invocation as an acoustic relationality bring, in between subjectivities that resonate?”³⁶

Janet Cardiff, a Canadian artist who has been working for many years with sound and sound installations, moved away from artistic formats in which she was physically present, towards a mediated presence of her voice, especially through the production of audio/video walks.³⁷ When she was asked to describe how she first used her voice in these mediated walks, she referred to a moment when she accidentally listened to her recorded voice while she was still (walking) in the field. This moment, she says, was experienced by her as an intense physical presence, as if she was listening to an-other woman who was simultaneously part-of, but also distinct-from her.³⁸ This experience can be understood as “a resonance effect in the intermediate empty space between representation and sensation [...] where representation not only does not detract from, but can actually help a sonic source to sound again, multiplying the sensation of one’s presence”.³⁹

Sound in the audio technologies (also in locative media) is not only based on a representational logic of inscription –within the use of systems of mediation and other processes of re-mediation–, but also emits and transmits vibrations, circulating resonances.⁴⁰ Moreover, the voice as a sound phenomenon by itself, has pitch, volume, rhythm, frequency, decay, and other ele-

ments that constitute the sonorities of speech.⁴¹ There is an intense corporeality here, as “words pass from lungs to lungs, from mind to mind, from one body to an-other”,⁴² while at the same time the voice produces and re-produces codings of power, class, gender, and race,⁴³ and as Maurizio Lazzarato puts it: “affective and ethico-political forces”.⁴⁴

In regard to the locative narrative, this is also never just produced as a representation, but rather as an ‘event’. It is not produced as a simulation of that which ‘is not here to see’, but rather as a constant displacement and openness to that which ‘is not yet’. Narrativity in locative media lies in this hybridity, shaking the fixed boundaries between the ‘self’ and the ‘other’, the digital and the “physical”, the verbal and the embodied. It is exactly this virtuality that could have important implementations here, where the locative media –used as a collaborative and creative methodological tool– could offer new possibilities for examining the multiple and ‘un-seen’ ways in which we in-habit, relate and co-produce with-in public space and with each-others.

To conclude, we believe that when digital content/narratives (created through the methodology of the walking-voice) are re-placed in situ (with the use of locative media), new ‘spaces’ might arise, in-between (mediated) “embodied ways of encountering”.⁴⁵ This dynamic relationality could also shift the focus of locative media towards a more affective approach, rendering ‘visible’ parts of the existing (or lacking) relational flows (or even

36. Athanasiou, A. (2016). *Unruly Pronouns*. In Panopoulos P., Rikou E. (Eds.) *Φωνές/Fonés*, 120. Athens: Nissos.

37. Steindorf, J. (2017). *Walk-Along with a Mediated Presence: The Audio Walk as a Mobile Method Wi*. *Journal of Mobile Media*. 11.01, 11. In <http://wi.mobilities.ca/walk-along-with-a-mediated-presence-the-audio-walk-as-a-mobile-method/> (Accessed: 23 March 2020).

38. Bubaris, N. (2012). *Sound Studies and Cultural Theory: a favorable juncture*. In S. Breitsameter & C. Soller-Eckert (Eds.) *Proceedings of The Global Composition*, 25-28/7/2012, 2. Media Campus Dieburg, Hochschule Darmstadt.

39. *Ibid* 3.

40. *Ibid* 3.

41. Tragaki 2013, *Ibid* 7.

42. Cavarero, A. (2005). *For More Than One Voice: Toward a Philosophy of Vocal Expression*. 63-64. Stanford: Stanford University Press.

43. Kanngieser, A. (2012). *A Sonic Geography of Voice: Towards an Affective Politics*. *Progress in Human Geography*, 36(3), 339.

44. Lazzarato, M. (2009). *Bakhtin’s theory of the utterance*. 2. *Generation Online*. In: http://www.generation-online.org/p/fp_lazzarato6.htm (Accessed: 5 October 2019).

45. Butler, J. (2018). *Notes Toward a Performative Theory of Assembly*. Athens: Angelus Novus

power relations) in public space, that were previously not seen/heard/sensed, while –at the same time– creating new ones. It is exactly this re-placement that could engender creative dis-placements, producing

fertile ground for new ‘encounters’ to happen in-between subjectivities (and materialities), ‘walking down’ the reflective/affective ‘path’: from walking-and-talking (to oneself) to walking-and-listening (to the ‘other’).

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Walk This Way: A consideration of walking as a radical feminist artistic act

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Our present epoch, the Anthropocene, denotes the point at which people become influencers – orchestrating change, impacting, shaping, and structuring the earth. People are storytelling animals. What I am interested in is how we tell the stories we tell. Specifically, how we tell the stories of creativity forming the canon of art history. Even more specifically, how we negotiate experience-driven artworks, the ephemeral and how it interacts with the physical. The canon of what is passed down is selective, a curated archive whose absences tell us as much about the construction of the canon as of its contents. The notable absence of women in the discussion of walking art tells us something about the history we have compiled – it speaks of a conscious erasure. In what follows I will consider some of the key questions and underpinning relationships that clarify the importance of walking as a radical feminist artistic act, namely that to walk with intent is to claim one’s place in the world.

If we are to believe artist Joseph Beuys, everyone can be an artist, and any act transformed into an artistic act. As the artist provocatively stated, “Even the act of peeling a potato can be an artistic act if it is consciously done”.¹ It is therefore not the basic mechanics of the act, but rather the thought and context behind the act which determines when something becomes art. Notably, these shifts around the boundaries of artistic practice have often come as a response to the socio-political context. Art practices do not exist in a vacuum, but rather respond to the context and times in which they occur. Freed from the shackles of objecthood and representation over the course of the twentieth century, art has come to be defined less by craft and more by staging, and most significantly, by intention.

1. Sharp, W. (1969). An interview with Joseph Beuys. *Artforum*, 8 (4), 40–47.

When does walking become art? In accordance with walking artist and researcher Blake Morris:

“Works in the artistic medium of walking position the act of going for a walk as the location of artistic experience. Artists design a specific walking experience that creates an exchange between the walking body, the landscape and the other bodies it encounters there (both incidentally and by design). Whether we walk alone with an artist’s work to guide us, in a one-to-one walk or with a small or large group, we are participating in a specific artistic experience that positions our walking body in relation to the landscape and the people with whom we inhabit it”.²

Walking is, therefore, art based on intention and when authored by an artist. As writer Allison C. Meier puts forward, “By guiding participants, or their own bodies, on walks, artists encourage us to see the extraordinary in the mundane”.³ Through a combination of intention and mindfulness of what and why you are doing, walking becomes an act through which to see the world differently. Through framing an action and a moment, the artist offers the audience, whether participating or not (in the latter case the audience might be viewing secondary documentation), to take stock and consider the interaction. Through filtering out a specific dynamic, the audience is bestowed the gift of (re) discovery.

Walking is also a creative research tool for the public to explore space, to bear witness to the terms and conditions of this physical and social space, and what the participant’s role in it is. This concept of walking

as a research tool builds on practices of walking art, social geography, and heritage studies. It is a democratic means to evaluate how we orient our experiences of cultural surroundings and consider how we can assemble and map where we are positioned, where we come from, and what we bring forward. In part, it does so though framing the human experience as well as by shedding light on the physical and social boundaries of what we are given access to. This includes the impact that gender has on our ability to socially access the landscape around us. As urban politics theorist Yasminah Beebeejaun puts forward, gender continues to shape the urban experience as impacting urban planning and basic access to social space.⁴ This is evident in the obstacles women face when going about their day-to-day lives, including the social challenges of street harassment. Walking is a way for women to evaluate and address the limitations of access afforded to them on the basis of their gender.

At present, a woman’s right to take to the streets, or the wild, to be a free person in the world is still contested. Women are asked to be guarded and with this, to consider their safety, and ultimately their place in the world. As writer Rebecca Solnit critically states “If walking is a primary cultural act and a crucial way of being in the world, those who have been unable to walk out as far as their feet would take them have been denied not merely exercise or recreation but a vast portion of their humanity”.⁵ To walk, and to claim an act which has been limited and hindered, is, therefore, a radical and even revolutionary act. It is to claim one’s place

2. Morris, B. (2018). The Artistic Medium of Walking (In Defence of Medium Specificity). In *Interartive: Walking Art / Walking Aesthetics* (Accessed: 12 June 2019)

3. Meier, A.-C. (2018). The Art of Walking. In *JSTOR Daily*. (Accessed: 10 June 2019).

4. Beebeejaun, Y. (2016). Gender, urban space, and the right to everyday life. In *Journal of Urban Affairs*, 39(3), 323–334.

5. Solnit, R. (2014). *Wanderlust: a history of walking*. 245. London: Granta.

in the world, to lay claim to our humanity and to rightfully position women alongside men. The pushback received against women walking and taking up space publicly brings to light the continued challenges women face to creative, social and physical autonomy. Writer Lauren Elkin declares in her work *Flâneuse* that “Space is not neutral. Space is a feminist issue. The space we occupy – here, in the city, we city dwellers – is constantly remade and unmade, constructed and wondered at”.⁶ Walking helps us explore engagement with local social infrastructure. In essence, it can be understood as a means to navigate larger themes of ownership and culture through very simple tools that are at the disposal of most individuals to break down barriers of class and wealth. Walking is a platform and way forward into the future. Through engaging communities with their current surroundings and exploring how to map out what they think matters and the stories they want to tell, we begin to construct and promote a socially led and inclusive future heritage.

Walking artist Honi Ryan in her work *We Walk Lahore* (2016), describes walking as:

“A right to be physically present in the urban scape and to the importance of that presence for a city and its people to grow together. In my performances in Lahore, I invited participants to take time walking to acknowledge our relationship with our urban public spaces, exposing our physical presence to it, and vice versa. In the process we contemplate our reciprocal responsibility and interdependence, become vulnerable and imagine how we can give to our environment with each step that we take. It is an act of reduction,

creating space to focus in on the moment at hand with generosity”.⁷

The public act of walking directly engages with and negotiates social conventions of how we perform social space and whether we legitimize or challenge the conventions afforded to us on the basis of our gender, sexuality, and physical ability. Walking art researchers Maggie O’Neill and Phil Hubbard propose that walking is a useful tool in exploring our sense of place and belonging.⁸ Our sense of identity is given in relation to those around us and our interaction with our immediate surroundings and landscape informs the stories we tell, and who we become. Immersing yourself in your surroundings is a way to explore both longing and belonging. Our own presence forces a consideration of not only our immediate surroundings but also how they measure up to the landscape of our needs and desires. What belongs and what does not. And also who belongs and who does not. In her acclaimed interactive participatory performance and touring work *Walking: Holding*, artist Rosana Cade invites a series of audience members, one at a time, to walk through towns and cities, whilst holding hands with a series of diverse strangers. The piece challenges participants to reflect on their relationships with those around them, to explore queer and minority experiences, and public displays of intimacy. Through bringing a wide range of people together, and inviting them to hold hands and walk public streets with a new consciousness, Cade offers participants to explore what it means to be out in public and concepts of tolerance and togetherness. It is both tender and confronting.

6. Elkin, L. (2018). *Flâneuse: women walk the city in Paris, New York, Tokyo, Venice, and London*. 286. New York: Farrar, Straus & Giroux.

7. Ryan, H. (2018). *Walking Presence: The body in urban space in Pakistan*. In *Interartive: Walking Art / Walking Aesthetics*. (Accessed: 12 June 2019)

8. O’Neill, M. & Hubbard, P. (2010). Walking, sensing, belonging: ethno-mimesis as performative praxis, *Visual Studies*, 25(1), 46–58.

When we speak of the history of walking art, notably the conversation includes artists such as Richard Long (b. 1945), famed for taking note in using walking as a tool for mark-making, both literally and figuratively, which the artist also photographed, and Long's compatriot Hamish Fulton (b. 1946), who journaled his nature walks in diverse media. Long's works made while walking began with *A Line Made While Walking* (1967), which the artist made during his time at the Saint Martin's School of Art in London, where the artist had walked back and forth, forming a straight line through the grass in the countryside. What today might be called an intentional desire line or path – a new trail created by repeated footfall? The repeated act left a mark which the artist captured in a black and white photograph. Walking as art here becomes a creative means for the artist to explore the relationships between time, distance, geography, and measurement – in essence, the framework which defines experience. The photograph helps to blur the artwork's boundary between action and object, but it is not the work itself. Long used photographs, or sometimes drew maps or creates text works, to capture the gesture of what he is doing on his walks and make this aspect of the work public. Fulton, on the other hand, created works that do not visibly alter the space in which they take place. His works are solely about the experience of walking, again captured through text and image.

Together Long and Fulton are significant figures in walking art. However, excluding women from the his-

tory of walking art suggests not only that they did not contribute to this artistic practice, but also, that walking art is a masculine pursuit. As researchers and walking artists Deirde Heddon and Cathy Turner put forward, "The invisibility of women in what appears as a canon of walking is conspicuous; where they are included, it is often as an 'exception' to an unstated norm, represented by a single chapter in a book or even a footnote."⁹ As walking artist Clare Qualmann has put forward, perhaps we should create a conference equivalent of the Bechdel test for walking art and name it the Heddon-Turner test. As the continued norm to ignore women who walk is glaring.¹⁰ While female artists have long been absent from discussions of walking art, the suggestion that this is because there have traditionally been no women creating this type of art seems both absurd and incorrect. Women have of course always walked. Through taking a closer look at the ways in which women have contributed and helped shape the practice of walking art, and the depth and variety of approaches with which they tackle this artistic practice, the contribution of women in walking art is acknowledged. Long and Fulton's contemporaries include artist Simone Forti, whose 'dance constructions' radically redefined movement within art, and artist Carolee Schneemann whose body of work equally reframed the role and potential of movement as a transformative artistic act. And women have continued to produce works which use the body and movement and walking as a departure point from which to

9. Heddon, D. & Turner, C. (2012). *Walking Women: Shifting the Tales and Scales of Mobility*. In *Contemporary Theatre Review*, 22(2), 224–236, 225.

10. The Bechdel Test, developed from cartoonist Alison Bechdel's comic *Dykes to Watch Out For* is a simple test to assess storyline which follows three criteria: 1. There must be at least two women (preferably named); 2. Who talk to each other, 3. About something other than men. Qualmann, C. (2019) 7 July. Available at <https://twitter.com/ClareQualmann> (Accessed: 10 July 2019).

explore and create. Their absence from the discussion of walking art is not only suspect and incorrect but also a loss. As Heddon and Turner assert the art of walking is often implicitly set against a traditionally and historically masculinist set of norms which flattens the depth and marginalizes the practice of walking. Rather as they argue, women who walk have been and continue to be “shifting the tales and scales of mobility” and our understanding of the discourse of walking art.¹¹

One way of tackling this misconception of who the pillars of walking art are, and also what and why artists choose to walk, is by filling in the archives and reconstructing the canon to be more reflective of walking art practices. In doing so we gain not only a more rounded picture of this creative practice but also learn more about the depth and multitudes covered across this oeuvre. To an art historian, the archive is alluring, because alongside the original artwork, (in the case of ephemeral artworks, one might say alongside the absence of the original artwork) what is collected holds the key to contextualising the artwork, storing relevant information and enabling future access. It presupposes access to ‘authenticity’, thus bringing us closer to some sort of ‘truth’. This coincides with the cultural power assigned to collecting bodies, which are presumed powers of authority, such as the museum.¹² As further assessed by art historian Irving Velody, and in line with fellow art historian Charles Merewether, “appeals to ultimate truth, adequacy, and plausibility in the work of the humanities and social sciences rest on archival presuppositions”.¹³ We tell and retell our

stories through the things we store away, and there is the beguiling notion that “the archive grounds claims of truth, plausibility, authenticity.”¹⁴ As part of being human there is a misplaced hope that if we could somehow collect and stow everything away (an impossible exercise), we could perhaps reach some kind of truth. Although archives provide ample material for research, they are created by a process of inclusion and exclusion and therefore incorporate bias. This is not to deny the archive’s merit, but rather to remain cautious of ‘the complete picture’ provided by the archive, and to instead recognize its inherent fragmentariness. We need to remain vigilant of what is absent and consider when this is in fact erasure. The erasure of women needs to be addressed, as there is enough evidence to illustrate that women also walk. Walking is not a medium exclusive to gender. We all walk.

Our feet ground us. They anchor us in our surroundings and offer a way of connecting us with the past and the future. They are a kind of humble time machine allowing us to travel and engage with public space and collective experience. Most people can walk, which makes it democratic. Especially if we begin to broaden the scope of what we consider walking. However, women are often not encouraged to take up space, to be present and active agents, which is precisely what makes walking radical. The implications of what it is to be a woman in public, a walking woman, are succinctly captured by Solnit, who dedicates part of her book *Wanderlust – A History of Walking* to the role of gender and public movement:

11. Ibid.

12. Bourdieu, P. (1984). Outline of a Sociological Theory of Art Perception. In *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press.

13. Velody, I. (1998). The archive and the human sciences: notes towards a theory of the archive. In *History of the Human Sciences*, 11(4), 1–16.

14. Freshwater, H. (2003). The Allure of the Archive. In *Poetics Today*, 24(4), 729–758.

“Women’s presence in public becomes with startling frequency an invasion of their private parts, sometimes literally, sometimes verbally. Even the English language is rife with words and phrases that sexualize women’s walking. Among the terms for prostitutes are streetwalkers, women of the streets, women on the town and public women (and of course phrases such as a public man, man about town, or a man of the streets mean very different things than do their equivalents attached to women)”.¹⁵

Walking art remains a critical creative practice today in which artists can seize the means of production by rendering it invalid through the power and autonomy of creating works privately without institutional or public validation. As Meier asserts “walking can be both a loss of control and a seizing of public space. It is an act of very individual wayfinding that’s guided by the existing landscape or city plan”.¹⁶ It is important to note that walking as art does not continually signify the same

thing. Artists walk for different reasons and in a myriad of ways. However, regardless of the form – whether in groups or solo – and independent of the poetics of the particular walk, through challenging their role in the physical and social space with their very movement, women walkers upend conventions and redefine how and when they interact. This remains radical and feminist. The autonomy of walking provides female artists in particular with a radical means of (re)claiming space and the landscape around them by engaging with and blurring the private with the public. Walking art becomes a means through which artists can become an active part of the landscape around them, both literally and socially, challenging notions of access and authority. As we set ourselves out by moving through the literal fabric of our surroundings, we claim our own presence, our place, and echo Sylvia Plath: “I am. I am. I am”.¹⁷ It is affirmation taking form and connection made visceral. Please do, walk this way.

15. Solnit, R. (2014). *Wanderlust: a history of walking*. 234. London: Granta.

16. Meier, A.-C. (April 5, 2018). *The Art of Walking*. In JSTOR Daily (Accessed: 10 June 2019).

17. Plath, S. (1966). *The Bell Jar*. 87. London: Faber and Faber.

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- Freshwater, H. (2003). The Allure of the Archive. In *Poetics Today*, 24(4), 729–758.
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Crossing Borders

Walking is, in many instances related to the need to reach or transgress a limit, a border, a forbidden ground. In some other cases, a border can be an esoteric confinement. The narratives, developed in this section are papers and projects related to both these approaches, going along with transcending borders of physical effort. Among other places, they were realized in Prespa, Brasilia, and at the border of Mexico/USA, all sites situated in complex crossroads of borderlines. Transgressing, delimiting, marking was at the core of the Encounters/Conference. The no man's land of Prespa and the no man's water of the lakes became a field of (re)writing lines and stories with the body, including the margin between past and future.

Walking at the border of countries, languages, practices

Stalker
(Giulia Fiocca, Lorenzo Romito),
Matteo Fraterno and
Mary Zigoury

Rome- Athens
Italy/Greece

Page 83.

Stalker. *Walking at the border of countries, languages, practices.*

upper left photo: Yannis Ziogas, 2019.

upper right photo: Ilectra Maipa, 2019.

lower right photo: Christos Ioannidis, 2019.

lower left photo: Lais Cardoso da Rosa, 2019.

We proposed to walk away from the conference site, at City Hall, only 5km, along a dusty road under a strong sun, in the middle of an opulent agricultural landscape, towards the lake. We reached an apparently dead-end road next to the lake of Prespa.

A simple bar with a wire and a North Macedonian flag let us understand: here, we are at the border!

It is the last closed border in-between Greece and North Macedonia.

Inaccessible to cars but easily crossable on foot, constantly trespassed by the lake's waters:

"We don't want to cross without encountering the guards, we search for them, probably we wake them up, they come out getting dressed, they are surprised, displaced and unprepared by the materialization of a wide group of people, different languages and provenance, we relax them proposing a collective border picture, they can't say no, while walking back we offered everybody paints and brushes to use on the asphalt cracked by nature and abandonment, they follow us, the appearance of incomprehensible text in arab, greek, portuguese...we reassure them on the content translating, no violence in it, but anyway that was a trace of profanation they could not accept, they walked us away, were we too aggressive? Was it too easy, too profane a forgotten border that will be soon reopened?"

All the violence that quite a beautiful border along the lakeshore has, came upon our minds... no were not neither attempting to cross the border nor being aggressive. We were simply a testimony of its long-lasting existence, filling its actual uncertain dimension with words of love and freedom hoping that its reality will disappear soon but that its memory will last.









Page 84.
Stalker. *Walking at the border of countries, languages, practices.*
upper left photo: Raffaella Zammit, 2019.
upper right photo: Lais Cardoso da Rosa, 2019.
lower left photo: Federica Martini, 2019.
lower right photo: Ilectra Maipa, 2019.

Page 86.
Stalker. *Walking at the border of countries, languages, practices.*
upper left photo: Christos Ioannidis, 2019.
upper right photo: Photo: Raffaella Zammit, 2019.
lower photo: Aspasia Voudouri, 2019.

Page 85.
Stalker. *Walking at the border of countries, languages, practices.*
upper left photo: Christos Ioannidis, 2019.
upper right photo: Hilary Ramsden, 2019.
lower right and lower left photos: Ilectra Maipa, 2019.

Eur(h)ope, a mitopoietic action towards a Planetary Citizenship

Lorenzo Romito
Stalker
Italy

I would like to share with you the reasoning of a mythopoietic nature that is a poetic and non-scientific discourse with which to weave, in a unitary and imaginative tale, some symbolic images of myths with forgotten historical traces and emerging traits of the reality we live in. It is a question of laying out a thread of Ariane that can help us discover a possible way through the maze of a present that increasingly appears without a way out...

I will use two guiding Myths, to be found and to act socially, because they push us to face and interpret the epochal changes we are experiencing. These are the complementary myths of Rome and Europe. They are among those myths that tell of how civilizations are born and are reborn cyclically. We are experiencing one of those moments when a civilization, that has exceeded its peak, starts in decline and something new is struggling to come.

This difficulty in seeing a future beyond the moment when the present becomes social fear. The present becomes incapable of changing the way of reasoning and understanding a reality that appears altogether different, unknown, and dangerous. We close ourselves like a hedgehog, and we raise defenses and higher and higher walls that should protect us from our irrational rejection of change. Besides, if it was so good, why should we change it?

Instead of experimenting with new tools and new investigative practices to understand the changes taking place, we begin to quarrel among ourselves and to make war on others. In that way, we are becoming ourselves makers of the catastrophic drift of change thanks to our fears and irrational behaviors that they follow. Does this necessarily have to happen? Is it true that awareness comes from the experience of errors, but really, for fear of the change, we must once again make such a fatal error?

Myth, if known how to recover and act again, can help us to understand how to go further, offering us, as in a rebus, ambiguous and multiform elements that require an effort of interpretation through the events that we experience every day. The effort that we make pushes us to get out of our mental patterns, allowing us to see in the change the emerging signals of a new but, at the same time, ancient sense. It is giving us the comfort of those who have already gone through it. It seems to be telling us: don't think you have reached the end, don't oppose the change but accept it. This means that one is regenerated, everything is regenerated, only what does not know how to regenerate ends.

We are free to become involved or evolved, to cling to the things we are losing, terrified, but we can also venture to navigate the troubled waters of change. It has already been done; to explore and experiment, if it is necessary and possible, with new forms of coexistence ... and if we are ready to undertake the journey, the Myth can be a useful compass.

At this point, I invite you to follow Ariane's thread and not to get lost in the labyrinth...

Europe is above all an irrepressible and restless desire to explore and experience possible forms of freedom. They are indeed curiosity and desire to push Europe, an Asian princess, to climb on the back of Jupiter taurine and to be carried overseas, towards the unknown. In the tragedy of Aeschylus, the Persians, Europe appears in a dream to Atossa, mother of Xerxes, next to Asia, like two mares leading the chariot of the great king, restless Europe overturns the cart, refusing the yoke.

Europe is that desire for freedom that drives us to face the risky and saving journey towards the un-

known, towards a promised land, aimed at liberation from political oppression, climate change, war, and famine. All the above have always accompanied the uncontrolled growth of every human civilization. Europe is that desire for freedom that you set out on a journey ... emigrate. Does all this remind you of something that is happening?

Foundational journeys of Ancient Europe were the great migrations across the Mediterranean at the end of the Bronze Age, those narrated in Homer's *Odyssey* and still in Virgil's *Aeneid*. Also the refounding of Europe after the fall of the Empire Roman takes place along the pilgrimage routes to Rome, Jerusalem, and Santiago de Compostela. Even the birth of contemporary, cosmopolitan, and cultured Europe is marked by the epic of a journey, the Grand Tour. A journey to the south in search of the myth of Europe to renew its meaning. Then the nation-states, with certain, seemingly immutable boundaries, and the process of homologation of ever more monolingual and sedentary people. Here the journey of Europe seems to have stopped ... at least until the fall of the Berlin Wall.

The Myth of Europe, the ideas and geographies that over time has produced, have continually regenerate themselves through the experience of travel and migration, designing itineraries along which to meet, exchange ideas and knowledge together with goods. The Myth of Europe cares for the wayfarers, for the production and dissemination of knowledge that they circulate. Today there are no longer any explorers animated by the desire for freedom nor experimenters of new artistic and social forms, but goods, employees and tourists ...

The history of Europe in this sense is the becoming reality of a utopia through the formative and transfor-

mative experience of the journey. Time travel, the idea of Europe has produced the physical and meaningful infrastructures of a network of cities and territories, constellations that in different eras have designed their geographies. So while the borders of Europe have always been uncertain and changeable, the travel itineraries, with which Europe has taken shape and along which over time it regenerates.

During the journey, the encounter with the Other is sanctioned by the sacred practice of Hospitality, called in Greek “Xenià”. Hospitality mutually binds the one who hosts and who is hosted and allows the meeting, sacred, between different worlds. Hospitality is renewing the world through exchange. In that way, navigation, agriculture, writing and Polis itself, create a space for everyone. At the center of that space lies, the Agora. There conflicts and desires, are placed among everyone, so that they are forged by public contention and generate laws that can govern the restless desire for freedom, bringing it back to a desirable future ... for everyone.

But this meeting between refugees and aborigines, between travelers and locals, has not always been happy. It has not only generated exchanges but also conflicts. And this occurs because the Polis, in its original Greek form, has a limit, its ethnic character. The encounter with the Other is considered sacred but does not always entail a willingness to hybridize with the Other. It is here that the myth of Rome comes to our aid to complete the myth of Europe.

Rome, is the Eternal City, not because it is eternally shining but because it can always be reborn from its ruins. It is a Universal City because in its ruins it knows how to welcome the refugees of the world and with them regenerate itself and generate an always new

and ancient people, Noantri, us-others, as they say in Rome, together with us and others as I will try to explain...

Saturn was a refugee and so was the Trojan Aeneas, who were also refugees in a basket on the Tiber, including Romulus and Remus. Caracalla could not have been unaware of this when he decreed Roman citizenship for all the inhabitants of the world then known and ruled precisely by Rome. Fascism was not aware of this, as it failed in its plan to regenerate Rome and its splendor. This was bound to the rough idea, we hope without a future, of the race.

In the most sacred hill of Rome, the Capitol, the sacred wood of the Asylum was kept. Its name came from the saddle between the two peaks of the hill. In this sacred wood, there was room for the “Others”. The mythical founder of Rome at the right moment will be able, once again, to bring togetherness “in” the new Roman people.

The sacred wood, and in Rome there were many, will give origin to the temple, but it is mythically part of Latium, Lazio, today a region, but always a symbol of the wild space in which Rome hides to regenerate and remain Eternal. Latium, comes from the Latin *latere*, to hide. Saturn, chased away by Jupiter, who was asked Giano for hospitality here, the guardian of the passages. In that way, he wanted to give life to the mythical age of Gold, whose ruins inhabit the Palatine Hill. Virgil tells us that a Trojan refugee Aeneas arrives there to meet the king shepherd Evander, even before Rome was born, or perhaps so that Rome was born from the ruins at the hands of refugees.

The Latium has with Rome a sacred relationship of unavoidable reciprocity and interpenetration, at the

right moment, it knows how to spontaneously regain its ruins and make them fertile again. It is a place of welcome of the future because the city is reborn ... Rome to be eternal can never forget its alter ego Lazio: it keeps it sacred and wild inside and when it risks disappearing it is in Lazio that she hides.

This incredibly still happens today. Three of the many abandoned areas, which overwhelm more than half of the municipal territory. It is here, outside the control and planning of decadent power, where plant, animal and human life forms take advantage of the latency from power to experiment unpublished relationships and to generate possible futures. We learn that from the creative experiences of spontaneous re-appropriation of abandoned buildings and abandoned lands by those who have no home, artists, and migrants, who still constitute the richest forms of social innovation today Rome.

How is the city generated and regenerated from its ruins? How can we regenerate Rome and Europe from their ruins?

Of the myths of Rome and Europe and their generating energy, we need to escape from a worn-out time that never seems to pass, the seemingly perennial one of the Contemporary. Contemporaneity combats spontaneity with its slow times, hates risk and unpredictability, for this reason. It wants to transform art into a profession, tries to highlight everything in the spotlight of a continuous and controlled show. It expels the other, tries to exclude by building walls or to subdue it by seducing it with the possibility of success and exploiting it economically. Contemporaneity, is the titanic adversary of Rome and Europe. Contemporaneity, in order to defend itself from the advent of any future that takes away the present, no

longer allows Rome to hide in the shadow of Latium, and that Europe gets back on the road.

In the name of Rome and Europe, we have undertaken Noantri Planetary Citizens, a mythical, poetic action, coming from under the blanket of lost time. The *Constitutio Antoniniana* was issued by Caracalla in 212 ad (Figure 1). This legal act is closest to the Planetary Citizen that with our action we invoke. We engraved it on a travertine stele and translated into the many languages that inhabit the current “sacred wood” of the Esquiline. We ritually conducted it through Rome hanging on a boat of rushes and broken on Christmas day in Rome, as it happens to Utopias in the hard confrontation with reality (Figures 2 and 3). Its fragments have begun to travel; one has crossed the Alps, once again militarized, and is on its way to Calais. Soon another will reach Palermo, which with Rome shares mythically the hospitality given to Saturn. From there, through the earthquake-stricken and depopulated hinterland, we would like to revive the forces of those who are today in search of Europe and are trying to reach Lampedusa. Soon the other fragments will also be on their way, one towards the East with destination Lesbos and the last towards the West to reach Ceuta. The journey will end when we reach the four corners of Europe, where access is prevented for those who are still in search of freedom and Europe. There we will house the fragments of the stele to draw in the sky and on the ground the founding itineraries of a new geography of Europe, to be built over time, traveling and weaving new relations between locals and foreigners, there we will appeal to the Myth of Rome because it finally returns to shine the prospect of Universal Citizenship, this time Planetary. The only way out for a today without tomorrow. EurHope!

Distribution of the text of Planetary Citizenship in different languages

Now to have you too participate in a mythopoetic path that does not need to be public but aware actors, to indicate a path that politics no longer seems able to trace, we invite you to read all together, in the many languages in which it has been translated, the text we found:

IMPERATOR CAESAR M. AVRELIVS SEVERUS ANTONINVS
 AUGVSTVS Dicit DAMUS OMNIBVS PEREGRINIS
 QUI SVNT
 IN ORBE TERRARVM ROMANAM CIVITATEM ET
 IVS MIGRANDI

QUOCVMQVE VELINT RECTO ITINERE ET SINE
 IMPEDIMENTO
 PRAETER EOS QVI CONTRA HVMANITATEM VEL
 SOCIETATEM
 HVMANI GENERIS CONIVRARE VIDEANTVR

Emperor Caesar Marcus Aurelius Severus Antoninus declares:

“We give all the travelers who are Roman citizenship in the world and the right to migrate straight and unhindered wherever they want, with except for those who visibly conspire against humanity and commonality of the human race”.

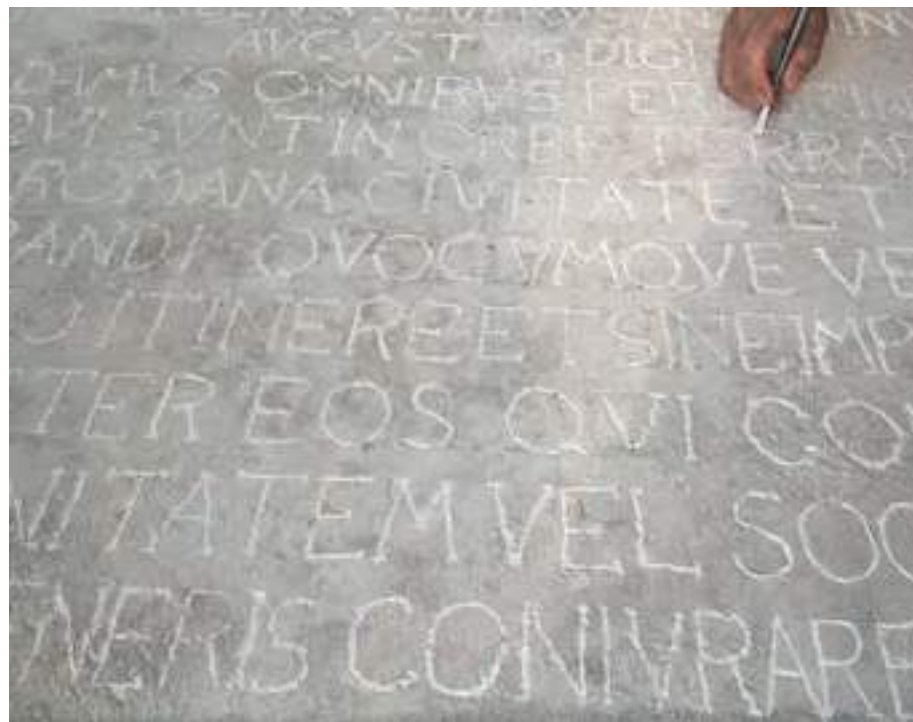


Figure 1: **Stalker**, *Eur(h)ope*. Photo: Lorenzo Romito.



Figure 2: **Stalker**, *Eur(h)ope*. Photo: Lorenzo Romito.

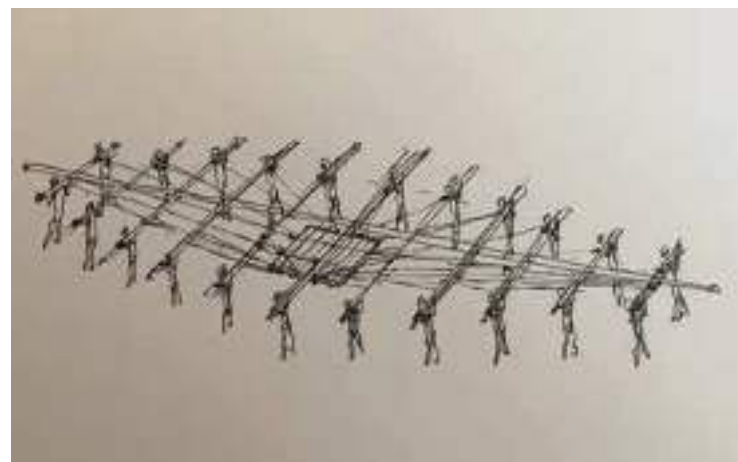


Figure 3: *Stalker, Eur(h)ope*. Photos: Lorenzo Romito.

Triple Border

Geert Vermeire

Curator, writer

Made of Walking, the Milena principle
Belgium

Ana Villas Boas

Sociologist, athlete, yoga teacher
Brazil

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Ana Villas Boas & Geert Vermeire, *Triple Border*
upper photo: Yannis Ziogas, 2019.

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Ana Villas Boas & Geert Vermeire, *Triple Border*
upper right, lower right photos: Ariadni Pediotaki, 2019.
centre photo: Raffaella Zammit, 2019.
lower left photo: Yannis Ziogas, 2019.



Three swimmers, followed by others, swam along the imaginary lines that define the boundaries between the three countries Albania, Northern Macedonia and Greece. The crossing of the Great Prespa lake in a collaborative way by swimmers was introduced as a way of redefining boundaries that are politically delimited, reshaping territories and passages that become different when we are in the water, and altering the perception of time and space. Water is one of the most important resources in the world: a form of energy, a state of nature. It knows no frontiers, no borders, no politics, no religions; it is an element that bridges and unifies people, countries, and cultures. To swim across along the boundaries of three countries happens at a symbolic moment after years of closed borders.





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Ana Villas Boas & Geert Vermeire, *Triple Border*

upper right photo: Ariadni Pediotaki, 2019.

upper left, centre left and right, photos: Yiannis Ziogas, 2019.

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Ana Villas Boas & Geert Vermeire, *Triple Border*

upper, centre, lower, photos: Yiannis Ziogas, 2019.





Ana Villas Boas & Geert Vermeire, *Triple Border*
photo: Yiannis Ziogas, 2019.

Crossing borders, walking lines

lenke (C.M.) Kastelein

Interdisciplinary artist
Netherlands

As human beings, we continuously move through space and time, crossing borders and walking lines. We consider our bodies to be closed entities. Yet we are not separated from what is around us. In this walking performance, we confronted our bodies and minds with anything that could be considered a border or line: the curbstone of the sidewalk, two different kinds of pavement, gutter, and street, grass and sand, light and shade. As a group, we kept walking together, while each person is finding his/her track within the group.

After a short talk, we started with a practice in performing lines exploring the square of Psarades with our bodies. Then we split up in three smaller groups, each finding their trajectory in the village. Finally, we gathered in the shade in front of the former school to reflect on the experience in writing and sharing some nuclear words to describe it.

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lenke (C.M.) Kastelein.

Crossing borders, walking lines.

lower left and lower right photos:
Stefaan van Biesen, 2019.

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lenke (C.M.) Kastelein.

Crossing borders, walking lines.

upper:Stefaan van Biesen, 2019.
lower left and lower right photos:
Ariadni Pediotaki, 2019.





Wandering Wonders

Peter Schreuder

Artist
Switzerland

Wandering Wonders – Prespa was a collective walking experience that took place on the 2nd of July 2019 from Psarades to Cape Roti above the Megali Prespa Lake. In the previous edition of this series in Basel in October 2018, an ephemeral sculpture has been created on the tripoint in between France, Germany, and Switzerland over the Rhine. I threw, as an artistic gesture, a raw piece of marble that I picked up in the quarries of Carrara on December 22nd, 2017. Carrara’s marble is one of the most used stones throughout art history and still one of the most expensive today, when it’s been worked. I brought with me in my luggage one of these stones and I repeated the action of throwing it on the tripoint in between Albania, Greece and North Macedonia. The streams of the lake will, eventually, shape the rock over time and turn it into a sculpture made by nature. The audience knows about “that piece of rock from Carrara who ended up in Prespa lake” and shares the secret of this poetic and humble contribution to the area.

The series Wandering Wonders is ongoing.



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Peter Schreuder, *Wandering Wonders Prespa*.
photo: Ariadni Pediotaki, 2019.

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Peter Schreuder, *Wandering Wonders Prespa*.
upper left and upper right photos: Ariadni Pediotaki, 2019.
lower left photo: Andrea Herrera, 2019.
lower right photo: Ariadni Pediotaki, 2019.



There, wherever you are [Travel notes from the group Vaga-Mundo: Poéticas Nômades] *

**Karina Dias, Levi Orthof,
Iris Helena, Tatiana Terra and
Luciana Paiva**
Universidade de Brasília
Brazil

* The text-report of the expedition was written collectively by members of the Vaga-Mundo research group. The group includes 10 artists-researchers linked to the University of Brasília, Karina Dias, Luciana Paiva, Tatiana Terra, Julia Milward, Iris Helena, Levi Orthof, Ludmila Alves, César Becker, Gabriel Menezes, and Luiz Olivieri.

For the geography of paces: walking as a principle

“It was well known that this art no other has embraced, neither Simbad nor Ulysses, that is to pass from one country to another and being internally in each one of them”.¹

There are several texts and approaches to walking over the past two hundred years. One could mention the philosophical treatise on walking, written by Thoreau² in mid 19th century, the artistic avant-garde of the beginning of the 20th century, the Situationists at the end of the 1950’s and finally the contemporary artists that embody the act of walking to their practices such as Robert Smithson, Richard Serra³ and the research nucleus of the Stalker laboratory in Rome’s territory.⁴ Amongst others, the act of moving one foot in front of the other engenders formulations and poetic practices due to the experience of being in outside spaces, outdoors.⁵

For Frédéric Gros⁶ when one walks on foot there is only one performance which indeed counts: the intensity of the sky, the flush of the landscape. And in this vast space, being outdoors is, for the author, the exact sensation to live in that which endures and insists, the relief around.

1. Borges, H.-L. (1985). *Dreamtigers* (trans. in English Boyer, M. and Morlad, H.). Austin: University of Texas Press.

2. Henry David Thoreau (1817-1862) discusses walking in lectures and writings and has his first issue on the subject published in the magazine “The Atlantic Monthly. Magazine of Literature, Art, and Politics” in 1862, the year of his death. See: Thoreau, H.-D. (2017). *Walden*. (trans. Denise Bottmann). 13. Porto Alegre, RS:L&PM, 2017.

3. Our reference here is the Shift work carried out in partnership with the artist Joan Jonas in which they spent five days walking a certain area of King City (Ontario/Canada) with a topographic map of a region composed of groves, valleys and a swamp, in the desire to establish “a dialectic between the perception that one has of the place in its totality” (Serra, R. (2014). *Escritos e entrevistas*. 25. São Paulo: IMS) established, according to the artist, when traversing it.

4. For a broad panorama on walking as aesthetic practice see: Careri, F. (2013). *Walkscapes the walk as aesthetic practice*. São Paulo: GG.

5. It is worth emphasizing the importance of walking to countless philosophers, poets, and writers such as Montaigne, Rousseau, Nietzsche, Rimbaud or Virginia Woolf, among many others.

Outdoors we are released amid a landscape that doesn't abandon our eyes, which signals the distance that separates us from the sky and that accompanies us. From the summit that never arrives, from the city that makes itself felt.

Walking thoughts are composed of the sky, writes Virginia Woolf. An elementary action that makes us remember that we are not sedentary. We are a movement. Evicted, we are searching for destiny.

If walking is a revolution, as Adriano Labbucci⁷ affirms, it is because according to him there is nothing more subversive, more alternative to the dominant way of thinking and acting than walking. Walking is a mode of thought, a practical thought. Still for the author, walking is today a high form of (r)e(e)existence. On foot we resist, one foot after the other, we face the path, in search of geography that is proposed by Eric Dardel,⁸ for whom the geography is based on the human experience of being-with. In a sort of geographical restlessness, an intrepid will to go around the world, to cross the seas, to explore the continents. For the author, a concrete relation binds man to earth and this geographicity (géographicité) is the way of his existence and destiny.

With walking, we resist the time of routine and repetition, to the laws of the city that impose the ways of living. If in the cities the figure of the flâneur points to other possibilities of being in society, combining the attentive look of the detective to the tireless availability of being always on his way. Distractedly on the way. We would then be like a traveler/flâneur. The one who walks along the streets equipped with an alert and attentive look at the details. Whose vocation would be

to look at his city, thus conceiving a world from what he sees. A city-world that would be there, available to this traveler and that would take shape from the banal which one looks at. In this sense, would it be possible to reconfigure the everyday space? To stir up our desire to see. To make the occasion in daily life to experience its landscape, as if we were discovering it for the first time?

Wishful of new perspectives, would we, the traveling-artists of the every day, have the disponibility of letting us be taken by our extraordinary destiny? In the willingness to anchor our body to a course and to intertwine it to the chosen itinerary. The research group Vaga-Mundo: Poética Nômades (CNPq) accomplishes its projects. The group was created in the year 2014 and is coordinated by prof. Karina Dias, Ph.D. reuniting 10 research-artists, master and doctoral students linked to the Instituto de Artes of the Universidade de Brasília (UnB). It was conducting poetic research in diverse artistic languages (installation, video, artist's book, drawing, painting, photography, and sound installation). What interconnects the group members is the desire to investigate the relationship between man and landscape, the immensity of spaces and the singularity of those who walk it. Fundamental notions that guide all of the researchers are: horizon, landscape, view, travel, geopoetic, writing, and others.

Allying the artistic practice and the theoretical reflection in extreme-spaces.

The intention to construct a nomadic poetic appears from the motion of our displacement and artistic expeditions all over the world. From this movement emerges our Vaga-Mundo's coordinates: expedition,

6. Gros, F. (2010). *Caminhar, uma filosofia*. São Paulo: é realizações.

7. Labbucci, A. (2013). *Caminhar, uma revolução*. São Paulo: Martins Fontes.

8. Dardel, E. (2011). *O homem e a terra*. São Paulo : Perspectiva.

exhibition and writing. Within this proposal for action, the group Vaga-Mundo performed, during three years, a trip around the globe without leaving its hometown - Brasilia (Brazil).

Wanderings in the planned city:

Brasília and the embassy sector

We scheduled to leave from France

Started to walk.⁹

Brasilia is a main city.

It emerged from utopian thinking in which architecture and urban expression reflect the principles adopted by the modernist avant-gardes developed worldwide. Even though the administrative functionality of the city was the primordial focus, the future capital of Brazil rises as a proposal of innovation of the inhabited space. Making it of equal importance for those who lived and those who worked there. The urban idealizer of the city, Lucio Costa, included in his drawings the day-to-day dimension. Reflecting the humanist ideal in an organic system with a poetic planning.

It was in the 1980s, out of a document named Brasilia Revisitada, that the city was interpreted by four urban scales. They were named: Monumental, Gregarian, Residential and Bucolic. Divided in the following orders: civic function (Monumental), spaces for living (Residential), trade, and leisure (Gregarian) and the free extensions with grass, sidewalks, woods and gardens as well as the presence of the sky (Bucolic).

In the city's map, the Residential Scale is present in the arched axis named North and South. The other axis (East-West) gives body to the administrative part of the city denominated Eixo Monumental which

belongs to the Monumental Scale where we have the main architectonic edification that is exploited as iconic to the city.

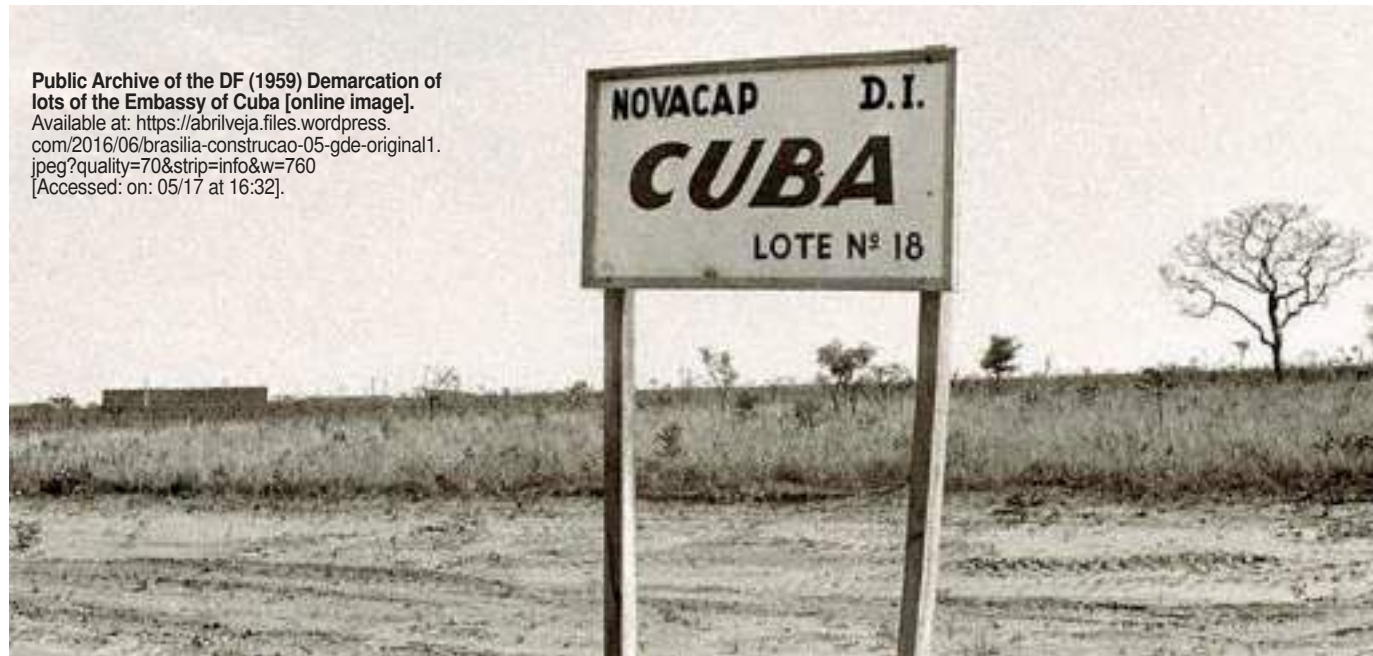
The fourth Scale, the Gregarian Scale, is pinned to the middle of the city in an area that circles the intersection of the axis. It's the scale that concentrates the tall buildings and the Entertainment, Commercial, Autarchy, Banker's, Hoteliers, Radio and Television sectors, where it can be found most of the official diplomatic buildings of all 124 nations.

The territorial slices destined to the embassies already started to be parted in the 1950s. Demarcations with rudimentary plates were set. Starting a country over a red land. Almost ten years after the division of the lots, in the 1970s, the embassies building were almost finished and the transference of the Ministry of Foreign Affairs of Rio de Janeiro (former Capital of Brazil) to Brasilia was concluded. Today Brazil's capital further more than being the junction of many Brazils, holds multiple countries in its tiny territory.

An embassy acts as an official representation of a nation inside a territory that is alien to it. It's a nation inside another nation and the part that concentrates it is a synthesis of its culture and costumes. Most of the embassies in Brasilia had a modernist take on their buildings. While some reinforced architecture that best represented its place of origin, others blended tradition and innovation.

To walk around the world in a foreign territory in a sort of exploratory/flâneur way subverts the logic of the area and transposes the frontier zones to the space of the traveling experience. It would be as if we crossed the Iraqi territory during the drought season in Brasilia, ob-

9. Annotations in Karina Dias' logbook along one of the expeditions.



erving the pastel tones of the walls and columns of the buildings. Touching the arid vegetation that resists all around. Would we be, at the sight of the Paranoá Lake, heading for a Syrian plain, adorned with desert species against the Murat River?

Could we stand facing a place where we've never been to? This flâneur who continues walking towards other neighborhoods,

"[...] crosses several districts that constitute different worlds, separated, apart. Everything can change from one district to another: the size of the house, the general architecture, the environment, the air you breathe, the way of life, the light, and the social categories".¹⁰

This walker understands the exact moment when the city becomes landscape. Visiting these places is also like visiting another nation. In our expedition to the

10. Gros 2010, Ibid 178.

embassies, we look at the edges and borders of the "countries visited". We were greeted by walls, fences, parking lots, surveillance cameras, security cabins, security guards, vacant lots in between nations, control towers, heavy entrance/exit gates with their coat of arms full of glorious narratives. Monuments on pedestals for homeland heroes of a history we were unaware of. The dirt from the ground that stained our shoes and fingers told us of these places. The invisibility of the buildings surrounded by walls where large masts with flags fluttering aloft were often all we could see from that place. Everything they chose to show us as foreigners. We choose to walk around the globe and outside the world; between here and there.¹¹ We crossed this place and decided what is here and what is there, what is local and what is global. To be out-

11. Ibid 37.

side like this is to be between two interiors: a hostel between steps, a transition. A place that takes time for itself.¹² Walking around the embassies for 1080 days was understood by each participating artist of the expedition as an intimate and distinctive Grand Tour.¹³

All were initiated by the notion that the journey expands our understanding of places. We have awakened the desire for unusual perceptions; the desire to always see a little more than yesterday. To understand that in this world we learn because we are close to a reality that can be felt.

We propose to keep the traveler spirit in the most absolute everydayness. The one that numbs us for its daily repetition and anesthetizes because we no longer see the spaces that surround us.

How to travel the world in 1080 days: travel notes

“[...] the surprise and disappointment of travel. Illusion of having overcome the distance, of having erased time”.¹⁴

The journey is a desire to find the world, combines the places with the subjectivity of those who travel, and combines the singular, intimate and individual to the openly collective. In this movement, in which interiority and exteriority, visibility of the external world and the invisibility of our perceptions circulate, a lived geography is drawn. We travel, writes Stenvenson, not to go somewhere, but to go. We traveled for the love of the trip. If at the center of every journey is the traveler and

12. Ibid 38.

13. From the seventeenth century, it was called the Grand Tour the long-term educational trips to Italy, known as the land of art and thought, the basis of European civilization and humanism. Such trips became indispensable for the intellectual formation of artists, philosophers, and writers of the time. This note also refers to the “Grand-Tour”, a previous collective work developed gradually by the Vaga-Mundo group from an artistic residence at Pin Gallery during July, August and September 2014. Through the artists’ experience in the space where the gallery is located in Brasilia, the Grand-Tour experience was built collectively so that the notions of curation and authorship of the works were shuffled, generating an exhibition-work, an imagined geography.

14. Perce, G. (2016). Tentativa de esgotamento de um lugar parisiense. São Paulo: Gustavo Gill.

the world that gravitates around him, then, ourselves, that is the great question of travel.¹⁵

One of the starting points for the Vaga-Mundo’s expedition around the embassy sector was the celebrated Jules Verne’s “Around the World in 80 Days”. We observed the mapping of the embassies in the Brasilia plan. Most are situated in the embassy sector but others have emerged and settled in other parts of the city such as the South Lake. Getting to the Embassies Sector requires some programming. There is no simple access and almost no public transportation. We organized rides, private cars and/or taxis and transport apps. We had notebooks and cameras in hand; comfortable shoes for walking, hats, snacks, sunglasses and very dry eyes. We chose the driest months because we couldn’t afford to lose our walks due to rainy weather because there was no shelter for the rain on these routes and no shelter for the sun as well... We were covering distances that were increasing or decreasing accordingly to the heat and the relative humidity of the air. Short distances could grow depending on whoever walks through the desert. May we add that the humidity of the air compares to the Sahara’s Desert.

Willing to live our trip around the world, our walk was made alongside the margins. Very few embassies were hospitable. However, when a territory of another nation invited us for moments of shelter and conversation those were moments of shared joy. Like when we are traveling for a long time and someone offers shelter and freshwater. A timeout of the alert state that is felt when you don’t know when is the next stop or where you will find the next drinking fountain. Increasingly, it’s noticeable how much of this crossing resem-

15. Onfray, M. (2009). Teoria da viagem – poética da geografia. 75. Porto Alegre: L&PM.

bles a “real crossing”. We predicted how much water and food we could consume and how much water to take without causing wear and tear on account of weight.

Along the way, we looked at unimaginable cartographic overlays of a fanciful world map. Yet, at the same time, official and registered as the embassy address.

This was a folded and randomly crumpled World Map. One ball of paper and we went through another (and absurd) world topology. A world where neighbouring countries have been relocated within a utopian city where everything was invented: streets, lake, buildings, coordinate. A city born of thought, of the desire of an urban and modernist project in the Cerrado (a type of tropical savanna biome).

While some embassies were welcoming to us, others made us feel as if we were wandering lawbreakers. Maybe a heritage of the Criminal Code of the Empire of 1830, where the “vagrancy” was punishable for up to three months (approximately one trip around the world a la Jules Verne). It was remarkable how walking in our own country, where all the members of the group were born and had full rights as citizens, this imaginary cartography created tensions between the watchmen and us. This space of silence and conflict was governed by unseen laws and invisible boundaries. As ethereal as the longitudinal lines that cross the globe.

When you travel around the world, foot before foot, the border spaces gain a greater dimension of importance. They are often dormant paths on-site of



Vaga-Mundo. Poéticas Nômades. Walk in the Embassy Sector. 2019.
Photo: Tatiana Terra.

the passing tourist, gates, and chancelas can't keep them from the traveler. A map within the map. Boundaries are the non-places. There, where dragons and scorching sun dwell, is our primary route. Winds, laws, modes of navigation and social agreements are constantly transmuting as in a darkened sea.

Since remote times the figure of the vigilante is present: in the towers, walls, camouflaged in forests and the woods. Today, we have hours of uninterrupted footage of our wandering huddle (far away, in the landscape, we often looked like a heap of people striding along), moving from lens to lens, from one frame to another. The complete route could be viewed by a sequence of images recorded by the embassy security cameras. Our image jumped from one monitor screen to the other. Teleportation between countries. Our phantasmagoria captured on video as proof of our achievement. We crossed the world in 1080 days (three years).

Could we have been there for nothing? Could we have been in a non-place activated only by official cars,

watchmen and, sometimes, gardeners? A place of passage. And there we were. Persistent on wandering where we shouldn't have. Vagabonds. Vaga-Mundo.

Gradually we understood that this space was designed according to our movements and our presence. An embassy is an enclave whose frontiers quickly reveal themselves, especially since we were as hikers passing through countries without necessarily asking anything. We stayed as long as we wanted, we circled its walls. Walls-borders, vigilant walls, permanent presence in our tour. Michel Butor in "Méditations sur la frontière" chooses twelve meditations about the frontier. Perhaps the one closest to what we've lived is the boundary-limit, that which, for the author, obliges us, in a certain way, to define us in relation to it, with it, from it. For three years we experienced the strange proximity to the wall. Wall-barrier, wall-continent, boundary-wall approaching distant geographies, which changes the North/South axis. Which subverts the geopolitics known because the neighborhoods are



Vaga-Mundo. Poéticas Nômades. Record of action. 2019.
Photo: Adon Bicalho.



others? And in this lived-in neighborhood, Austria borders Australia that borders the United Kingdom, which borders Panama ... “moving closer to the abyss”¹⁶... in this geopoetic another map is drawn.

To invent a nomadic language

A nomad currency

A nomadic embassy

A vaga flag¹⁷

To map: belief in the possibility of a measure, to want a contour. Cartography: a note, a glance, a sketch, a page for an atlas. Own the directions, save the distances, abandon the map. Go through the places. Discover a world.

We are therefore walking on the fringes of this offi-

16. Heidegger, M. (2004). *A caminho da linguagem*. 127. Petrópolis: Editora Vozes.

17. Annotations in Karina Dias' logbook along one of the expeditions.

cial world representation which is the embassy sector. Our return to the world was a round trip, on the edge, on the limit of the encounter between territories determined by the rough physical boundaries that demarcate each one of the symbolic spaces that we roamed. Walls, grids, security mechanisms, and surveillance form a border landscape. We circumvented each of the countries on the outside, negative space of the other's territory, and the reverse of the world. The soil of the city is the negative space of the embassies, space where our steps and bodies meet and are located, move together in a company, and gradually form another barrier, mobile, porous, quicksand, penetrable by the space that us through.

Our walk-outlines cut the space without leaving rigid

marks: few footprints stares thrown and deviated. We measured the length of the road in fatigue and a few hours that turned into days which, in turn, turned into years of conversation and observation of some collections and records but, mainly, of innumerable encounters. Gradually the size of the space cut by this collective body appears and it fits in a model that can be held in hands.

There, wherever you are: sharing spaces, redesigning borders

We live a historical moment in which walls are being built again. There are repressed migratory flows, in which the non-acceptance of the other in their foreign

status prevails. The migratory flows are initiating the new strategies of turning them into a constant and always hostile threat to the place that they arrive. They seem to justify extreme vigilance that targets anyone who wishes to approach a frontier. Until recently, in many countries the will was one of openness and dialogue, making it possible to glimpse a more fluid cartography of the world. What we experience today brings back a map embedded, split in the hierarchical division North/South. Situations that are not so far from those experienced by the group in their expeditions to the enclaves of the world in Brasilia. An example of that was our expulsion from the front of one of the embassies



Luciana Paiva.
SES: to hold borders.
 (outline of the southern embassy sector on a map of Brasilia, work in process). 2019.

because we were photographing it, which could reveal something secretive of the embassy's country. This is just one of several examples of what we experienced and that will, somehow, be present in our exhibit, in our writings and reflections. Would it be possible, through artistic practice, to redraw boundaries, retrace boundaries, to call for hospitality and dilute hostilities? What would it mean, then, to be a foreigner in your city?

Collectively creating a poetic journey calls for many cardinal points. A rose of the winds that counts at the same time, many words, many places and nowhere. We are therefore walking away from this representation of the official world which is the embassy sector. From this relationship emerges a landscape in the every day that is forged in the junction of a certain way of looking and the paths covered. A landscape that is more than a simple optical point of view. It is a point of view and a point of contact, therefore, it brings us distinctly from space, because it creates a singular link, entwining us to the places that interpolate us. In this sensitive experience of space, we create places, gain ground.¹⁸

As a group we divide functions, decide, erase, give in, insist on our ideas, we recreate, we invent coordinates, we create reliefs, laborious altitudes, (im)possible latitudes, intense longitudes. We live the time of the process, of the laborious process that dictates the which is surplus and what can not necessarily be lacking ... and that sustains itself, a little thing of nothing, but with style.¹⁹

To think collectively demands to listen. To know that one is not alone because at all times we are many to mean the lived world. But before saying it is necessary

to see the vision became an individual and collective question because it was necessary to find a destination that would ally this thought-traveler, its movement, and the poetics that emanated from it. Every traveler-thought asks to compose a landscape, a thought-landscape,²⁰ a poetics of places, a poetics of travel.

Practicing home-space in the manner of a traveler would be like opening passages where we do not expect, fixing our attention beyond the contours, so often experienced, always breaking the boundaries of right, of the precise, the dominated and the safe. Wishing the stranger in the familiar to (un)know him ... engaging as a des-leased, an extra-ordinary ... a nomad who still keeps the sense of the journey - the desire of the movement that leads us to discover always new points of view, new paths to obtain singular perspectives of our surroundings.

Instead of designating the meaning of travel as merely a change of location and space, it is here thought of as a situ-a(c)tion that engages another time, not a tributary routine one. An opening in which our sensitive experience of space would house and form a situation-in-landscape.²¹

The experience of this landscape would then be a spatial (re)ordering that would awaken our senses, the opening where the time of contemplation, the displacement, the time of a certain point of view would take place. A kind of temporal spacing that would (re)situate us distinctly in our space. This 'change of airs' would come from taking the necessary distance so that the space of the routine becomes a space-in-landscape.²² The intention is to give space to space,

18. Hocquard, E. (1997). *Taches Blanches*. 11. Bordeaux: Un Bureau sur Atlantique.

19. Ponge, F. (1997). *My creative Method in Métodos*. 27. Rio de Janeiro: Imago.

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21. Dias, K. (2010). *Entre visão e invisão: paisagem (por uma experiência da paisagem no cotidiano)*. Brasília: Programa de Pós-graduação em Arte, Universidade de Brasília.

22. *Ibid.*

to give time for space to appear and reveal other links, new alliances that would bring us back to this place because we moved away.

In this geopoetic, space welcomes a passing thought, attentive to the details that compose the space traveled. Phenomenologies are created that represent the things that incite us to weave new coordinates, unusual correlations, audacious geographies. Things that allow us to find in the routine another rhythm of/in the world, a cadence that cradles us in its movement because it intensifies our capacity

to receive the details that compose the spaces that surround us.

At one time, we had to inhabit this singular distance, we attained the ability to feel at home somewhere. And, when at home, we started to feel elsewhere. This posture of the traveler engages our attention in the itineraries, rooting ourselves to them. To have a traveler-gaze²³ is then to find intimacy in distance and distance in intimacy. To take possession of the contours without, thus, to be tamed by them. To realize that the extent that surrounds us can be fabulous.

23. Ibid.

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Crossing the Line / Prespa

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Walking alone to cross the borders of North Macedonia and Albania, adjacent to Lake Prespa, Greece, signifies [a] movement to cross lines that divide.

The Greece - North Macedonia border crossing occurred across the, now closed, border crossing, adjacent to Lake Prespa near Laimos. Though the border crossing is officially closed, active border patrol agents remain stationed on the North Macedonia side. After being briefly detained by North Macedonian officers, I was allowed to return to Greece on foot.

Beginning in Psarades, the one-way journey to Albania was 6.5 miles, taking over 5 hours to reach the border at the rocky shore of Lake Prespa. Exhausted and running low on water, and unable to scale up the steep mountainside, it became necessary to call for assistance and be rescued from the shore and returned to Psarades by boat.

In an additional walking journey, a one-mile hike up the mountain, to explore the border pyramids originally marking the border between Greece and the former Federal Republic of Yugoslavia was made with one participant, Christopher Kaczmarek.

These actions signify crossing physical and psychological boundaries, as the body and mind are challenged to move beyond limits of comfort.

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Laura Meckling, *Crossing the Line*

upper left: *Greece / North Macedonia I*, map diagram, 2019.

centre left: *Greece/Albania*, map diagram, 2019.

upper right: *Greece/North Macedonia II*, map diagram, 2019.

lower left: *The Megali Prespa Lake*. Photo: Laura Meckling, 2019.

lower right: *Border Pyramid*. Photo: Laura Meckling, 2019.



Crossing Lines

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*“No matter how abstract the line, no matter how abstract the map, real bodies will be implicated”.*¹

Francis Alijs

Borders are physical and psychological. The current political climate in the United States of America is intensifying the impact of physical borders with dialogue designed to influence perceptions about differing cultures. Reports on immigration, family separation and chanting rhetoric to ‘build a wall’ between the US and Mexico, are propagated by news organizations with opposing ideologies, causing passionate divisions within our nation. Those who support and those who contest, the provably false statements propagated by the President, then repeat these narratives. The topics in question range from stating a border wall is already being built, to claiming the best economy, tax cuts and the largest attendance at a Presidential inauguration in US History.² What is ‘truth’ if tangible facts are no longer understood as the meaning of truth for many of his supporters? In the summer of 2018, I moved freely across the US - Mexico border to directly investigate the physical barrier that divides my nation of citizenship from our neighbors.

Breaking the 180-degree rule, June 2018, is a conceptual performance that engages with this site, structures of division and the privilege that comes with citizenship. A standard museum wall label describes the ephemeral gesture of crossing the US-Mexico border through 44 legal points of entry (totaling 39 United States Customs and Border Patrol offices) and a few unsanctioned crossings. Additional works that were

1. Waxman, L. (2017). *Keep Walking Intently: The Ambulatory Art of the Surrealists, the Situationist International, and Fluxus*. 151. Berlin: Sternberg Press.

2. Kessler, G., Salvador R. and Meg K. (2019). President Trump has made 9,014 false or misleading claims over 773 days, In Washington Post online (Accessed: 4 March 2019).

exhibited ask the viewer to reflect on the history, visual architecture and experience of walking along and across the US-Mexico border (Figure 1a and 1b).

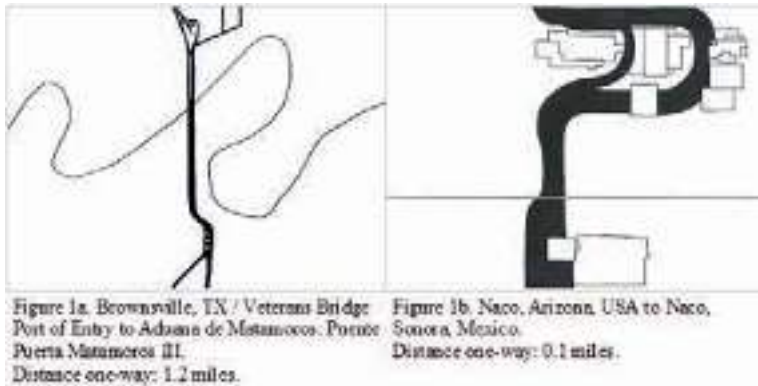


Figure 1a. Brownsville, TX / Veterans Bridge Port of Entry to Aduana de Matamoros: Puente Puerta Matamoros III. Distance one-way: 1.2 miles.

Figure 1b. Naco, Arizona, USA to Naco, Sonora, Mexico. Distance one-way: 0.1 miles.

Walking allows us to directly engage and investigate these physical structures of division and is a means to process the abstracted, psychological conditions of borders. This performance of the walking body involved spontaneous interactions and dialogue with the people I encountered on my journey. The US-Mexico border is approximately 1,933 miles long.³ The border begins in the east at the Las Palomas Wildlife Management Area in southern Texas, where the Rio Grande empties into the Gulf of Mexico. It heads in a general west/northwesterly direction, and ends at the site of a fence that extends approximately 50 yards into the Pacific Ocean, between San Ysidro, California, and Tijuana, Mexico. There are 48 listed entry

3. Beaver, J.-C. U.S. International Borders: Brief Facts. In CRS Report for Congress. Available at Federation of American scientists.org (Accessed: 9 November 2006).

and/or exit points “where people can cross the Mexico-United States border”.⁴ Most of the crossings are accessible by walking. Some crossings are for vehicles only, such as the 5 Freeway in San Ysidro, California, and the World Trade Bridge, in Laredo, Texas, which is only accessible to commercial trucks. The Tijuana airport is walkable, but the signage at the passageway reads, “Entry for ticketed passengers only”. These two crossings are initially accessible by walking, however, a ferry boat ride is required to access Gustavo Diaz Ordaz, Mexico from Los Ebanos, Texas, and the crossing from Big Bend National Park, Texas, to Boquillas, Mexico, is a waist-deep wade through the opaque, summer river. Alternatively, you can opt for a very short boat ride rowed by a Mexican caballero (Figure 2).



Figure 2. Still from, *here|there, apparently nowhere*, 2019. 2 hour, 53-minute video loop, projected onto white vinyl, adhered to the floor. 27 x 45 in.

One of the original functions of the border patrol was to “round up runaway slaves”.⁵ The first physi-

4. Wikipedia. List of Mexico-United States border crossings. In wikipedia.org. (Accessed: 20 March 2018)

5. Little, B. The Violent History of the U.S. - Mexico Border. In History Channel, <https://www.history.com/news/mexico-border-wall-military-facts>. (Accessed: 9 April 2018).

cal portions of the southern border wall were made of tree branches and barbed wire, constructed to control the flow of Asians, specifically Chinese people, as the government implemented the Chinese Exclusion Act in 1882.⁶ This act would remain in US legislation until 1943.⁷ During World War II, the US government placed Japanese-American citizens into internment camps, located in states in the west as well as North Dakota. Presently, the words, “Muslim” or “Mexican”, cast a wide net over cultures with similar languages or religions, becoming monikers representing people from any Middle Eastern or Hispanic and Latin origins, respectively. This raises concerns about the shifting nature of divisions and cultural perceptions.

As a mixed-race individual, I perpetually exist in a liminal zone between two cultures. I am categorized as “Asian-American”, in general, or “Korean-American”, more specifically, though it was simply, “Oriental” in my youth.⁸ In Korea, I’m referred to as, - (honhyeol), or “mixed-blood”. Half of me is consistently perceived as ‘the other’, resulting in an inherent cultural border that cannot be crossed. Though my culture is not currently the concern, I question, if the US were to go to war with North Korea, whether it will matter that I was born in South Korea, or will I just be seen as “a Korean”? I exercise my privilege to cross the US-Mexico border because, at this moment in history, I can. It may seem trite to say so, but the profundity exists in the hope that the statement, “because I can”, remains true, and can be expanded to include more people. I

6. Little 2018, Ibid.

7. Ibid.

8. In the 1970s, when I was a child, the term “Oriental” was commonly used in America to describe people from Asia or anyone ‘mixed.’ I find the shift in semantics an interesting parallel to the way physical borders can shift over time.

acknowledge that my status as a US citizen comes with privileges and freedoms not available to many, and feel a pang of guilt for never having to “earn” these liberties.⁹ I imagine we are all deeply sensitive to this topic since it is a daily component of our experience.

From June 1 - June 15, 2018, these privileges allowed me to successfully cross through 44 of the listed points and 39 US Border Patrol offices along the US - Mexico border. I made additional, “illegal” crossings that usually involved a short hop over the dried up Rio Grande, or simply driving along an unpaved section of Farm Road in southern Texas that veers back and forth over a thin, trickling section of the river that defines the line of the border.¹⁰ I had many interesting and unusual exchanges, but nothing close to the “rapists, drug dealers or criminals,” that our President has repeatedly described. The most prominent ‘drug dealers’ were the rows of farmacias (pharmacies) that characterize the border towns on the Mexico side. Conversations with other “crossers” included subjects such as art, family, and politics. The border patrol and Mexican Federal Police seemed intrigued by the gesture (or perhaps it was my long, black jumpsuit) and were mostly supportive. I was placed in secondary holding for additional questioning only once, in Lukeville, Arizona, where Border Patrol officers examined and critiqued my photographs. I realize it must have been very unusual for them to understand the purpose of my artistic gesture, or the desire to walk along extended roadways without sidewalks, where pedestrians are not typically pres-

9. I was naturalized as a US citizen at the age of 8, not cognizant of a “swearing-in” process or taking a citizenship test, as required by adults.

10. The four entry/exit points that were not crossed: The World Trade Bridge in Laredo, TX (commercial trucks only), the Grand Ave gate in Nogales, Arizona (cars only, however, I did cross the two additional points in Nogales, which are the Morley gate and Mariposa crossings), the Tijuana International Airport/Cross Border Express (for ticketed passengers only) and Interstate 5 between San Ysidro, California and Tijuana Metro (cars only).

ent. I feel conflicted that the process of being placed in secondary holding can be a moment of sheer terror for some, yet became an anecdote for me. The performance, *Breaking the 180-degree rule*, exists as a memory, experienced only in the moment of occurrence with an audience of whoever was present. The work is declared, *ex post facto*, with a simple summary on a standard museum label, allowing the non-participant viewer to engage with the idea of crossing lines on a map, in their subjective capacity (Figure 3).

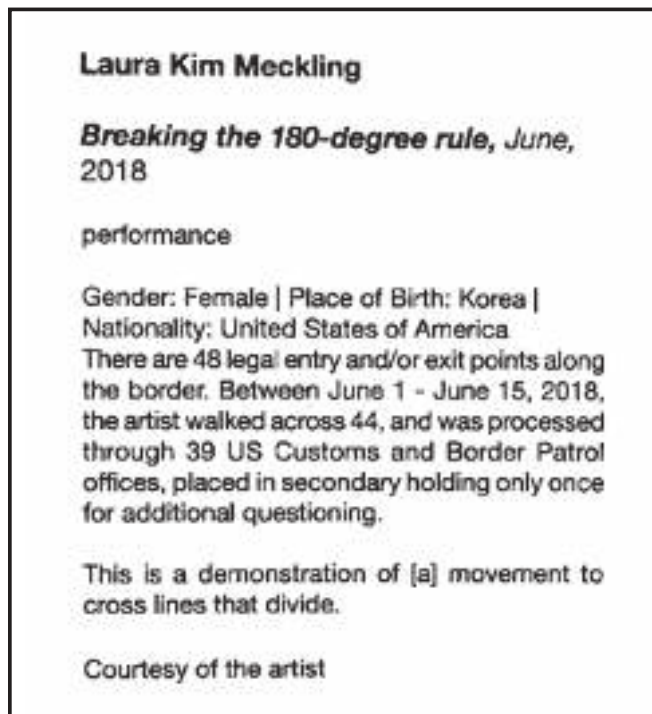


Figure 3. Image of label installed at USF Contemporary Art Museum, Tampa, Florida, USA, 2019

Walking is a means to investigate the physical environment of borders and a tool to process the anxiety resulting from the xenophobic conditions prevalent in

our nation. The simple act of taking a step across a designated line, such as a yellow, painted line, that marks the space between the US and Mexico, can redefine one's identity as, "us or them/the other/outsider, citizen or tourist, legal and/or illegal". It is an absurd proposition, viewed from many perspectives. In his book, *The New World Border: Prophecies, Poems and Loqueras for the End of the Century*, artist Guillermo Gómez-Peña states, "Crossing the border from North to South has very different implications than crossing the same border from South to North; the border cannot possibly mean the same to a tourist as it does to an undocumented worker".¹¹ Naturally, a shift in perspective and identity of the person would alter an experience. As a female citizen of the US, I do not suggest that I can comprehend the hardships of an undocumented worker or a person needing to flee their country for survival. If I were to attempt multiple crossings of a border between, for example, Israel and Palestine, India and Pakistan, or North and South Korea, the significance of my gender and nationality may not afford me the same privileges as in America, yet I would still not experience the burden and dire need to immigrate. I am aware of and appreciate my capacity to legally cross the US/Mexico border, and easily shift between the roles of citizen and tourist. Engaging directly with this environment through walking cultivates knowledge that extends beyond media narratives, informing a reality of the structural, and psychologically intimidating, border from my particular position of privilege.

Francis Alÿs is known for his poetic, artistic gestures, which often investigate the formation of identity, structures of power and the creation or the subver-

11. Gómez-Peña, G. (1996). *The New World Border: Prophecies, Poems & Loqueras for the End of the Century*. 9. San Francisco: City Lights Books.

sion of lines of demarcation. Alÿs inserts himself as the protagonist, though in each case, the gesture itself is ultimately the focus of the work. He places himself directly into the conceptual gesture as a means of finding understanding. Alÿs' gestures are expressed and exhibited through a variety of media, including video, photos, postcards, drawings, watercolors, and installations or by word of mouth. These become the representational experience for the viewer to reflect on the sharing of the gesture. Alÿs's process of investigation and expression inspires my artistic practice.

It is through long walks around Mexico City that Alÿs finds his inspiration for his work. Originally from Belgium, Alÿs was trained as an architect. He traveled to Mexico City after an earthquake to help with relief efforts and ultimately decided to stay, making it his home.¹² Taking up residence in a new environment evoked curiosity about the region and its culture. Furthermore, a shift in his relationship to place prompted Alÿs to begin to question his involuntary status as the perpetual "tourist," and "gringo." The artist became familiar with the unfamiliar through his body of work that includes many walks, which he refers to as paseos; "Paseos...became the vehicle through which he could fluidly and anonymously insert himself into unfamiliar milieus and so, begin to learn something of the contexts in which he was about to work and in which the work would be received".¹³ These paseos include gestures of simplicity to gestures of profundity.

In, Sometimes doing something poetic can become political and sometimes doing something political can become poetic (aka The Green Line aka The Line),

12. Ferguson, R. 2007. Francis Alys: Politics of Rehearsal .24. Los Angeles: Hammer Museum.

13. Ferguson 2007, Ibid 24.

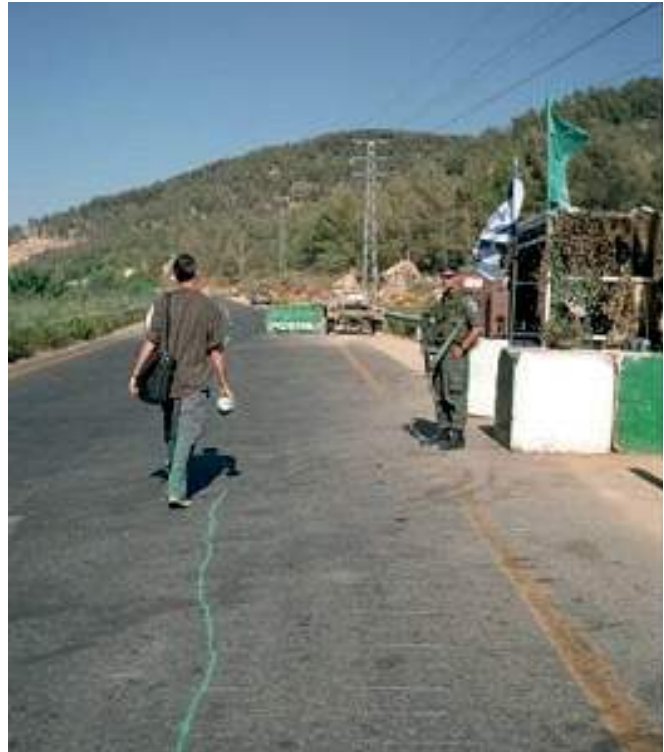


Figure 4. Francis Alÿs, *The Green Line*, 2003.

2004, (Figure 4) Alÿs walked along the armistice border in Jerusalem, known as the "Green Line," dripping a continuous line of green paint, referencing the line that was drawn with a green grease pencil to demarcate territories and the actions of the commanders after the war.¹⁴ This poetic gesture becomes political.

In another work titled, *The Loop* (Figure 5), Alÿs made a grand gesture to avoid crossing the border between the US and Mexico, exploiting his role as a tourist. He traveled for five weeks from Tijuana to "Mexico

14. Cooke, L. (2008). Francis Alys: Instigator/Investigator. In Kelly K. and Cooke L. (Eds.) *Francis Alys: Fabiola*. 76. New Haven, CT: Yale University Press, 2008.

City, Panama City, Santiago, Auckland, Sydney, Singapore, Bangkok, Rangoon, Hong Kong, Shanghai, Seoul, Anchorage, Vancouver, and Los Angeles”, landing in San Diego without crossing the US-Mexico border.¹⁵ This political gesture can be seen as an elaborate display of solidarity for people who cannot cross legally. The work is presented as a postcard describing the actions taken by the artist. Alÿs speaks on behalf of relevant conditions, investigating the division of humanity across many cultures. It is important to note that he does speak from a position of privilege, as a white, European (Belgian), educated male. However, Alÿs utilizes his privileges to investigate and critique social conditions that he has the freedom to express, communicating to a wide audience through poetic gestures. The fluidity in his artistic practice, that encompasses a variety of topics and multiple media, is inspiring and his process is admirable.

There is a long and rich history of walking practices. The act of walking can be political, as is the case in demonstrations, strikes, and marches. The phrase “walking out” is imbued with its narratives. The Surrealists walked as a tactic for revolutionizing everyday life, as they were faced with the rapidly changing world and increased the pace of society brought about by the industrial age. “Theirs was not a revolution for the masses but the individual, not about social conditions but the human condition”.¹⁶ Their wanderings were unplanned pathways through the streets of Paris, with directions chosen through “psychic automatism”, where the body is guided only by “a psychic undertow of attraction and repulsion” to “plazas, buildings, sign,

15. Ferguson 2007, Ibid 70.

16. Waxman 2017, Ibid, 46.

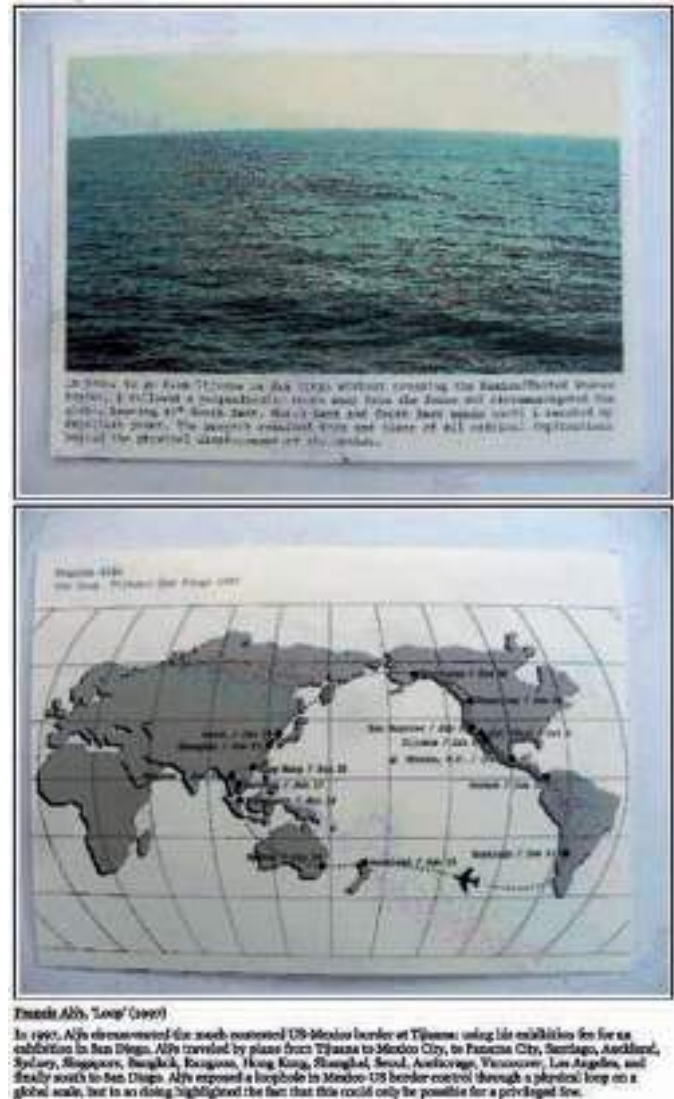


Figure 5. Francis Alÿs, The Loop, 1997.

people and objects”.¹⁷ They wandered unconsciously to spark creativity and as a form of decompression. Walking can still be viewed as a form of resistance in a capitalist nation designed with an infrastructure that relies on the vehicular commuter.

Guy Debord led the group Situationist International, which existed from 1957 to 1972, and was concerned with how to consciously investigate and transform the everyday.¹⁸ He wrote, “Theory of the *Dérive*”, which describes the *dérive* as, “a technique of transient passage through varied ambiances”.¹⁹ He distinguishes the *dérive* from “classical notions of the journey and the stroll” as one that, “entails playful-constructive behavior and awareness of psychogeographical effects”, containing “two overlapping goals: ‘emotional disorientation’ via ambulatory play, and ‘studying a terrain’ in terms of its’ psychological influence”.²⁰ Debord suggests walking leads to a deepening understanding of one’s environment and expands on Charles Baudelaire who conjectured on the idea of the walking man, the “*flâneur*,” in his collection of essays, “The Painter of Modern Life”, writing:

“For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the center of the world, and yet to remain hidden from the world - such are a few of the slightest pleasures of those independent, passionate, impartial natures”.²¹

17. Ibid 54-5.

18. Ibid 85-90.

19. Ibid 118.

20. Ibid 118.

21. Baudelaire, C. (1986 first published in 1863). *The Painter of Modern Life*. In Baudelaire, *The Painter of Modern Life and Other Essays*, trans. and ed. Jonathan Mayne. 9. New York: Da Cap.

The nineteenth-century word, *flâneur*, indicates masculinity by the French article -eur, however, the term, *flâneuse* has been introduced as the female equivalent. Regardless of gender, or whether one sets out on a specific, purposeful journey, or chooses to wander intuitively, the conscious choice to walk engages the world physically, creating an actualized reality of the surroundings.

Walter Benjamin also wrote about the *flâneur* as, “the essential figure of the modern urban spectator, an amateur detective and investigator of the city”.²² In her book, *On Photography*, Susan Sontag cites the camera as the tool for the “modern *flâneur*”, the street photographer, “an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the *flâneur* finds the world ‘picturesque’”.²³ Although the structured and pre-determined pathway of the US/Mexico border contrasts the spontaneously driven Surrealist wanderings and moves beyond the mundane aspects of the every day that influenced the Situationists, I am inspired by the investigation to understand the environment through direct experience. I find similarities to exist within myself and the characterizations of a ‘*flâneuse*’ as described by Baudelaire, Benjamin, and Sontag. Walking is a way to directly experience the social environment and space where human activity occurs.

22. Benjamin, W. (1983). *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn. 54. London: Verso.

23. Sontag, S. (1977). *On Photography*. 55. New York: Farrar, Straus and Giroux.

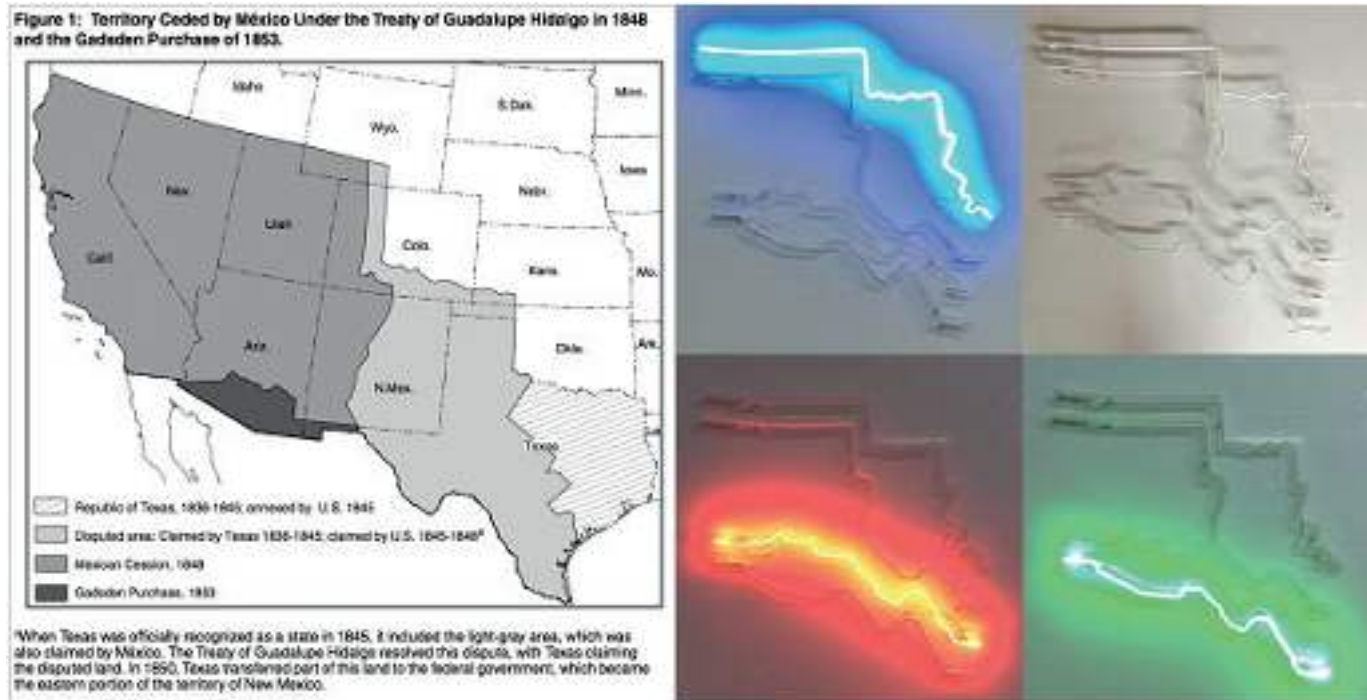


Figure 6. *Left:* The lines for each strand of neon were extracted from “Territory Ceded by Mexico Under the Treaty of Guadalupe Hidalgo in 1848 and the Garden Purchase of 1853”.

Right: This land is your land, this land is my land, this land is my land, this land is my land, 2019, blue, white, red and green neon light strands, mounted on plexiglass. 36 x 36 x 3 in.

The US/Mexico border has shifted considerably in the history of territorial expansion of the US.²⁴ This land is your land, this land is my land, this land is my land, this land is my land, 2019, (blue, white, red and green neon and argon light, 36 x 36 x 3 in), represents the lines that marked the border between the US and Mexico in

the years, 1836, 1846, 1848 and 2019 (Figure 6). Each glass tube was bent into the shape of the borderline that was established for each year. The bright strands of neon light up individually, in a sequence of blue, white, red and green, displaying an animated representation of US expansion into Mexican territory.

24. Osborne, C. (2015). The Changing Mexico - U.S. Border. In The Library of Congress. <https://blogs.loc.gov/maps/2015/12/the-changing-mexico-u-s-border/> (Accessed: 18 December 2015). 1821 - Mexico declares independence from Spain, the previous borderline from the 1819 Adams-Onís Treaty is being utilized. / 1836 - Texas declares independence and decides to set its border with Mexico at the Rio Grande, which Mexico contests and refuses to recognize. This naturally causes conflict. / 1845 - the Mexican-American War begins, ending in 1846, officially setting the Rio Grande as the border in the Treaty of Guadalupe Hidalgo. / 1848 - Mexican Cession / 1853 Gadsden purchase - the US purchased the southwest corner of present-day New Mexico for \$15 million. This stands as the present-day border, along with any naturally occurring river shifts or land movement.

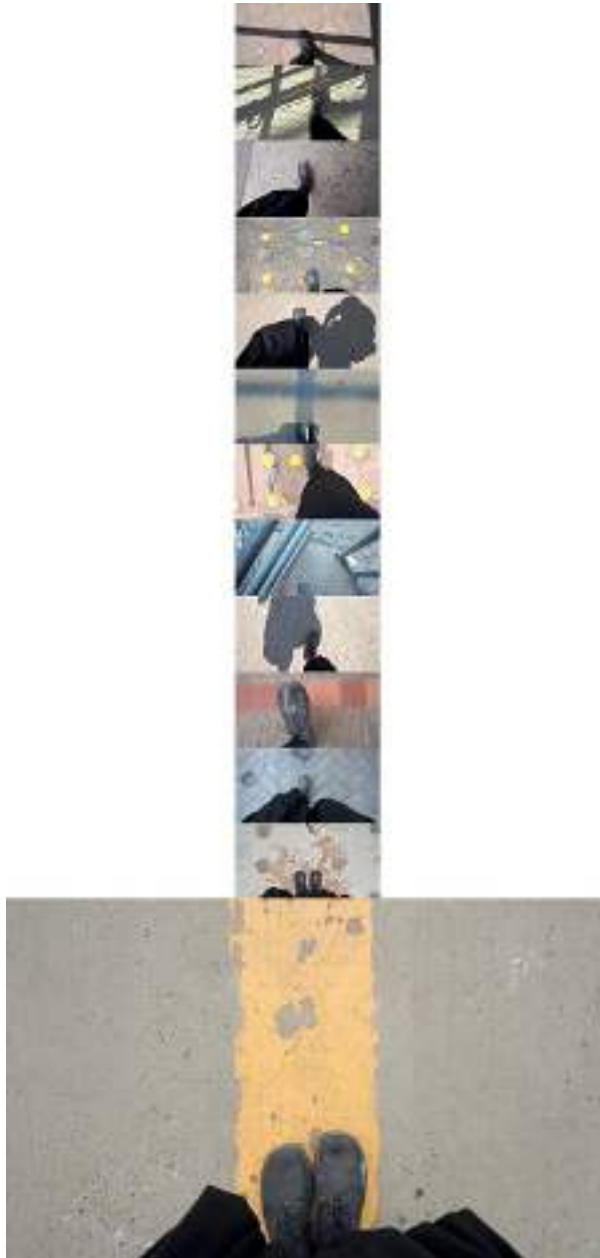


Figure 7. Stills from *here, there, apparently nowhere*, 2019.
2 hours 53 minutes video loop, floor projection on white vinyl,
27 x 48 in.

Reversing the standard, 'red, white and blue' color sequence, suggests the backward mobility occurring in our nation, and also allows for the analogous colors of the Mexican flag, red and green, to stand together. Repeating the phrase, "this land is my land" in the title, *This land is your land, this land is my land, this land is my land, this land is my land*, maintains the rhythm of 4 lights that parallel the beat of the culturally significant song. The work represents the history of US expansion into Mexico and highlights the shifting nature of division both physically and metaphorically, and critiques systems of dominance and suggestions of nationalism.

Here | there, apparently nowhere, 2018, is a 2 hour 53-minute video, which documents the ambulatory motion of the journey across the border between the US and Mexico. (Figure 7) Maintaining the original vantage point of filming, the video is projected onto white vinyl adhered to the floor. The video displays black pants and black boots, walking on multiple surfaces that represent the liminal zones between the US and Mexico. The width of painted lines that mark "the" border, occasionally span the width of both boots, signaling a truly liminal space of, an apparent nowhere, ostensibly void of identity and politics, yet surrounded by controversy. In one scene, the boots walk across narrow set lines, one foot in front of the other, occasionally stepping off to one side, residing in two places at once. The heavy black forms of the boot and leg create negative space in the frame that encroaches upon the varying surfaces of the terrain. This figure to ground contrast also emphasizes the steps guiding the movement across space. The video is meditative and disorienting at times, which also reflects the experience of the journey.

The artistic walk and accompanying works engage prevalent social conditions in America and act as a metaphor to overcome physical and as well as psychological human constructs of borders. “The border” can be considered as, “a state of mind as well as a boundary between nations [and] in the most extreme theorization, the border occurs wherever there are places of coexisting cultural or social difference”.²⁵ The art is considered political because implemented systems of power remain at the root of my investigations. Walking out and back in, exiting and entering, investigates structural boundaries and shifting, semantic identities, in a demonstration that flaunts the use of a privilege. The work does not seek to transform the reality of the politics at hand; rather, the gesture and objects engage the viewer to reflect on their position and privilege in a world defined by territorial disputes, and to consider moving beyond lines that divide.

Soviet critic Mikhail Bakhtin suggested, “art must be engaged with daily life, but also that art’s transfiguration of an audience’s experience will be a momentary, liminal experience rather than a revolutionary transfor-

25. Sheren, I.-N. (2015). *Portable Borders: Performance Art and Politics on the U.S. Frontera Since 1984*. 61. Austin: University of Texas Press.

mation”.²⁶ The journey of discovery as an artist finds me in a place admitting my gestures will not transform the world overnight. However, by continually moving forward and incorporating direct physical experience as a method of understanding the conditions in real-time, perhaps the opportunity for subtle interactions and exchanges with others along the journey will inform transformational opportunities.

I will always remember the smell and heat of the commercial trucks idling on my first, mile-long walk along the Veteran’s International Bridge crossing in Brownsville, Texas. I will be forever fascinated by the blue awning at Eagle Pass, Texas; While in line to enter the US, there was a conversation about the way the blue awning tries to use cool colors, in a feeble attempt, to overcome the sweltering, yellow sun, making the world around us turn green. Color theory at the border. What could be more real?

*“Walking is a state in which the mind, body, and the world are aligned, as though they were three characters finally in conversation together”.*²⁷

Rebecca Solnit

26. Harper, G. (1998). *Interventions and Provocations: Conversations on Art, Culture and Resistance*. vii. Albany: State University of New York Press.

27. Solnit, R. (2001). *Wanderlust: A History of Walking*. 5. London: Verso.

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Walking and Place / Prespa

The place of Prespa was explored, during the days of the Encounters/Conference, directly or indirectly, by most of the projects that were implemented in the area. Anyhow, some of them focused on the characteristics of locality or the participants reflected on the experience of being there, in Prespa, as in the ancient tradition of walking. Others contemplated with a group, following a central story-teller, with ideas and concepts that initiated routes along the trails of Prespa, a contemporary version of the peripatetic tradition. The narratives of the places were unfolded and the itineraries became a meeting place for an exchange of ideas in a laboratory without walls.

Ghostly Matters: a Walk through the Greek Civil War

Lydia Matthews

Curator, Writer; Professor, Parson's School of Design,
New School
USA

This participatory walk explored the Greek Civil War's perpetual haunting. Emerging from the power vacuum that began as WWII waned, this brutal conflict pitted members of the Greek army (backed by UK/US forces) and the Democratic Army of Greece—a military branch of the Greek Communist Party (backed by Yugoslavia, Albania and, Bulgaria.) Some of the physical, psychic and economic scares were revealed through this 5-6-hour journey: caves that doubled as a 'nerve center' and secret field hospital, as well as depopulated villages and exiled peoples. Peripatetic prompts, participatory readings from archives and personal stories inspired us to collectively piece together both obvious and insidious specters underfoot.

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Lydia Matthews, *Ghostly Matters: a Walk through the Greek Civil War*.
photo: Christos Ioannidis, 2019.

Page 129.

Lydia Matthews, *Ghostly Matters: a Walk through the Greek Civil War*.
upper photo: Christos Ioannidis, 2019.
centre, lower left and right, photos: Anni Tsevdoumaria, 2019.





You Carry the World.

Julie Poitras Santos

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Considering the story as a mobile form of refuge, this project invited participants to walk on the island of Agios Achilleios, in Small Prespa, a unique wetlands ecosystem and ecological refuge to the basilica of St Achilleios. A historic site of pilgrimage, the basilica was built at the end of the 10th century to house the relic of Saint Achilleios. Following orchard paths, we walked to the ruins of the Panagia Porfyra Monastery, and up the hill to the Cross of Agios Achilleios, capturing views in all directions of the Prespa lakes. Considering the location as a site of ecological and spiritual refuge, we walked in silence and made stops along the way to listen to texts that explored the ways we carry story inside of us and how those stories travel with us, cultivate safety and illuminate community. At our final stop, we exchanged personal stories about refuge, stories that provide shelter.



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Julie Poitras-Santos, *You Carry the World*.
photo: lenke Kastelein, 2019.

Page 131.

Julie Poitras-Santos, *You Carry the World*.
upper left, lower left, photos: Stefaan van Biesen, 2019.
upper right, lower right, photos: lenke Kastelein, 2019



Chip Walk Prespa

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FHEA, Co-Program Leader, Drama,
Applied Theater and Performance,
University of East London
UK

Dr. Hilary Ramsden

Senior Lecturer, Drama & Performance
University of South Wales, Caerdydd/Cardiff,
Cymru/Wales
UK

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Clare Qualmann, Hilary Ramsden. *Chip Poke London E8.*
photo: Clare Qualmann, 2007.

Page 133.

Clare Qualmann, Hilary Ramsden. *Chip Poke London E8.*
upper left, upper right photos: Clare Qualmann, 2007.
centre left photo: Hilary Ramsden, 2019.
centre right, lower left and right photos: Katerina Mihalidou, 2019.

We walked remotely at a distance with each other: Hilary in Prespa and Clare in London.

Clare traced the route of a chip shop tour of the London postcode district of E8, originally conducted in 2007, while Hilary struck new ground searching for chips in Prespa. Clare's walk revealed a shifting landscape of gentrification; a neighborhood whose food map has been transformed.

Hilary's walk led to encounters with people, stories shared of dramatic moves and shifts; the history of Prespa's extreme movement of people. Coming together in Prespa to reflect on and talk about this work we highlighted the role of chips (a ubiquitous, everyday foodstuff) to act as a lens through which to explore places and in turn to meet people, playing ear witness' to stories that reveal the hidden narratives of a location.

We considered the walk for something (to get food) as distinct from a leisure walk, we thought about the culture of walking that we connect to in different ways walking as a mode of transport, walking as a necessity, walking to eat.







Clare Qualmann, Hilary Ramsden. *Chip Walk Prespa*.
upper left and right, lower left photos: Katerina Mihararou, 2019.
lower right photo: Hilary Ramsden, 2019.

Chip Walk

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We will review an artwork that has developed over the last 14 years, the Chip walk.

This work begins in 2005, when, as part of a wider project entitled 'walkwalkwalk archaeology of the familiar and forgotten' we – by which I mean the artists Gail Burton, Serena Korda and myself, found a chip fork.

This was one of several of found objects that formed the “archaeology of the familiar and forgotten” of our subtitle. These things were gathered from the streets of Bethnal Green, Whitechapel and, Shoreditch – the area of East London where we were living and working. The objects played a core role in our on-foot exploration of a part of the city that we felt was familiar – exploring and re-exploring to see afresh what we had thought that we knew.

In 2007 this one particular find, the chip fork, became the basis for a new branch of the artwork – an exploration of the postcode district of E8, just to the north of our core territory.

We were invited by Transition Gallery, who had just moved to E8, to create a walk for their exhibition E8: The Heart of Hackney.

Although E8 bounded one side of our existing walk area, none of us knew the district well – the key point that we could think of was the chip shop on Broadway Market, and another on Kingsland road.

From the late 19th century fish and chips became a popular dish in the UK – with numerous shops serving the fried combination. Widely understood as a ‘national’ dish, fish and chips still hold an important place as a ubiquitous british foodstuff – available in pretty much every community that is sizeable enough to sustain a fast food business. Although the fish element of the food – usually taken away to eat in a paper wrapper, –

is now relatively expensive, a bag, or “poke”, of chips is still very cheap, quick and easily available foodstuff.

Our exploration of E8 mapped every chip shop. We specified that these should be “traditional” chip shops, those making thick-cut chips from potatoes – rather than the ‘chicken shop style’ skinny chip or French fry, often made from reconstituted potato (for example those served in Burger King or McDonald’s). We mapped them by walking, starting out at a known chip shop and buying a bag of chips, then walking and eating until we found another, or until the chips ran out. Over several weeks, we used this method to locate every chip shop in the area, walking and eating and walking.

We created a chip shop map of the area, and 2 custom chip paper wrappers – one with chip stories, and one with chip facts – and we persuaded the chip shops to wrap their chips in these for the duration of the month-long exhibition at Transition.

As we walked and ate and mapped the chip shops - talking to the owners and the people who worked in them along the way -we began to consider the shifting food map of the area as an indicator of the gentrification that was then in its early stages. One chip shop on our route closed down during the period between the mapping, and the public tour that we led.

As a London borough, Hackney in 2005 was experiencing rapid change, with the introduction of new transport routes opening up previously difficult to reach areas and dramatic improvements in the state education system. The resulting gentrification was pushing out low-rent businesses, like chip shops, as craft brewers, sourdough bakers, vegan cafes and cocktail bars began to appear.

Our tour involved participants in discussions about

food, what we want to eat, where and when. We talked (informally and conversationally) about our memories of food -our favorite regional variations in chip shops- and the chips of our childhoods.

In 2014, when developing the content for the book *Ways to Wander* I revisited the chip shop walk, restructuring the concept as an instruction for anyone to use -and it was this translation that has led to my collaboration with Hilary.

In 2018 the walking artist Blake Morris began a project to walk every instruction from the *Ways to Wander* book, once a week, for 54 weeks, inviting participants around the world to join him. He reached number 33 in mid-August 2018 walking a route around our original Bethnal Green stomping ground, with parallel walks taking place in Stroud, UK, Dartmouth, Canada, and Lesvos, Greece.

One of my favorite foods is a bag of hot chips. My mother used to make fantastic chips and I make sure I get to know a few excellent chips shops wherever I live. The story of my connection to Lesvos is too long to go into here but it is enough to say that on Lesvos and in the village of Skala Eresos, almost every restaurant makes their homemade chips - this was a most delicious revelation to me and one of many reasons that ties me emotionally and physically to Greece.

Early in January 2018 when Blake Morris asked for people to accompany him during his year of working and walking through the artworks in the book *Ways to Wander* (pic of book cover) I naturally chose the Chip Walk, he happened to be walking it on my birthday, in August, and I would be in Lesvos - what better way to celebrate than to go from restaurant to restaurant in Skala Eresos eating chips.

During the months leading up to August and thinking about the Chip Walk, I became increasingly uncomfortable with the idea that I would be walking small distances between eating places in Skala celebrating with friends whilst others not that far away in Mytilene would be walking the 8 kilometers from the Moria refugee camp to Home for All for a free meal. It might be the only meal of the day for them. And thinking further, many people all over the world walk miles to get food and water each day.

So with Cookie Arnone, who works at One Happy Family, a day center for refugees, I organized the Chip Walk to start at Moria camp and end with a free meal at Home for All.

Altogether we were 62 people from Afghanistan, Syria, Iran, Tibet, Greece, UK, France, The Republic of Congo, the Netherlands, Germany, many of whom had crossed the sea to Lesbos from Turkey. We started from Moria camp and walked to Home for All. Along the way we talked, introducing ourselves to each other, creating what Grant Kester¹ calls dialogic art where we take “the traditional art materials of marble, canvas or pigment” and replacing them with “socio-political relationships”.

The walk creates what Kester² suggests is “an open space where individuals can break free from pre-existing roles and obligations, reacting and interacting in new and unforeseeable ways”. Kester³ suggests that such artworks share a “concern with the creative facilitation of dialogue and exchange” where “conversation becomes an integral part of the work itself”. “It

1. Kester, G. (2004). 3. Conversation Pieces, Community + Communication in Modern Art. California: University of California Press.

2. Ibid 6.

3. Ibid 8

is reframed as an active, generative process that can help us speak and imagine beyond the limits of fixed identities, official discourse, and the perceived inevitability of partisan political conflict”.

We create and recreate what Felski terms “stubborn resistance to [...] critical theories of defamiliarization and demystification”.⁴ Walking, talking and eating -habit and repetition, a phenomenological assemblage of acts that are part of our everyday lives.

As Allan Kaprow believed: “art [is] not separate from experience”.⁵

For the Lesbos Chip Walk, we wanted to highlight the notion that “Freedom and agency are traditionally symbolized by movement through public space”⁶ and that this freedom is restricted savagely and unconditionally for those fleeing repressive regimes and seeking asylum within our borders.

Rewalking the route of the 2005 Chip Shop tour of E8 reveals many more transformations - of the 7 chip shops from the original tour only 2 remain, with a 3rd closed for refurbishment (but with a sign that says due to re-open in April 2019). The Star Fish Bar on Wilton Way is now Pidgin, voted best restaurant in the UK in 2017. The food map of the area has changed. Encouragingly there is one new chip shop that’s opened Sutton and Sons on Graham Rd, though they are what I would call a ‘posh’ chippy - you can buy a poke of chips, but they also serve lobster....

The process of compiling, revisiting, rewalking and rethinking this work has prompted connections with an art history that links with food. Although there is much

4. Felski, R. 2009. Everyday Aesthetics. The Minnesota Review, (Winter/ Spring 2009 ns) 71-72, 23.

5. Kaprow, A. (1999, 2003). J. Kelley (Ed.). Essays on the Blurring of Life and Art. 9. California: University of California Press, xxv.

6. Felski, R. 2009, Ibid.

to disagree with in Bourriaud's Relational Aesthetics, his writing on Rirkrit Tiravanija's 'Soup' as an artwork that constructed a situation in which the relationships, the interactions between the participants (the consumer's of the soup) was the work, is a key reference for thinking through what food does in relation to art or what food does when co-opted as part of an artwork.

From Alison Knowles' Make a Salad (1962) To Oreet Ashery and Larissa Sansour's Falafel Road (2010) to Katrin Bohm's Going Picking (2015 - ongoing) the making, eating, sharing and discussing of food and the cultures that are represented through specific foodstuffs has enormous potential for exploration and aesthetic structure.

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Felski, R. (1999). The Invention of Everyday Life. *New Formations: A Journal of Culture/Theory/Politics*, (39) 15 – 3.

Kaprow, A. (1999, 2003). In Kelley, J. (Ed.), *Essays on the Blurring of Life and Art*. California: University of California Press.

Kester, G. (2004). *Conversation Pieces, Community + Communication in Modern Art*. California: University of California Press.

Shadow-Walks in Prespa

Viv Corringham

Freelance artist
UK

For my long term project Shadow-walks, I walk with local inhabitants and learn about a place through the experience of those who call it home. I asked three people from Prespa - Phaedra, George and, Nikos - to take me on a walk that had been repeated often and had meaning for them. While walking together, I recorded our conversations and environmental sounds. I then walked the same three routes alone, trying to get a sense of each person's traces on their walk and I sang what I felt using improvisation. Phaedra grew up and went to school in Limos. She showed me her familiar paths while speaking of Macedonia and of small villages that do not allow memories to be forgotten. George's walk was also in Limos, where he spent a happy childhood and dreams of returning. A mountaineer, he spoke of the natural beauty he finds there despite his sense that "the peaks are cemeteries" after so much conflict. Nikos lives in the abandoned village of Milionas and told me extraordinary stories about its history.

I presented a performance in the Byzantine Collection of Agios Germanos using these recordings with live vocals.

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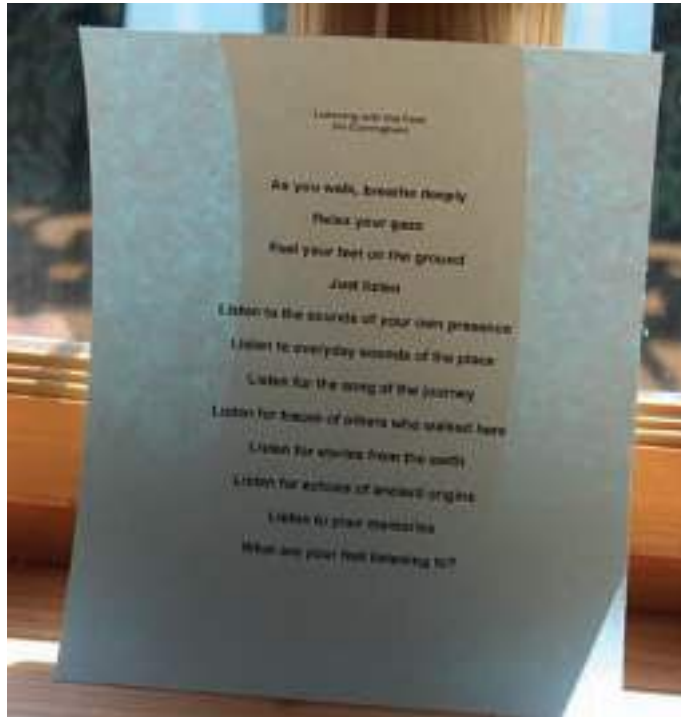
Viv Corringham, *Shadow-Walks in Prespa*

upper left photo: Yannis Ziogas, 2019.

upper right, centre right, lower right, photos: Courtesy of the artist, 2019.

lower left photo: Raffaella Zammit, 2019.

(Performance in the exhibition at the Byzantine Collection)

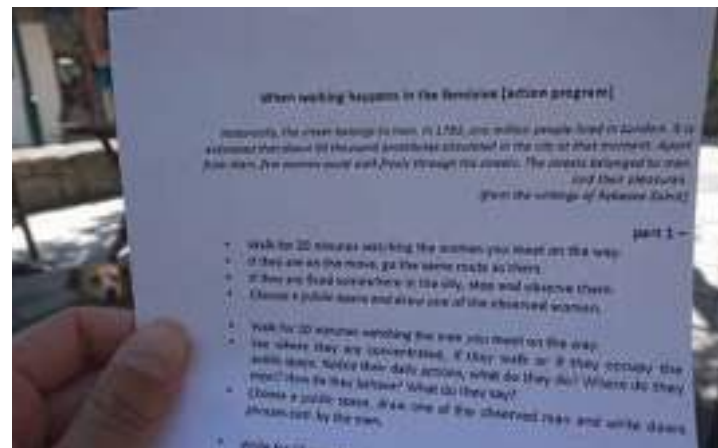


When walking happens in the feminine

Veronica Veloso

Performer and Researcher,
Assistant Professor, Sao Paulo University
Brazil

At first, all the participants walked together in silence for a while through a predetermined itinerary. The idea was to observe how bystanders react to a group of anonymous women walking without a precise destination. There are attitudes which are only consented to men and actions that are still only permitted to them. Historically, the streets belong to men. As a second step, the participants made a drift, following the same program of actions. Guided by the bodies of passers-by, women and random encounters, each one of them must discover their itinerary and stress the use of public space by realizing simple actions which are daily practiced by men. They were stimulated to register their impressions in different manners: photographing, writing and leaving traces of their itinerary through space.



Pages 141-142.

Veronica Veloso, *When walking happens in the feminine*.
photos: Ariadni Pediotaki, 2019.



Cadavre Exquis Walking

Fabiane Pianowski

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In the early twentieth century, the walk was taken by the artistic vanguards as a form of aesthetic action. Initially carried out by the Dadaists, walkings were also part of Surrealist and Situationist performances. Assuming walking as a device, surrealist wanderings explored the symbolic in the chance elements of chance. Under the same perspective, the Surrealists also played games as a way to increase the imagery and dream repertoire of their participants. In this sense, the Cadavre Exquis (Exquisite Corpse) was one of the most well known and important games, performed both verbal and visual, that consisted of the collective construction of a poem or image from the participants' random contributions.

This workshop gathered these Surrealist references and perform a “Cadavre Exquis Walking» that is, carrying out walking as a game. This walking was collectively built: participants have jointly decided which region of Prespa was explored and from this choice, and according to the number of participants, each had a set time to lead a part of the walking to the total maximum of 150 minutes. The starting point of the route was stipulated, however, both the route and the end will be at random, based on the participants' choices and without the use of locative media. In the end, there was a meeting to share impressions and see the drawing formed by walking in an app.



Walking Viewpoints

Nitza Tenenblat

Professor and Director
University of Brasilia
Brazil

For the performer walking is a fundamental and primary movement cell, containing an immense potential for transformation. Using Bogart and Landau's Viewpoints training and Francesco Careri's idea of walking as a means of transformation of place and its meaning, this artistic project intends to offer a Viewpoints workshop on a site-specific location to explore and perform the following questions: what new viewpoints can be generated on a region of such dispute and contention as the Balkans? What new viewpoints and meaning-making can performance bring to Prespa' cultural memory through the transformative power of walking and play?



Pages 145 -146.

Nitza Tenenblat, *Walking Viewpoint*.

Photos:Kostas Ioakeimidis, 2019.



The Mountain Body

Anna Tzakou

Walking performer and deviser,
independent researcher
School of Fine Arts, University of Peloponnesse

Concept: Anna Tzakou
Performers: Chrysoula Papadopoulou, Anna Tzakou

The Mountain Body is a participatory walk, making a bypass journey at sunrise, from the village of Agios Germanos to the village of Lemos in the mountain region of Prespa National Park. It recognizes body and mountains as forms 'generated and sustained in and through...a total field of relations' (Ingold, 1993). Further on and according to the Shambhala Tibetan Buddhist notion of 'lha nyen la', the Mountain Body walk creates an instruction set for audience participation to explore an embodiment of the place's mountainous territory, the body of the mountain. Testimonies and songs from the life of the Greek Slavonian-Macedonian community are being heard along the way. Originating from a community found in the North-Western Greece that has been experiencing repression of its identity, the specific songs have come to be known as the forbidden songs as they have been banned being performed on a public site. Performing these songs in their landscape creates an act of recognizing and situating the invisible and the rejected. To suspend homogenous interpretations of the specific land such as place-ness and representation the Mountain Body creates a contemplative walking container within which the two 'events' that of the suppressed singing body and the mountainous landscape dwell within each other, connect and recover their common narrative.

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Anna Tzakou *The Mountain Body*.
Photos: Christos Ioannidis, 2019.



The Beaux-Arts of Walking

Already the first works of art -hundred thousand years ago- were made by people on the move, on foot, gathering in places celebrating the environment and landscape in cave and rock drawings, in songs and stories, and in dances. What does it mean to draw and shape, to perceive and sense color, to leave a trace and symbols, to compose words in a poetic expression, to introduce new body movements? In East and West, for centuries, painters, poets, dancers were walking in the landscape (natural and urban) and finding sources of reference or inspiration. In the old territory of Prespa, walked and inhabited since the Bronze age, new poems were addressed, contemporary paintings were created, and modern choreographies were performed, during the Walking Arts Encounters/Conference, all of them proposed from the stimuli of the place and the interaction of the participants to it.

Revisiting Grammos: Poetry as a historical monument

Lora Franco

Artist

University of Lausanne

Venezuela/Switzerland

Revisiting Grammos is work that was initiated during the Visual March to Prespa in the summer of 2018 where we followed the traces of the Civil War in the Prespa lake area. The poem in this work was never written but conceived and performed while walking in the ruins of a guerrilla hospital of the Democratic Army of Greece. It is a way of rebuilding that space of memory. In that sense, my words become a reaction, a way of giving voice to a soundscape of historical silence.

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Lora Franco, Revisiting Grammos: Poetry as a historical monument.

Photo from the video screening, 2019.

The poem, 2019.

Later, after thousands of steps

The vacuum

observing the absence of memory

The destination remained hidden
we diverted the route
and found the entrance to the road
we found blackberries
we walked
and later on
we crossed a river of ice cold water

Feet, with residues of sand,
ready for action

We walked through wild reeds and forgotten fruits
in the middle of the mountain
We walked
Crossing fallen trees and dry leaves
Branches
Thorns
Forest of another era
Forest of always
Forest of old battles

Later, after thousands of steps
we stopped
in front of an abyss
Or rather, a hole in the ground
In it, pieces of rotting trees fell as cascades
nothing grew but wild reeds
Constant sound of flies

Where there was pain nothing grows
and there it is
a hole in the earth
a hole in history
in which hundreds, tens, suffered, died
battled each other, they fought
only the reeds remain
Further out trees raise with fire
observing the absence of memory

What today appears empty
contains the voice of the oppressed
contains the voice of one who has been forced into oblivion

From here it's difficult to see the horizon

We will continue the search and follow the path
we will find the last traces
of those forgotten places
battlefield hospitals
and we will try to restore them
in memory and space
we will draw the contour of their existence
with some poor lines
but that will last

The vacuum
composed of nothing
that contains everything

El destino permaneció oculto
desviarnos la ruta
y encontramos la entrada del camino
encontramos moras
caminamos
y más tarde
atravesamos un río de agua helada

Los pies aún con residuos de arena,
se prepararon para la acción

Caminamos a través de hierba mala y
frutos olvidados en el medio de la montaña
caminamos
Atravesamos árboles caídos y hojas secas
ramas
espinas
bosque de otra época
bosque de siempre
bosque de viejas batallas

Más tarde, luego de miles de pasos
nos detuvimos
frente a nosotros un abismo
o mejor dicho, un hueco en la tierra
en él, trocos de árboles podridos caían en cascada
nada crecía más que la hierba mala
sonido constante de moscas

Donde hubo dolor nada crece
y ahí está
solo un hueco en la tierra
un hueco en la historia
ese hueco en el que campos
centenas, decenas,
sufrieron
esfuerzos

Batallaron, lucharon
solo quedan los restos de hierba mala
A tu alrededor, árboles erguidos con tiempo
observas las ausencias de la memoria

Lo que hoy parece un vacío
contiene la voz de lo oprimido
contiene la voz de aquel que ha sido obligado
A formar parte del olvido

Desde aquí es difícil ver el horizonte

Seguiremos la búsqueda
y seguiremos el camino
encontraremos los últimos rastros de esos lugares olvidados
hospitales de batalla
e intentaremos restaurarlos
en la memoria y en el espacio

Dibujaremos el contorno de su existencia
con unas líneas pobres
pero que durarán.

El vacío compuesto de nada que lo contiene todo

Walking and the concept of Return

Yannis Ziogas

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“When one is not equal to painting the best thing to do is to take a stroll alone”.

Ku Ning Yuan¹

“Nevertheless, the look is on the remote, the hate against banality, the search for the unclaimed, from the general conceptual scheme not yet captured is the last chance for the thought”.

Adorno²

The concept of Return can become the main motivation for someone to walk towards a destination or a person significant to him/herself. These two Returns (to a place or a person) can become a very important, if not crucial, reason for someone to exist. An immigrant walks, a sailor navigates, a nomad crosses lands for years in to join his/her family back home and step again on the land of his origin. The idea of Return is often connected to the need of dealing with a trauma; Holocaust survivors feel the need to return to Auschwitz and other concentration camps which are places of horror and unhealed pain. The concept of Return has become the main theme of many of the great stories of mythology and fiction and is one of the great narratives that can be met in all historic periods and civilizations: Odyssey being the Greek example.

Return can also be realized by going back to a psychological state. Indeed, people often feel the need to re-experience a condition that has occurred in their lives in the actual place where that incident has oc-

1. Shambaugh-Stein, J. (1971). Chinese Painting At Mid-Century (This text was originally published in the homonymous exhibition brochure). In <https://renaissancesociety.org/publishing/145/chinese-painting-at-mid-century/> (Accessed: 10 August 2019).

2. Adorno, T. (1991). *Minima Moralia* (trans. in Greek by Lefteris Anagnostou, expert translated from the author in English from the Greek edition, orig. published in German in 1951). 142. Athens: Alexandria.

curred. This need can also be an essential reason for Return; after all, even the Return to a person or place is also a return to an experience.

Returning requires two poles: the body of the nomad/returner and the place/person/state where he/she will end up, the second triad being the more important one. Walking is the transitional condition from the place/condition of origin to the place/condition of Return; it is the middle ground between the body and the topos (derives from τόπος, the Greek word for place). The idea of Return has been developed in the work of various artists; Friedrich Hölderlin, Constantine Cavafy, Andrei Tarkovsky, Andrey Zvyagintsev and Theo Angelopoulos³ being some of them. The way these artists have approached Return has affected the realization of the on-going walking project the Visual March to Prespa.⁴ The film of Andrey Zvyagintsev, *The Return*,⁵ is a narration about places of exile in which the place of Return, where the father takes his sons, is the place of his confinement and exile. In Tarkovsky's work, the idea of returning to the same images and sounds was created by inventing contemporary ways to visually approach Brueghel, to see Da Vinci, to hear Bach. The films *Stalker*, *Nostalgia*, and *Andrei Rubliev* were about people who were using the persistent concept of a topos as an emotional state that they had to walk back to.

There are two places/topos that are shaping the Return destination of Visual March: Prespa and Painting. The thoughts that were initiated, from the artists that

we have mentioned, have affected the Visual March to Prespa and the way Prespa has become a place of Return for the artist/author of this essay. The concept of Return has influenced the way the landscape of Prespa is transformed into a topos. This has occurred through the experience of the body while moving/walking towards a place of personal projections and expectations; the incidents of discovering objects, situations, stories, and people. During the years of the realization of the Visual March to Prespa, a second, conceptual, topos of Return was shaped: this second topos is Painting as a form of artistic expression.

One can consider the island of Cythera, Greece, as a place of Return. Cythera both as an actual place and as an ideal concept creates the sense of a non-existing topos to return to. An example of this, are works like Watteau's *The Embarcation for Cythera* (*L'Embarquement pour Cythère*). What is represented in the painting is not the actual island of Cythera, but this is not relevant. What the painting represents is the idea that the topos of Cythera is standing for: it is a place of love, eros, lust, delight, or, at least, the expectation of these experiences. Returning to Cythera is a homecoming to these experiences. Similar approaches appear in the works of many of the important poets or painters of the Rococo, Neoclassical or, later, the Romantic period. When one reads the poem of Hölderlin *Patmos*⁶ in which he speaks about the Greek island of Patmos, the reader recognizes Patmos, even though the poet had never been there.

3. Director Theo Angelopoulos was the first Greek artist to introduce the artistic potential of the landscape of Florina, and of mountainous Greece in general. Until then (mid '70s) Greece was mainly connected to its Mediterranean side.

4. See Ziogas, Y. (2018). *Visual March to Prespa. Walking as a contemplative process. Interartive*. In <https://walkingart.interartive.org/2018/12/ziogas> (Accessed: 10 August 2019).

5. Zvyagintsev, A. (2003). *Vozvrashchenie* (*The Return*).

6. Hölderlin F. (1996). *Elegies, Hymns and other poems* (trans. in Greek by Nikolouli S. G.). 144-159. Athens: Agra.

During the 13 years of the development of the Visual March to Prespa,⁷ the three words that constitute the title are also the three concepts that were, and still are (in 2019), initiating it. “Visual” is connected to the optical experience and recording of reality; “March” is connected to the great utopias of modernism, the memory of the Greek Civil War and to the concept of walking; and “Prespa” is at the same time an actual and a contemplative topos of Return.

Since 2007, we started to walk from Florina to Prespa. This walk was initially a three-day walk that was introduced as a departure from Florina to a destination beyond the city and the art academy: the Prespa basin.

Florina was the departure point because that is where the School of Fine Arts of the University of Western Macedonia is located. Walking to Prespa was initiated from the concept that an art school cannot be an enclosed environment. An art school has to have openness, both as an actual space but also for the ideas that it represents. It has to have a fabric that will allow both academically and also from the way it is structured, to move beyond the specificity of its limitations. Those who are engaged in the art school

7. Initially, the main focus of the Visual March to Prespa has been the activation of a process that would introduce the students of the Department of Fine and Applied Arts of the University of Western Macedonia to modern concepts and practices. The main aim was to explore, with walking processes, the surrounding area of Florina using the theoretical approaches of critical thinking. In its development, the Visual March to Prespa expanded beyond its educational role and spatial locality and has been transformed into both an artistic and social experience of landscape. The process acquired national and international status through the invitation of guest-artists and theorists from Greece and abroad, through activities in neighboring countries (Albania, North Macedonia), participation in international conferences (USA, Netherlands, Cyprus), and cooperation with foreign institutions such as the Art Department of the University of New Mexico (USA) that develops similar projects in the frontier of Texas/Mexico (Land Arts of the American West). In Arts Programming for the Anthropocene (Bill Gilbert, Anicca Cox), the Visual March to Prespa is examined as one of five educational approaches that are realized in Australia, USA, and Greece

in some way—the students, faculty and even administrators—should be able to take advantage of what is around them (environment, society, culture). Prespa became a place of Return. Return to a place where we get regenerated and where we perceive it in another way than the previous time we have been there. That difference of view enriches our cultural activities and our artistic creativity.⁸

Many interesting locations are surrounding Florina. What established Prespa as the destination of the Visual March was the melancholy of the place. Prespa is characterized by a dual presence of beauty and memories (μνήμη/mneme) of contemporary historic incidents and hidden stories of what happened in Prespa almost constantly for over a century. In Prespa one can sense sublimity and absence. Many places are characterized by the beauty of the environment or from their historical significance. However, very few places combine these two characteristics.

In Greece, art is urban and artists work mainly in Athens and Thessaloniki. It is there that almost the entirety of the Greek art world is located. Florina is a small city of 12.000 residents, situated in the Sakoulevas valley, between the plain of Pelagonia and the mountains of

8. The first manifesto of the Visual March to Prespa was written in spring 2007, a few months before the first implementation of the process later that year in late June: “Visual March to Prespa initiates primary visual activities. It explores the approach that supports the argument that cultural experiences exist where people, places, ideas and Figures meet. The March in the environment of Prespa is a communication process among those who participate. It is also a communication process with the environment that it will be discovered along the itinerary. The process seems to be close to the approaches of the flâneurs of romanticism or the landscape artists, however, it is different; the natural environment is a meeting place of contemporary people and not a paradise lost of a long-forgotten innocence or the place where the sublime is met.” (Ziogas, Y. (2008). Visual March to Prespa 2008. 3. Florina: University of Western Macedonia). This manifesto is still influencing the approach of the place. It was the starting point that has allowed the creation of a de-objectified Art. An Art that is shaped through the process, as an outcome of the concepts.

Varnous and Verno. The School of Fine Arts of Florina is probably the first instance when, in the Greek cultural context, there is constant and continuous work in a rural environment. The Visual March to Prespa has become an artistic example of the exploration of the constant relation between artistic practice and the cultural environment of Prespa.

The three main constituents that are shaping the Visual March to Prespa are the following: first, the memory of the great utopian marches of Modernism (some of them took place in the area of Prespa during the Civil War); second, the conceptual approach of the “promeneur solitaire” of Jean Jacques Rousseau; and third, the tradition of the walking painter in nature.

In the area where the Visual March to Prespa is developed (between the mountains of Verno, Varnous, Triklario), there were fierce battles during the Greek civil war (1946–49). The process was named Visual March to Prespa, as a reference to the marches of the Greek Democratic Army in the area. The title is also an approach to the utopian idea of the March; by marching one is trying to achieve a goal. At the same time, the term could attain humoristic approaches. Magnus Artisticus is a series of works in an on-going project (2005–present) where I present myself walking in Prespa and contemplating issues related to art and aesthetics (Figure 1).⁹ The title Magnus Artisticus contradicts the traditional figure of the “triumphant artist” with my state as a contemplative walker/painter in a remote area.

9. Some of the titles are: *Werden die Barherzigen zu Sendboten der Unbarmherzigkeit* (The compassionate become representatives of ruthlessness), *Donde vas Cordero de Dios Querido?* (Lamb of God, where are you heading to?), *Quid?* (What?), *Artisticus, pictor, heroicus, maximus, magnus, Portavit eum Ventus in Ventre Suo* (The Wind carried him in his belly). The titles and the figures of the series Magnus Artisticus represent the various psychological states and thoughts during the walks in Prespa and Florina.

I recorded some of the walks myself while strolling in the fields and mountains of the area and contemplating loudly. Twenty videos were created the period 2011–12 and they were also part of the Magnus Artisticus project (Figure 2).¹⁰

Similarly, many works that were made in Prespa by other artists were produced with a humorous approach, such as the work *Prespa* by Panos Kokkinias in 2009 (Figures 3 and 4).

Kokkinias created a large photo that presents a shouting crowd marching in the fields (Figure 4). The participants of this strange demonstration are holding Greek flags and follow a Subaru car. We cannot hear what these people are shouting but we can see that they are very excited. The photo has the characteristics of a humorous post-modern approach. Some viewers were confused by its double character: is it just one more nationalistic demonstration at the borders? The idea of a March was also connected to the memories of the procession of the refugees from Asia Minor in 1922. It was then that the Greek population of Asia Minor was forced out of different parts of what is now Turkey and brought to Greece. For me, three components shape my conception of a March in this context: the political element, the modernistic aspect, and the memory of my family’s origins from Cappadocia, Turkey.

Eventually, the concept of Rousseau’s “promeneur” can be introduced in the approach of contemporary walking and wandering. In the work of Rousseau, the

10. The videos can be viewed on YouTube (see references).



Figure 1.
Yannis Ziogas, six paintings from the series *Magnus Artisticus*,
(dimensions of all are: 90x90 cm. Acrylic on canvas. 2012).
The titles of the paintings are (clockwise): *Donte vas Cordero de Dios Querido?*
Veritas vos liberabit, *Artisticus, pictor, heroicus, maximus*, *Portavit eum*
Ventus in Ventre Suo, Quid?, *Summum Jus Summa Injuria*.
Photo: Yannis Ziogas



Figure 3. **Panos Kokkinias**, *Prespa*, 120x194 cm, photo, 2009.



Figure 2.
Yannis Ziogas, stills from the video, *Magnus Artisticus II 1.3.2012*
Vigla, 2012



Figure 4. **Panos Kokkinias**, *Prespa* (detail).

walking body is the promeneur. Rousseau is one of the great philosophers of the Enlightenment and influenced the French revolution. However, in the opening paragraph of *Première Promenade*, first published in 1782, Rousseau declares his solitude and decides to abandon the city and walk in nature in an attempt to rediscover him. The text starts with the phrase: “Here I am alone on the earth, without brother, friend, fellow man, society, having only myself” (*Me voici donc seul sur la terre, n’ayant plus de frère, de prochain, d’ami, de société que moi-même*).¹¹ Rousseau’s promeneur is not observing the environment, as occurs with the figures in the paintings of Friedrich. Neither is it the sense of sublimity that is connected to nature in the Romantic approach. Rousseau’s promeneur is walking to get in touch with his inner voice and the need to contemplate with himself.

This approach is entirely different from Baudelaire’s “flâneur” that came much later (1862). The flâneur is connected to the crowd, to the urban environment and to the effort to understand modern life. As Baudelaire describes, the flâneur is a passionate spectator who becomes of one flesh with the crowd:

“The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the mul-

titude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite”.¹²

Baudelaire saw the social environment of the city (and the crowd that inhabits it) as the ideal field for the artist to understand modern reality, a reality that was recently shaped at the time of his writing. His approach is not related to the archetypal concepts or a confessional approach. The walk of the promeneur however has a different aim: he detaches himself from society (and more so from the crowd) and moves towards a realm of self/rediscovery while walking in nature.

In the current theories about walking art and in the texts of both scholars and artists the concept that prevails is that of Baudelaire’s flâneur. This approach can be limiting when it excludes other influential interpretations of walking, such as Rousseau’s promeneur, and especially the conceptual parameters that come with them. *Visual March to Prespa* is a project in which the concept of walking is introduced as a contemplative process that occurs during the movement of the body in the environment. This approach is not only activating the practitioner as a sensor of experiences and figures but it also allows an esoteric and confessional approach of interpreting reality.

During the years of the implementation of *Visual March to Prespa* the concepts of Topophilia/Topophobia,¹³ and the affective ties to the actual environ-

11. Rousseau, J.-J. (1782). *Rêveries du promeneur solitaire*. In https://fr.wikisource.org/wiki/Page:Rousseau_-_Collection_compl%C3%A8te_des_%C5%93uvres_t10.djvu/379 (Accessed: 10 August 2019).

12. Baudelaire C. (1964). *The Painter of Modern Life* (trans. Jonathan May, orig. published in *Le Figaro*, in 1863). 6. New York: Phaidon Press.

13. As Edward Relph points: “He [Tuan] apparently thought he had coined the word [Topophilia] because he refers to it as a neologism that includes all of “the human being’s affective ties with the material environment” (Tuan, Y.-F. (1974). *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. New York: Columbia University Press, 93). For Tuan [Topophilia] strengthens “the affective bond between people and place or setting” (Ibid 4) and it is “not the strongest of human emotions” (Ibid 93)”. In <http://www.placeness.com/topophilia-and-topophils/>, posted in October (Accessed: 10 August 2019).

ment that these terms are defining, were extended into a new complementary/contradictory pair: Ideophilia vs. Ideophobia. Since Return is also connected to a psychological condition, the term “topos” could be extended to (or even replaced by) the term “Idea”. An Idea can be at the same time something that invites us to create (Ideophilia) and something that deters us to create (Ideophobia). Painting became the main concept for “philia” (derives from *φιλία* the Greek word for friendship) and “phobia” (from the Greek word *φόβος* that translates as fear). The Greek word “φόβος” (phobia) derives from “φεύγω” (to flee from something).¹⁴ Painting is, in its long and universal tradition, an idea that initiates both of these approaches. For contemporary visual artists that are educated in and continue to practice this art, painting is a realm of concepts and techniques that incorporate the largest number of archetypal ways of visual narration and interpretation of the cosmos. It is for that reason that painting creates a feeling of Ideophilia. At the same time Painting creates a feeling of Ideophobia exactly for the very reason that it initiates the opposite approach; its manual implementation and (often) its historicist past is a reason for fear to use such a historically loaded medium as a contemporary way of expression. Painting and walking in Prespa via the Visual March to Prespa allowed me to realize this dilemma and move beyond it. Prespa becomes a place of contemplation of what painting

14. Zervos, I. (Ed.). (1958). *Great Dictionary of Greek Language*. (9), 7668. Athens: Dimitrakos Dimitrios.

is today. Painting as an idea from which we don't have to depart from but can still practice, if we perceive it with the creative contemporary tools of understanding a specific place.

Painting and walking practice have been connected to European art since, at least, the 16th century. Artists like Poussin and Claude were exploring the archaeological sites of Italy and especially of Rome. It should be underlined here that Baudelaire's essay *The Painter of Modern Life*, which introduces the term *flâneur*, is a reflection on a specific painter (Constantin Guys) and the art of painting in general. Only later did the term *flâneur* achieve the broader meaning that it has today. For artists like Turner, Monet, Cézanne, Van Gogh, and Gauguin, walking allowed them to work like visual sensors. They were often returning to the same places and exploring them over many years: Turner to Venice and Rome, Monet to his haystacks and Rouen Cathedral, Cézanne to Mont Sainte-Victoire, Van Gogh to the fields surrounding Auvers, and Gauguin to Tahiti.¹⁵ The repetitive exploration of these places allowed artists to embody their environments. The term “body” refers to a person's biological and social characteristics, and “embodiment” is perceived as an “indeterminate methodological field defined by perceptual experience and mode of presence and engagement in the world”.¹⁶ In that way, “embodied space” is the location where human experience and

15. The way painting is connected to walking has introduced the term “Peripatetic Painting”. As Nadarajan resonates: “a mere wandering, could involve a painter simply taking off from the comforts of their home to immerse themselves in natural settings indulging there in a combination of meditation, poetry, philosophical musing, and painting” (Nadarajan G. (2000). *Ambulations*. Singapore: La Salle-Sia College of Arts).

16. Csordas, T.-J. (2004). Introduction: *The Body as Representation and Being in the World*. In T.-J. Csordas. (Ed.) *Embodiment and Experience: The Existential Ground of Culture and Self*, 1–26, 12. Cambridge: Cambridge University Press.

consciousness take on material and spatial form”.¹⁷ All the locations that we have been mentioned (Venice, Rome, Mont Sainte-Victoire, Auvers, Tahiti), were transformed by the painters of the late 19th century into areas of embodied space of Return.

Cézanne returned repeatedly to Mont Sainte-Victoire, hundreds of times, making sketches, drawings, and paintings (Figure 5).

This approach of continuously working one subject was initiated from the artist's belief, that by exploring the same image he will discover new images, concepts and ideas. These figures were not only related to the image of the mountain but also (and mainly) to issues related to painting and more broadly, to visual perception. Through his constant walks (for almost 30 years),¹⁸ Cézanne transformed the area around Mont Sainte-Victoire into a field where some of the fundamental issues of painting were introduced in art. Gesture, surface, the artist's body, materiality, compositional structure and so many other modernistic approaches in art were introduced by Cezanne in that series of works. By insisting on the exploration of one image, Cézanne was able to move beyond the obvious and de-objectify painting (and subsequently art) from the sole purpose of “representing something” to the more extended purpose of reflecting on ideas.

De-objectification is an issue that keeps returning in artistic theory and practice since Cezanne. Duchamps, Harold Rosenberg, Sol le Witt, Krauss, and Arthur Danto are some of the artists and scholars who have dealt with this issue. The question on whether

the artistic outcome can be “autonomous” and thus objectified or whether it can be detached from its existing framework became the discourse related to broader visual, aesthetic and philosophical issues. It seems that the embodiment of the landscape has transformed the artistic process into a search for a de-objectified outcome; what is important is not the representation of a figure but the very characteristics (whether formal, material or conceptual) that are shaping it.

The field of Prespa was approached, in the same way as Cézanne's work at Mont Sainte-Victoire. Prespa became the pretext for visual research. Prespa was interpreted as a field in the original painterly term (field painting). The entire basin of the Prespa lakes was introduced as an extended pictorial field. Instead of using only the surface of painting as a field, an entire geographic area can be transformed into a field. The artist becomes the pictorial sensor that navigates into every single corner of the place and discovers a variety of influences. The meetings, the objects, the incidents, the ruins (the persistence of presence because they are still existing but at the same time they are characterized by the void of absence), nomadism (Prespa have been transformed into a constant area of nomadism), the incidents (where we meet people but also the ideas that derive from discovering ideas of artists such as the painters Papaloukas, Angelopoulos and the poet Seferis).

The above are some of the concepts that were introduced to our way of visual thinking because of the Return(s) to Prespa. We keep walking in the same area

17. Low, S. (2014). Placemaking and Embodied space. In T.-A. Sen and L. Silverman (Ed.), *Making Place: Space and Embodiment in the City*, 20. Bloomington: Indiana University Press.

18. From 1878 to 1906 Cézanne has been working around the area of the Mountain of St Victoire (Cézanne, P. (1978). *Correspondance. Comments and prologue* from John Rewald. 165. Paris: Bernard Grasset.



Figure 5.

Paul Cézanne, paintings of *Mont Sainte-Victoire* (clockwise)

Mont Sainte-Victoire and the Viaduct of the Arc River Valley (1882–1885), Oil on canvas, 65.5x81.7cm, Metropolitan Museum of Art, New York; *Mont Sainte-Victoire with Large Pine* (1887), Oil on canvas, 67x91cm, Courtauld Institute of Art, London; *Montagne Sainte-Victoire* (1890–95), Oil on canvas, 81x99cm, Scottish National Gallery, Edinburgh; *Mont Sainte-Victoire (La Montagne Sainte-Victoire)* (1892–95), Oil on canvas, 73x92cm, Barnes Collection, Philadelphia; *Road at the mount of St. Victoria (Sainte Victoire)* (1902), Oil on canvas, 81x99cm, Hermitage Museum, Saint Petersburg; *Mont Sainte-Victoire and Château Noir* (1904–06), Oil on canvas, 66x8cm, Bridgestone Museum of Art, Tokyo

for more than thirteen years and there are still zones in the area that we have not discovered, concepts with which we have not dealt with, ideas that have not been explored. Prespa has become a place of Return. Every year a different nomadic process is being initiated,

a process that unveils new ways of understanding, while different trails are experienced every year. The idea of Return has allowed the initiation of the de-objectification of the art object while working in an actual environment.

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Colorscapes

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Moving from William Burroughs' invitation 'walking on color's (1995), this project proposes the realization of a set of drawings that result from the observation of color in Prespa. In the practice of drawing, color appears as subjugated in relation to the form. In this project, I propose not to think about shapes but to observe colors, exploring how they can stand out more sharply when observed. This artistic project is an invitation to walk, navigate in a chromatic space, discover new colors, explore the limits and meanings of color, and discover a new perspective to look at the world.



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Natacha Antão Moutinho. *Colorscapes.*
Photos: Ariadni Pediotaki, 2019



Looking for Echoes of the Body in Landscape

Rosie Montford

Walking artist
UK

The participants were invited to take up a position on the bridge leading to the island of Agios Achilleios and make a collaborative drawing looking across the water's edge. Stretching one continuous roll of paper along the bridge, there was composed a series of fragmentary views, piecing together our emergent markings through this collective act, as we look for echoes of the body in the landscape.



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Rosie Montford. *Looking for Echoes of the Body in Landscape.*
Photos: Raffaella Zammit, 2019.

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Rosie Montford. *Looking for Echoes of the Body in Landscape.*
Photos: Annemie Mestdagh, 2019.



Incidental Drawing in Aesthetic Walks

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The concept of incidental drawing applied within the practice of aesthetic walking aims at defining a drawing practice with a specific contribution to the performative experience. Drawing as a support of the walking performance interacts with it differently from any instruction for action or as a consequence of the process. The characteristics of this drawing relate to the definition of incidental character in the quality of the walking action. Something incidental happens as a secondary character in a major action, and contributes to its accomplishment. The importance of incidental character does not lie in the course of the action but in a prospective supervening. In conceptual terms, marks and traces differ from random registers as they are a construction that anticipates a performance without conditioning it. In this regard, the drawings participate without a defined programmatic character. The final qualities of the incidental drawing depend on the moment of walking and affect the action's perceptive psychology. The drawing anticipates, underlines and evokes contexts of fruition by enhancing the experience of walking. It relates to the surrounding environment by considering the drawing's expanded field and by assuming that the marks' projective character, produced with various means and supports, does influence the mood of the walker.

The drawing and the route

“One could perhaps compare wandering to drawing: as the draughtsman traces a line with his pencil, so the wanderer – walking along – paces a line with his feet. Paul Klee had explicit resort to this comparison in his celebrated definition of drawing as ‘taking a line for a walk’”.¹

1. Ingold, T. (2015). *The Life of Lines*. 60. New York: Routledge.

In his introduction to chapter *Footprints along a path*, Tim Ingold sets up an approach between drawing and route that explores the meaning of the mark left by a movement. By quoting Richard Long's work and the expanded field between sculpture and drawing as an example, the connection to drawing struggles to consider the support as a condition for distinguishing drawing from walking.

The primary support of drawing is mind and not the body. It is then carried out on the blank support, without any references and not on an irregular support in a field open to a permanent pressure on the act itself. In this respect, the invisibility of the mental image and the support combines with the walker's inability in observing the route he describes, both in opposition to the immense nature he thus observes and in the incapacity to observe himself from an external point of view. The paradox observed by Ingold arises from reflecting only that which is superficial and apparently evident. The notion of time and point of view seems to preclude a close connection in the understanding of both phenomena.

In fact, the actions of drawing and walking differ – despite the happy coincidence, which occurred during WAC's walkshops, that many of the walkers do have good drawing skills. Therefore, we consider that the body is a matter sensitive to inscriptions and impressions that cannot be dissociated. In this context, the drawing acquires characteristics of volatility and expiry subject to time and its action. The volumetric definition of trace or printing support does not distinguish between the individual and the social. The attention devoted to the act of walking does not differ from that involved in drawing. Indeed, an attentive act of walking

is filled by the plasticity of the environmental elements: from soil to air, from sound to humidity. The route is the collection of these dedicated experiences and not the rigorous geo-location of each step. The result of this attention defines both what is individual in the action and the value of sharing, and consequently its social dimension. Gesture flows for its enjoyer through the experience of drawing. If eye and vision physiology preclude a closer connection between tracing and printing, it seems clear that the experience regarding space and the center of production and sharing should be located in the conscious embodiment of the experiences. As Gary Snyder noted, "That's the way we see the world: in our bodies".²

A possible characterization

The secondary relationship of drawing with the walking route refers to the perception of the marks that more or less catch our attention. The set of diverse elements that contribute to the context and do affect the walker is rarely a focus of attention because these elements are not fundamental to the orientation and purpose of the action. However, due attention to the marks reveals an aesthetic dimension that highlights the path and imparts sensory qualities to it. The interaction between aesthetics and body movement inscribes in the individual a set of enriched gestures informed by experience. In this dynamic process, intentionally produced – and therefore non-accidental – marks constitute a second layer of information that, once screened, allows reaching different levels of sensory experience. A comparison is thus established: the drawing is for the walking what a soundtrack is for a sequence of images in a movie. The latter relationship

2. Snyder, G. (1990). *The Practice of the Wild*. 99. San Francisco: North Point Press.

is studied in the field of music theory. If we can find common denominators between the expressions of music and drawing, based on the characterization of the gesture, we seek instead to understand what this drawing will be and what forms can be considered in this area. Thus, based on Jeff Smith's³ proposal on the criteria of music for movies, one wonders what the role of drawing may be as an incidental character to the act of walking. Incidental drawings are:

1. Drawings specially designed for a walking path;
2. Drawings that will accompany the movements of nature, people, animals, things, ideas, other events;
3. Drawings that emphasize aspects of the landscape and the experience of the observer;
4. Drawings articulated with the intention of the trail;
5. Drawings that seek to emphasize emotions and states of mind at certain points along the path;
6. Drawings that seek to emphasize viewpoints;
7. Drawings that seek to precipitate actions by the wanderer;
8. Drawings that seek to reinforce formal characteristics of the trail and the landscape;

An incidental drawing predicts that marks along a route are produced on a voluntary and intentional basis. However, there are other marks that rival or compete for the environmental experience. They are produced by the temporal evolution of space, traces made by erosive friction or by the addition of layers and substrates made pictorial. They are also signage bearing a conventional character or that are implied in other actions. But despite this coexistence, the incidental mark must seem integrated: that is, incorporated into the materials that seem appropriate to the sites

3. Smith, J. (2009). Music. 190. In P. Livingston and C. Plantinga (Eds.). *The Routledge Companion to Philosophy and Film*, 184–95. New York: Routledge.

as if they were part of a combined growth rather than deriving from an intervention. The walker will assume that the one distinct intervention will bear the greatest freshness by distancing itself from a temporal patina. The reading of the drawing depends on the attention imparted to the route and on the sensitivity to the texture and quality of the existing information.

The sensibility built from the experience of the route is essential both to the instruction of the drawing and to a possible programmatic dimension. Designing graphic marks implies reconciling representation characteristics of both the space and the individual. This act stems from a close observation of the environment and via a process of abstraction it connects itself to the draughtsman's sensory drive. The drawing is a multi-sensory hybrid that reflects the living elements of nature, also including the draughtsman who is now part of the ecosystem. The Prespa Lakes region where the case study is carried out is truly inspiring in this regard. It is conciliatory; it returns the perception of natural rhythms and the attention to a surrounding energy that simultaneously crushes and adopts the individual. In this context, the draughtsman assumes a role in the environment by becoming the wanderer of both his drawing and the route.

The drawn path bears test characteristics. Rhythms, continuities, and discontinuities are defined among so many other options. The traces assume this diversity. Both the length of contact with the site and the length of the drawing experience are factors of variation. However, we do emphasize the value of the most significant experiences, the sound of the wind in the reeds, the diving of a duck, the croaking of a frog, the water temperature, the smell of algae, the dried fish,

and the excitement of the swallows that arouse strong sensations in us. The graphic impulse is marked by the transmutation of the emotional impact into an expressive gesture. These moments are the most important between the landscape's aspects and the experience of the observer.

The definition of the route stems from the articulation between aesthetic and graphic experiences. Drawing is purposive of the experience of nature in the sense that from experience and a certain medium one can convey intentions that are not detectable per se in the natural environment. Thus, through the trace's intended presence the enjoyer can come closer to an aesthetic experience: that is, by the ability to direct his attention to the intentions present in the trace. In this process, one discovers an aesthetic proposition that informs the route.

Closely linked to a sympathomimetic dimension via the physiological systems of attention and action, the gesture of drawing is affected by the experience of the site. The moment we try to understand how it affected us, we resort to a more or less involuntary attempt to reconstruct the event that triggered that specific emotion. The trace or mark produced in this context is a hybrid where gesture mimics the impact's magnitude, frequency, polarity degree (positive or negative) and the relation to aspects aimed at a rousing sensation at the level of the primary brain. In cognitive terms, gesture and trace develop within a personal aesthetics by expressing an attitude.

The points of view reveal the particular way in which observer, draughtsman, wanderer or all three relate to their surroundings. This is not only a context-related physical position but also an act that refers to a per-

sonal dimension, a direction of gaze and clarity in the treatment of the subject. In this distinct case of perception, the awareness of the experience allows the arrangement of marks to be organized. The relation thus constructed implies some trace peculiarities in the relation they establish with an expanded visual field, namely regarding mark concentration, density, repetition, hierarchy, and continuity.⁴

The mark produces a pull and traction effect. In general, the path in space becomes the path in drawing and vice versa. The mark creates an ideomotor relationship between the draughtsman, the drawing and the walker by creating a union between the three. The spatial (non-geometric) coordinates of a given moving point are also the coordinates in the subject. "Other lines may be drawn over or across it, but it is still there for all to see, an indelible record of the pressure of the fingers on the pencil that made it, driven by the impatience, control or anxiety of the maker".⁵ In this quasi-obligatory condition of developing the tactile dimension, plasticity assumes a determining value in the intersection of relations and sensory translation. Reinforcing the sensory morphology of a route implies the production of graphics that identify with the pathway by creating a second nature that assumes a participatory dimension. This construction refers to a meeting between two different realities that aim at diluting borders. By distancing themselves from coded marks in which one can maintain a regulated path, they fall into the realm of irregular shapes that require attention, adaptation, and appropriation. In this case, the experience of the graphic form will be richer the further the observer moves away from it, and seeks its origin in the environment.

4. Ruskin, J. (1864). *The Elements of Drawing*. 122-127. New York: John Wiley.

5. Elkins, J. (1997). *The Object Stares Back*. 226. New York: Harvest.

Case Study: Agios Achilleios incidental path

The case study herein presented was developed during a stay at the Prespa Natural Park in Greece for International Encounters Walking Practices / Walking Art / Walking Bodies. The article proposal intended to develop in situ the graphic work to support theorization, as a result of successive interactions with the landscape. For this purpose, a route was defined on the island of Agios Achilleios as part of a daily walk which was later intervened on. The examples/drawings are the result of a speculation that was not the subject of a prior systematization but which, given the results, allowed interpretation and organizing. The route is divided into two parts: the pontoon bridge to the island and the access path to the basilica on the island. In the former case, the water and the overlapping solid structure dominate the landscape; in the latter case, the dirt track and the surrounding vegetation enunciate the possibilities. The produced drawings/marks bear an ephemeral character in tune with the

surrounding life forms.

In Figure 1 the drawings express a relationship both with the surrounding vegetation and the water rippling. The attention-grabbing phenomena have a unique character that transforms their representation. The traces are made in the vicinity where attention was directed to the phenomena. The abstract character of the lines refers to a tension between experience and the gesture of synthesis. When proximate qualities occur, there arises a coherence of mark identification that signals the referent without overlapping it. The tracing does not replace but suggests an encounter of similar morphologies. In the case of the image on the left, the floating referent was no longer present shortly after the register was done. The image on the right was produced a few days after the wave experiment. Memory does persist.

Working the pontoon bridge as a support (Figure 2) implies considering the limitations stemming from its configuration: it equates to understanding consonanc-



Figure 1. Incidental Path: the reeds and the wave (Agios Achilleios pontoon bridge)

es between the built and the natural. The parapet's horizontality receives the gesture that translates the patch of reeds. By shifting the viewpoint, the parapet hides the reeds. The fast and swiping trace seeks to create a relationship between the plant's structure and concentration and the action of wind and water.

The two representations shown in Figure 3 have a trace that is morphologically close to reality. Through different situations, on the left side we try to emphasize some natural forms extant in the structure, whereas on the right side the approximation to the vegetal element takes into consideration the fact that the wind flows through it, simultaneously generating form alterations and producing sounds. The emphasis on reality is done through two situations: the expansion of the smallest form (lichens) and the integration overlapping the referent. The trace's gesture, combined with the quality of the chalk, mimics the reed flower's inconstant movement via the pressure and the layers of transparency enabled by the material qualities.

Some marks are produced within situ materials: for instance, a piece of stucco from the partition of a dere-

lict house. In this case, the mark is produced by crushing the material and rubbing it against the floor planks. It stands out as a privileged point of view, of rare beauty, indeed, over the natural space. Permanence in situ generates a stucco stain for an undetermined period. As a result, the walker may experience difficulty in discerning whether the mark was intentionally or accidentally produced. Nonetheless, it is still part of the route and interconnects with the other marks.

The characteristics change in the second part of the path. The pontoon bridge, once a privileged support, is no longer present. Both the marks and their fixation are now questioned. In addition to a greater diversity of constructed elements, the ratio of scales also changes. The marks exploit the extant supports and thus the definition of the trace is no longer relevant. The loss of contrast with the pontoon directs the work to a dimension where the splotch passes onto the three-dimensional things that surround us, as if they had always belonged there. A bone at the window of a derelict house (Figure 5) bears an unmistakable symbolic poetic sense. The bone was found in the commu-



Figure 2.

Incidental Trail: the reeds and the mountain (Agios Achilleios pontoon bridge)



Figure 3.

Incidental Path: lichen and reed flower (Agios Achilleios pontoon bridge)



Figure 4. Incidental Path: Crushing the Stucco (Agios Achilleios pontoon bridge)



Figure 5. A bone at a window (path to Agios Achilleios Basilica)

nity of Psarades during our stay at Prespa earlier that week. It was carried in a bag for several days, during the realization of all activities, until this site was found. From a former state of being “lost” on the hill, it now represents a subtle milestone along the route.

A landscape in the landscape (Figure 6). The universe of landscape representations, where we aesthetically

seek a specific gaze on the territory, emerges as a “brief note to a passage” along this path. Despite its simplistic character, where the raw blot suggests the sky, the hills, and the water, this passage gives way to a field of image exploration that relates to the walker’s cultural dimension. Among all cases, this specific one limits the traces’ speculative potential by presenting it-



Figure 6. Incidental Route: A landscape in the landscape and thorns (path to Agios Achilleios Basilica)

self as a landscape per se.

The set of interventions bears an intentional ephemeral character (Figure 7). The marks produced fade away over time in a similar way to any accidental mark. The materials that produce them are dry and have low fixing power. Chalk, stucco, and gouache are sensitive to humidity, which therefore transforms their properties. Most of the supports are movable and this feature allows them to be

transported to other locations, thus redefining this particular and others as well. Hence, the rose thorn (Figure 6) or the small twigs (Figure 7) are clues that highlight the viewer's aesthetic quality and simultaneously connect him to the extension of the path and nature. Some will arrive at a clear awareness of the intentions present in the route, while others will ignore them and continue to pursue a goal less open to their aesthetic dimension.



Figure 7. Incidental Path: Crushing the stucco (path to Agios Achilleios Basilica)

Discussion

Paradoxically, the last action placed a stone – a white marble stone – on top of many other stones precariously arranged along the aisle of the basilica. This gesture alters the space in which the stone was placed; but, unlike other gestures, it will not seem intentional or accidental. It is invisible regarding an attempt to give continuity to a reading because white is not sufficiently white, it does not produce a contrast, for no contrasting passage through human intervention seems to have occurred.

Between theory and practice, we sought to determine a certain nature for the incidental drawing. The proposal for an incidental drawing bears an open character. The case herein presented is a first approach aimed at evaluating the manifestations that emerge from conceptualization. These results –whether pictorial, sculptural, performative and the walking activity per se – configure what can be understood as incidental drawing: an expressive discourse that presents explicit contextual variations, and requires adaptation to the



Figure 8. Incidental Path: A Stone in... (Agios Achilleios Basilica)

environment. Each intervention puts into perspective a certain order that enters into a dialogue with the surrounding environment. A certain narrative character of the incidental drawing may imply two dispositions. The first one refers to drawing as an element that asserts itself as external to the route. It is a drawing that appears along the path and seems out of place or not entirely integrated, but which refers to the context or landscape or experience. The second one, which may be called internal, had seemed not entirely adjusted by its productive matrix but is still integrated into the landscape in an organic way. To a certain extent, the latter explains how the act of drawing is integrated into the landscape via its natural character, implicated in the sensory experience of the route as a flow. The accidental marks are also taken into consideration and may be pre- or post-existing in relation to the route. The fact that they do not belong to an intended intervention does not imply their exclusion from a certain diegesis in which their expressive value can be integrated. The construction of experience and knowledge regarding this practice implies a continuing attention to the stated characterization paradigms, along with the structuring and evaluation of walking experiences accompanied by incidental drawings.

Acknowledgment

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Walking in places and video poetry

Petros Polymenis

Poet and Researcher



The video poems exhibited are based on realistic pictures, not graphic representations. They express our moving “out there”, with emphasis on how we walk in the world, what are our stance and feelings and experiences. Also, words are gradually revealed in three ways: the first is in an autonomous way, the second is in verse within the poem and the third with realistic images as a backdrop. By putting the realistic images as a backdrop of words, specific “empirical chunks” are added, a particular atmosphere. They work like the scene in the words of a theatrical play.

For the purposes of the project, three poems in Greek, translated also in English, were distributed to the participants. They were asked to read the poems and then single out and underline three words and three verses from each poem, according to their preferences. Then they all watched the video poems with the realistic images as the backdrop. Afterwards, it was asked from the participants to read again the poems and check if after the visual experience they would change their initial preference. Most of them changed some of their initial preferences. Through this, the interplay between words and experience enriches the reading attitude. Thus they were all encouraged to keep notes while walking and vice versa. Keep notes, walk, and enrich the notes. Walking out there, again and again, results in different sensations and interpretations.

Petros Polymenis, *Walking in places and video poetry*.

Back Space

Rosa Schramm

Artist
University of Brasilia
Brazil



I was toned and fresh by the waters of the triple border drawn by Ana Villas Boas and Geert Vermeire who guided us on this boat and swim tour. Wonderful to be able to participate in this proposal that preceded mine.

With such vibrant energy and the hair dried by the wind on the speedboat, I changed my clothes and went back to the deck where we had landed. Some were already waiting for me on the way to see me perform. Others just got to know about the performance at that moment and they gradually appeared. So I started the proposal: walking backwards, letting me guide myself to this place of imbalance, experiencing the nuances of walking and tracing in backward directions.

A privilege to be among these mountains, in those distant waters populated by trouts and pelicans!

At some point during the performance, the other part of the group of participants arrived from the trip to the triple border. With this, I gained more audience and also the beautiful swing of the deck with the waves made by the boat.

The process was an inspiring context for experiencing Back Space, Back Space is a solo adaptation of the performance Espaço de Trás performed by three dancers.

Pages 177-178.

Rosa Schramm. *Back Space.*
photos: Peter Schreuder 2019.



On orientation

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This essay is about my research on movement through walking.¹ I work with contemporary dance, mostly with Contact Improvisation, a dance practice generated in 1971 by Steve Paxton and other artists. Contact Improvisation is considered to be born with Magnesium,² a performance that deconstructed many western theatrical dance conventions, but soon turned into a stylized form. This dance takes place in the exploration of the infinite possibilities of balance between two persons. It is also known as sensory exploration, a physical dialogue, and a game of weight exchanges between partners. Therefore, it is more about perceiving the movement in its ongoing development in space and time than about showing movements.

I am also a certified teacher of the Alexander Technique, a method of postural re-education that improves general coordination and every daily activity, including locomotion. With this technique, developed at the end of the 19th century by Frederick Matthias Alexander, I came to question how do we perceive and learn movements; I eventually realised that sensations and thoughts are interdependent mechanisms of perceiving the world.

I research and teach these two techniques, and use them for artistic actions in the visual arts and dance. For this text, I comment Espaço de Trás, a walking performance danced by three dancers, and Vertere: Con(sidera)ções sobre o Caminhar, a proposition for a sensorial walk, in which I consider bodyscape in relation to landscape.

The idea of walking backwards came from a knee injury. I could barely walk and had to stop dancing for

1. This theme was elaborated in the master's dissertation Um convite à sinestesia: Considerações de um corpo em performance, wrote in the Postgraduate Program in Visual Arts of the University of Brasilia in 2019 in Brazil.

2. Magnesium performance is available in www.youtube.com/watch?v=k768K_OTePM. Accessed on: 12 March 2018.

almost one year. Since then, I have been more and more interested in how we are in balance in upright stillness and in walking. I realized that we - me and my students (probably all people), no matter the position, standing, sitting or squatting, are for the most of the time, tending forwards. For example, check now, while you are reading, if you tend to be more in the front of the chair -to grab with your eyes the words of this text. Try to go back a little bit to recover the balance on your sit bones.

Then, I started to explore orienting towards the back space in my practice of dance improvisation and daily life. Sometimes, walking backwards or exploring movements indirectly in terms of intention. I was questioning myself: How can I travel across this space with my body and in my body?

These practices showed me that we can reduce the protagonism of frontality, which the eyes and other senses have established in our life. The idea is to be more in our extension, our total volume, rather than shrinking (in our perception and our spatiality) to advance fast, like the society imposes us.

For me, and others that experimented with these ideas, the back orientation can promote an expansion, dilatating the duration of space-time experience. Such expansion comes from the dialogue between the vertical and horizontal orientations that create another perspective of space, expanding the notion of volume (of the body itself) and potentializing the propulsion to movement with the spirals that arise in this dialogue.

Expanding the inner space, we expand our perception and action of the outer space.

Through the understanding of experience in the world as the founder of the world and the individual, Maurice Merleau-Ponty³ brings the idea that the body is an intrinsic relation of world-matter, breaking with the separation between subject and object. The world not being external but a constituent part of my spatiality is not around me to be explored and manipulated independently of my presence. Something similar was said by Humberto Maturana and Francisco Varela⁴ who started from biology based on their studies about knowing and resizing subjectivity as autopoietic and interdependent of the environment.

Autopoiesis⁵ determines the ability of cells to self-create in a closed (but porous) and self-regulated system. Autopoiesis participates in the fabric of the world in a cycle of constant exchange with the environment, in which everything is apprehended through its internal structure. This notion gives foundation to the act of perceiving the world - and therefore of knowing it - with an act of creation, not an act of apprehension of a given reality, apprehended by representation, as the cognitive model of computational systems.

Alexander⁶ argues that use affects functioning and structure. This triangular relation is an educational perspective (active) instead of a cure (passive). Alexander understands that the use of our structure (our way of acting), is key to a change of harmful patterns. The educational perspective puts the responsibility on the

3. Merleau-Ponty, M. (1994). *Fenomenologia da percepção*. São Paulo: Martins Fontes.

4. Maturana, H. and Varela, F. (1997). *De máquinas e seres vivos: autopoiese: a organização do vivo*. Porto Alegre: Artes Médicas.

5. Maturana, H. and Varela, F. (2001). *A árvore do conhecimento: as bases biológicas da compreensão humana*. São Paulo: Palas Athena.

6. Alexander, F.- M. (2010). *O uso de si mesmo*. São Paulo: Martins Fontes.

individual and provides a slow and radical change in behavioral patterns. With the concept of autopoiesis, we see that we are influenced by our relations with the world in an active way, and in unfolding this question in the context of the Alexander Technique, we see that direct intervention in a person's structure will hardly change the habitual way of using it.

The perspective of autopoiesis breaks with the logic of transmission and passive exchanges between cells since they live from their internal structure and not from a representation that comes from the outside. Their relationships with the external environment occur through structural couplings, which affect and destabilize their way of "creating sense". However, your creation is always following your engendering and way of acting.

Walking as an aesthetic practice, as when we practice of observing our relationship with gravity, our relationship with the perception of weight and other forces that work in our equilibrium system, makes me think of this mode of locomotion also as "an anchor of the

real", by revealing our presence in the world.

We intuit that the head is oriented forward and up. It is at the top of the spinal column, where are located the senses of sight, smell, taste, hearing, balance and touch. They are more or less in the same horizontal plane, in the plateau of the atlas, the vertebra that meets the skull. This plateau is supported by the spinal column, which is a vertical orientation channel with lateral outlets. The spine is a constant flow axis that connects the body to the environment (Figure 1).

These ideas give coordinates for the organization of movement and when attuned with a notion of balance they amplify its potential. We deal at all times with the fact that we can't get off the ground, that we are always anchored by contact with something (a swing, an elevator, a plane). Some enjoy and are dedicated to balancing on the smallest point of contact: high-wire artists, parkour practitioners, and dancers of the most diverse styles try to suspend themselves as much time and distance as possible from the floor.

The desire for flight and the idea of freedom linked to

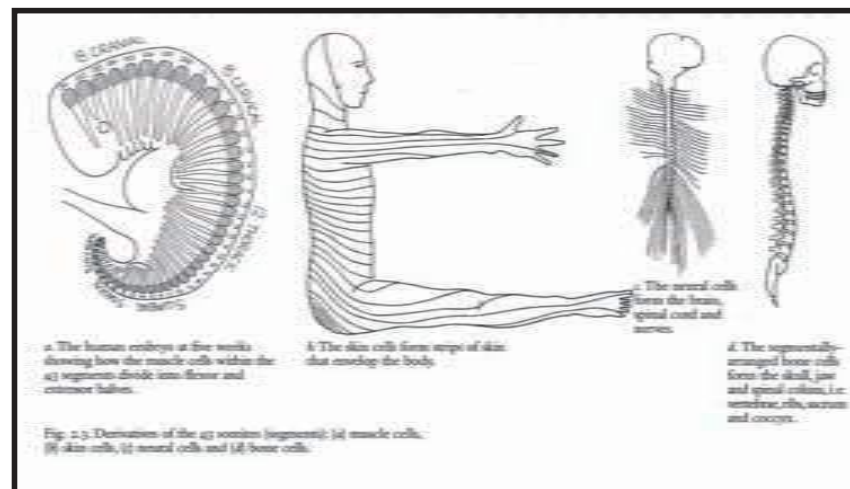


Figure 1. Development of the nervous system, from the embryo to the adult. Image: Dart (1996).

it is old. The introjected/projected sensation is unique, despite not having been experienced yet. I had a glimpse of this sensation in a sensorially unforgettable dream. I revive that dream when I jump, become (de-vir) a cat, when I roll on shoulders, when I slide on a steep slope, gliding on the floor, or when I contemplate the seagulls, surfers of the sky, in their flights floating



Figure 2. Disseminar Contato: Estação performance by Camillo Vacalobre with Rosa Schramm. Brasília. Brazil. 2015. Photo: Rayssa Coe.

on airstream deflected by the waves (Figure 2).

The movement of the act of perceiving oneself carries a certain degree of objectification which implies a detachment. It is a nonfactual detachment though, since the perception belongs to the agent of this action. This consideration matches the idea of Merleau-Ponty⁷ when he states that we can't overfly the world (in this case, ourselves) because we are part of his upholstery. That is, I can't speak of something by isolating myself from all, I establish a distance, and I draw a horizon of contemplation in which I am the very landscape from which I contemplate.

Merleau-Ponty⁸ explains that when I touch something I am also being touched. The action is infinitely reversible. In the field of corporeality, the subject who confronts the observed object is itself the object in question.

The Back Space

“Observing the internal topography of the effects of orientation.

Orienting oneself toward the back space.

Starting a walk from a slip from the edge of the crest.

Keeping the corridor alive with the walk.

Entering and exiting the stream.

Improvising from that”.⁹

How do we orient ourselves in movement? From walking backwards, an imbalance and locomotion motor, dancers explore the back space, creating paths, extending lines into curves and spirals. Committed to this orientation, they launch themselves into what is unseen, what is the un-lived, what is not

7. Merleau-Ponty, M. (2004). *O olho e o espírito*. São Paulo: Cosac & Naify.

8. Merleau-Ponty 2004.

9. Rosa Schramm, 2018.

yet. In this route, landscapes bend into others.

The first presentation of Espaço de Trás performance was at the 1st International Meeting of Somatic Practices and Dance (2018) at the Federal Institute of Brasília, with Raquel Pires and Camillo Vacalebri (both dancers and teachers of Alexander Technique). The second presentation was performed twice at the International Movement of Dance - MID (2019), with Patrícia Braz, Camillo Vacalebri, and André Kainan (on the second day, replacing Camillo).

When I proposed this performance to other dancers who are unfamiliar with the idea of thinking backwards and forwards as we are used to explore in Alexander Technique classes, I realized that it was necessary to have a clearer plan, a methodology for getting in tune with the exploration of the back space. In other words, the idea is to consider that we can tone the spinal column since it gives support to movement. This idea related to the vertical direction. So, to think up is to dialogue with the gravitational constant, by which we are constantly affected. In this way, we can build a more harmonious relationship in our bipedal condition.

This performance is about toning up the back and the whole body when off-balance. The head, trunk, and limbs, in relation to vertical and horizontal directions of body and space and in body and space. One must play in the field of the perception of balance, which involves the five senses as well as the kinaesthetic and proprioceptive sense.

This can be experienced when we observe the movements that occur when balancing on two feet and perceiving the orientations along and through

the body and that we emanate (when we intend). Usually, we are more at the front of our spatiality, so by thinking about going backwards we can increase the volume of our spatiality.

From this experience in the MID, I was able to better reflect on the spatiality of the work. I realized that the enclosed space, a theater,¹⁰ gave the margin of distance that the work needs. On the other hand, the open space, the outdoor area of the CCBB,¹¹ brought another demand of attention for being among people and children who crossed our paths. We almost collided as if we were all performing in good tune (Figure 3).

Two distinct fields, many possibilities for creating spatialities. The first was more consistent for a proposal of a performance, although it was also interesting to break with the expectation in the theater room with this experimental action (Figure 4).

I felt the pressure of the walls, the empty that the stage of Plínio Marcos summons. Immensity that disorients. This pressure also comes from the atmosphere of expectation, which a theater room has. Space became even greater by contrast with the other performances-shows of virtuous dances, with music marking the tone of the narrative and filling the spaces.

The full empty that silence can install, added to the daily movements in its inverse performativity, created another atmosphere in the theater. We unbalanced backwards, we collided at each other, re-directing us in our trajectories. Seemingly meaningless action, which seems to provoke expectations not only for us dancers, but for the audience. It was an exit to other kinds of movement, whether danc-

10. The Plínio Marcos in Funarte, a center cultural in Brasília.

11. CCBB - Centro Cultural Banco do Brasil.



Figure 3. Rosa Schramm, Espaço de Trás performance, with Camillo Vacalebri and Patrícia Braz. MID, CCBB, Brasília. 2019. Photos: Nityama Macrini.



Figure 4. Rosa Schramm, Espaço de Trás performance with Patrícia Braz and André Kainan. MID, Funarte, Brasília. 2019. Photo: Desidério de Moraes.

ing or falling into disorientation.

Suddenly, I felt that the stage became small.

This frame came from the video Experience I which

imaginary path, a line on which to walk backwards, from which we go out from time to time to explore other movements engaged with this orientation. At



Figure 5. Rosa Schramm, *Experiência I - Espaço de Trás*. With Patrícia Braz and Camillo Vacalebri. 2018. Photos: Rosa Schramm.

I made with Patrícia Braz and Camillo Vacalebri. The forest performance was a good time to connect with vertical orientation. I could be in silence for a long time in this place, watching the trees swing until I start moving. The improvisation score is to create an

this moment the line score did not work well because of the irregularity of the floor, and the difficulty of marking points of references in the forest.

Something inspired me in this research: the Aymara people that live in South America, mostly

in Bolivia.¹² This pre-Inca society abstracts time in space opposite to all cultures.¹³ Their gesture relating to the future is pointing backwards. Their gesture relating to the past is pointing forward. Walking backwards is a way of having an experience of this conception, because the images, the future, come from the edges, and the past remains in our sight. I noticed that I use more peripheral vision to stabilize my walking backwards. The vision opens, widens, like a zoom out picture.

To be with the sky

In the artistic action *Vertere: Con(sidera)ção sobre o caminhar*, I play with the meanings of the words *vertere* (pouring) and *consideration*.

The word *consideration* in the title of the work in Portuguese was written with parentheses to isolate *sidera* highlighting the idea of being with stars since *con* means with. Therefore, *considerations* in Portuguese means being in agreement with space *sidereal*, with the stars. In my research I bring this question to the body, therefore *considerations* are being within agreement with our map, our lines and our diagram, which are related to the weight of our architecture with the environment. I am interested in the idea of creating paths in my inner space while exploring the transfer of weight to the construction of movement. I have prepared an audio to share with others my bodyscape experience. In this soundwalk I suggest for the participants perceive themselves as a mobile architecture.

If we consider our physicality as a mobile architecture, we will have spatial directions such as vertical

and horizontal, force diagrams and relationships between weights and geometries in a constant balance for locomotion.

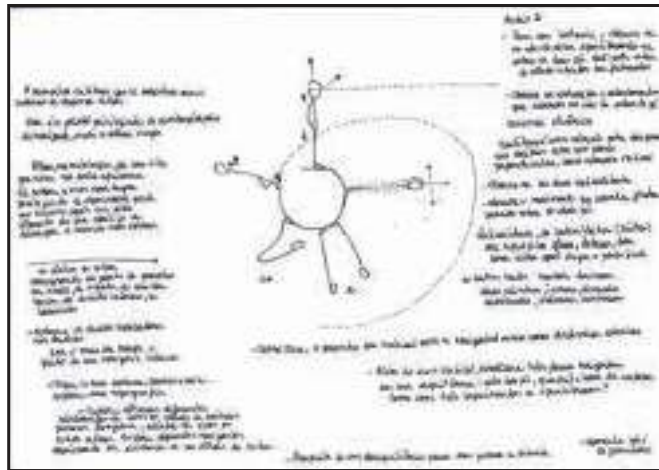
Verticality is usually associated with something rigid and authoritarian, but I think it is essential to deal with it to expand the possibilities of creating all kinds of movement. Something imperative not only for dancers but for all beings, since we are bipeds. (except special conditions) and intrinsically affected by gravity.

We are the most vertical beings between animals and probably the only ones with problems of locomotion by bad habits. The work of the Technique Alexander focuses on this aspect, on how we can be balanced in our daily activities. In the context of dance, we can take the classical ballet as a vertical dance by its exploration of movement and the discipline required to learn the codes of this dance. The vanguards of dance broke with many of these hierarchies, using other directions to express, like when using more the floor to roll, beyond the physical aspect, the creation became more independent of schools and choreographers-directors. Contact improvisation can be seen as a more horizontal dance, in physical and conceptual terms. It breaks the rules and hierarchies typical of western theatrical dance, by not using music, scenography effects and by erasing gender rules, among other characteristics.

When we think of balance, we presume a midpoint between weights that equalize out under this reference. How do we balance on both feet? If our ridge, our midpoint is the head, consider the other forces that act in this weight game.

12. For more information about aymara people see Silvia Rivera Cusicanqui (2010).

13. According to the research of Rafael Núñez and Eve Sweetser (2006).



The idea of journey in Vertere: Con(sidera)ções sobre o caminhar is to bring ponderal play and other interference factors that participate in the experience of the walking.¹⁴ As a starting point, we have the vertical, which in its Latin origin, Vertere, designates an upward movement to the point where it sheds, and returns to “fall”. This notion broadens the spatial coordinate by giving motion to what looks like a static line.

The action occurs through “kinaesthetic instructions” of a journey, in which the return to the starting point is walked backwards. In the journey we pour the horizontality and the frontality. We return to the starting point having in view the horizon of where we were, prolonging the experience of the journey.

Walking, as in a pendulum locomotion, we can draw relations between the horizon of the inner and outer landscape. A silent, introspective and collective journey in which we pour the front, and the vertical direction.

How do we orient ourselves in space? Possibilities, versions and inversions from an intimate spatiality.

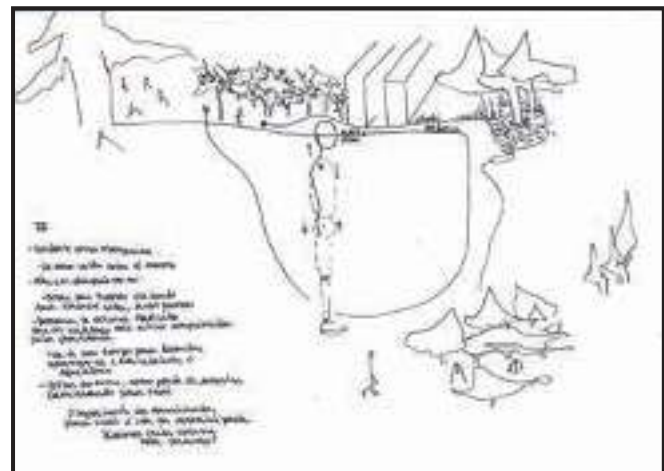


Figure 6. Rosa Schramm, Plan of the proposition Vertere: Con(sidera)ções sobre o caminhar. Brasília. Drawings. 2018.

14. Annie Suquet (2018) uses the expression ponderal dialogue to define Contact Improvisation.



Figure 7a, 7b. Rosa Schramm, Walking proposition Verter: Con(sidera)ções sobre o caminhar. Brasília.

Deambulation

“ I inhabit, I build relationships in space first: I, my body. Am I a nomad or sedentary? Today I feel me more nomadic. I visit familiar places, but I’m always on different ground. I’m not the same. There are pauses in these journeys, when I hurt, when I am afraid, when I doubt, when I fall in love, when I am in ecstasy, but this is also momentary, so I move. Moving from one instant relationship to another, and even the most repeated ones, are no longer the same, they have been updated overtime ... sometimes I am omnipresent, I occupy all the pores, all the back”.¹⁵

When Francesco Careri¹⁶ speaks of errancy in

15. Rosa Schramm, 2019

16. Careri, F. (2014). Walkscapes: O caminhar como prática estética. São



his book about the displacement of human beings in history, he puts the errancy as a moment of space domination. The space isn’t dominant even when I know the way? I am also dominated by the pathways, since they condition my experience of displacement. I dominate nothing, I am the space, and I am “meat” of the world. If I lose it is because there was away and then all that remains is to recover it or abandon it as a reference.

The jaguar, for example, walks through his territories, temporarily inhabits zones without remaining for long, so it can come back keeping the system operative. I feel like a jaguar in the exploration of my

Paulo: Gustavo Gili.



Figure 8a, 8b. Rosa Schramm, *Experiência II*. Centro de Dança do Distrito Federal. 2018.

body. I often follow the lines of the bones, looking for points of convergence and ventilating the corners. These are clues to a map under eternal construction, in which sometimes I'm gladly lost and going in deambulation.

When I walk backwards the images of space appear in the visual field from the edges, the perspective grows and reconfigures according to what arrives from behind, from what was not seen, enlarging and changing itself as landscape. On the contrary, when I move forward, what is in focus gets closer and the images disappear from the visual field by the edges. Addition and subtraction. The more I walk backwards, the more I see the forest, and if I walked forward toward the forest, I would miss seeing it, catching sight of the tree.

I consider walking as an anchor of the real because it reveals the internal topography of the effects of

gravity. Walking is also experienced as shifts in the surfaces of contact with the ground in which I appreciate the ways of being support to myself and the landscape. A metalanguage of space with the inner landscape.

By questioning how we orient ourselves I reverse the usual propulsion of frontality in locomotion while playing with disorientation as a mode of orientation. When walking backwards, the front re-dimensions the perceived landscape, which prolongs itself accumulating the lived past and, with the route to come in the back space, an uncertain future, inverts itself and reverses the landscape in the pulsating moment of the universe of improvisation. This proposal deals with perceptual issues of orientation in the act of movement, the influence of imagery in relation to inner-outer space, and the practice of researching walking as a spatializing movement.

With this text, I wish to share the possibility of surprising yourself as being a bodyscape when walking and tuning in with the environment. The space around probably turns into landscape too, as we saw in the concept of autopoiesis, perception is creation, then it would be a matter of disposition

of oneself. Thus, our experience in our internal space interferes with the perception of landscape and vice-versa. In such a way, one question keeps on my mind: How much can we be sedentary in movement, and how much can we be in movement in stillness?

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Walking in the city as a dancing and political act

Lais Cardoso da Rosa

Independent Artist, Dancer
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This poster narrates the investigative journey of an artistic-academic research on walking in the city as a dancing act. It presents methodological procedures, important references and some results of this research, which intended to investigate places to dance in the Cinematographic Pole of Paulínia as well as to create and share free dancing tours with a participative public. Considering that a course is built out of displacements and permanences, the guided dancing tours ended up revealing the pedagogical and political nature of this work, as well as the power of dance to build an embodied citizenship.

Narration as a scenario and system

Barthes talks about narrative as a human condition, present at all times, at all places, in all societies. Walking is becoming aware, of the physical conditions of the environment, of the creation of an own time and place in relation to the act of walking. The walker (re)composes the landscape through walking, in a multimodal and multidimensional manner or to refer to Certeau: walking is writing without being able to see the text. This makes the landscape migrational, metaphorical. A narration can be the outcome of a scenario set by the creative walker to be applied in various places and on several occasions. Narration can also be introduced from a system (one of the most used words in contemporary art-terminology). The projects are processes that may as well be practiced in other places and occasions, next to be carried out in Prespa, where their implementation initiated new interpretations and meanings.

Drawing as peripatetic practice. The case of Stanley Brouwn

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“The fleet of streets, squares, lanes, etc. is sinking deeper and deeper in a network of This Way Brouwns. All direction is being drained from it. They are leading nowhere. They are already involved, captured in my work. I am concentrating the directions of all possible ways in my work. I am the only way, the only direction. I have become direction”.¹

Stanley Brouwn

The presentation aims to explore the drawing practice of Stanley Brouwn (1935-2017) as a performative and walking action. Through a peripatetic practice in the urban space that consists of movements, displacements, and trajectories from one point to another, Brouwn meticulously investigated standardized and personalized classification and measurement systems since the 1960s. During his life, his work has been dedicated to the examination of the notions of impermanence, displacement, (im) measurability and relativity of metric systems that reflect not only his subjectivity but also that of the viewers/travelers in an attempt to map the urban space. Having as a starting point daily life activities, Brouwn systematically challenged traditional metric units and enhanced the awareness of the relations of body and space through constant movement.

One of the key figures of early conceptual art, Brouwn developed a rigorous body of works that can be inscribed in the framework of fundamental experimentations of conceptual art such as the dematerialization of the artwork, the questioning of the notion of visibility, the deskilling of the creative process and the primacy of the context and concept. More specifically, his work can be explored in the context of the con-

1. Brouwn, S. (1971). *This Way Brouwn* 25-2-61, 26-2-61. Köln, New York: Verlag Gebr. König, n.p.

ceptual and formal transformation of the medium of drawing between 1965 and 1975 through the heterogeneity, diversification, and hybridization of practices that signal its de-marginalization, autonomisation, and reconceptualization.² This observation is structured around a paradox: the role of a medium - of the drawing - and its association with conceptual and systemic practices in a condition characterized by “post-medium” in the years 1960-1970, according to the famous statement of Rosalind Krauss.³ However, in these years, drawing as a form of visual expression is proved a privileged medium in the development of systemic strategies that are spreading in the artistic field: from linguistic and arithmetic systems of diagrammatic order to autopoietic systems and systemic strategies that take place in the spatiotemporal context.

This new ontology of drawing is related to a new “information paradigm”, which Johanna Drucker analyses as “the theorization of information as both a quantifiable discipline and an idea”⁴ to describe the emergence and prevalence of information, systems, theories, and cybernetics in a broad spectrum of areas. The discourse around the notion of “system” prevails during the post-war world, especially in the 1960s and 1970s. In the article “Systems Aesthetics”

published at the Artforum in 1968, the art critic Jack Burnham theorizes the aesthetics of systems as the radical transition from an object-oriented culture to a systems-oriented culture. In this context, the medium of drawing instead of being conceptualized as an isolated and a temporal entity is inscribed in a system of exchange and flow of information taking place in the world of commodified culture and instrumentalized knowledge.

Stanley Brouwn was born in 1935 in Paramaribo, the capital of the former Dutch colony Surinam and moved to Amsterdam in 1957 where he died in 2017. When settled in Amsterdam, he came into contact with Armand, one of the founders of the Nul group, which questioned the primacy of the artistic subject through a geometric vocabulary. A hermetic and impenetrable figure, Brouwn adopted a critical position towards the art system and its mechanisms through an attitude of self-negation. In this framework, he decided early on in his artistic career -in 1972- to forbid any reproduction of his works in publications as well as the circulation of biographical or bibliographic information. Since then, variations of the statements “At the request of the artist there are no photo or bio-bibliographical data” or “The artist does not allow his works to be reproduced; they must be experi-

2. This paper is part of my Ph.D. thesis titled *Systemic Approaches to Drawing c. 1965-1975*, which aimed at exploring the artistic realizations as well as the critical and theoretical approaches of the complex and multidimensional concept of “system” in relation to the transformation of drawing between 1965 and 1975 through the study of eleven artists: Sol LeWitt, Mel Bochner, Hanne Darboven, Dorothea Rockburne, Robert Morris, Alighiero Boetti, John Latham, Bernar Venet. Pandi, D. (2018). *Approches systémiques dans le dessin c. 1965-1975*. Thèse de doctorat. Université Paris Nanterre.

3. Krauss, R. (2000). *A voyage on the North Sea: art in the age of the post-medium condition*. In 31st of the Walter Neurath memorial lectures. New York: Thames & Hudson.

4. Drucker, J. (2004). *The Crux of Conceptualism: Conceptual Art, the Idea of Idea, and the Information Paradigm*. In M. Corris (Ed.), *Conceptual art: theory, myth, and practice*, 251-252. New York: Cambridge University Press.

enced in reality”, have been included in every group or personal exhibition catalog in place of his work. This information is exclusively written in a standardized lowercase typeface, with the exclusion of any image of his works.

The paper will focus on his seminal series of drawing this way brown that he began in 1960,⁵ in which he asked pedestrians to give him directions to go from one point of the city to another by telling them to sketch the proposed itinerary on a standardized sheet of paper. Through a gesture of appropriation, Brouwn stamped each of the drawings with the sign “this way brown”. In the process, the selection of pedestrians is arbitrary and aleatory.⁶ During these random encounters, the artist keeps his anonymity without revealing his artistic identity. In 1961 in an unsigned text in the publication this way brown, Brouwn gives us in the third person the discursive framework of the series:

“Stanley Brouwn has been gathering This Way Brouwn answers since 1960. The present series was produced on Dam Place, Amsterdam, on February 25 and 26, 1961.

Brouwn is standing somewhere on the square. He picks at random a pedestrian and asks him to explain on a scrap of paper the way to another point in the town. Another pedestrian explains the same way to Brouwn. The 24th, the 2,000th, the 100,000th pedestrian shows Brouwn the way. This Way Brouwn.

The pedestrian covers a distance from C to D. The point of departure A of a This Way Brouwn A-B is al-

ways situated somewhere on C-D, thus commencing somewhere on the pedestrians’ way. In those cases where B is also situated on C-D the This Way Brouwn becomes part of the pedestrian’s route. In the case of B-A there is no distance to be covered. The paper is likely to remain blank. No Way Brouwn”.⁷

The actions take place in the real world, integrated into the urban environment outside the conventional space of the gallery. The pedestrians become unwitting participants and co-creators of the work without realizing that they execute the orders of the artist. The form of their participation lies not only in the notion of the interaction of the “public” with the artist but rather in the development of a social and participative form that is based on dialogue and encounter in an attempt to integrate art into social life.⁸ Whereas in conceptual art it has been a common practice to have works entirely executed by assistants, in the case of Brouwn, participants are not even aware of collaborating in the creation of an artwork.

The artist creates the context and the situation that allows the production of his drawings that are based on the documentation of random social encounters in real space and time. Brouwn asks similar directions to different pedestrians producing a variety of results from geometric drawings to fluid sketches or blank paper in cases where the directions were only verbal. The performative action is accomplished by the gesture of pedestrians to draw and sketch using a combination of written descriptions and diagrams: drawings with indications formed by intersecting lines

5. Brouwn, S., Bruggen, C. van, Fuchs, R.-H. & Nikkels, W. (1976). Stanley Brouwn: [Catalogue Published by the Stedelijk Van Abbemuseum, Eindhoven, on the Occasion of the Exhibition Stanley Brouwn 1976. Eindhoven: Van Abbemuseum

6. Lippard, L. (1997). Six years: the dematerialization of the art object from 1966 to 1972. 68. Berkeley: University of California Press.

7. Brouwn, Stanley. This Way Brouwn 25-2-61, 26-2-61. Ibid, n.p.

8. Bishop, C. (2006). Participation. Documents of contemporary art. 10. London: Cambridge, MA: Whitechapel: MIT Press.

and circles are combined with inscriptions of names of streets or sheets of paper that remain white indicate that passers-by cannot point him his path.⁹ Thus, drawings containing the information are arbitrary and subjective in the sense that they are based on the personal experience of time and the memory of the space of passersby:

“The time it takes to walk by explanation rime “when viewing this way brouwn we see and ‘hear’ a) what is noted down (in line and text) b) what is being said c) what is not being said; what is supposed to be known”, declares the artist”.¹⁰

The creators of the drawings - remaining unknown and anonymous- are different from the artist. The only intervention of the artist consists in placing the stamp on the paper on the lower-right corner with the phrase “this way brouwn”. According to the artist:

“The duration of creating This Way Brouwn is limited precisely, contrary to what was generally done in art before. There is no adjustment, no measures, no rounding, no embellishment of the result. The time really necessary for Brouwn to walk from A to B is compressed in the time of explanation by the passer-by in the street. At the moment of explanation, the situation is still in the future. He (the passer-by) is jumping into space and time”.¹¹

All the drawings authorized by the artist, neutral-

ized and standardized through this stamping gesture become the constituent parts of extensive archives, index¹² and directory of lists of these variable routes.

By continuing his experiments on the trajectories and the possible means for their documentation and recording, notably through paper works, Brouwn also realizes A walk through a grass field, then A walk during one week and A walk from a to b (1962). In 24 hours, Brouwn leaves sheets of paper on the pavement and the streets to collect the footprints of natural traces of passers-by or vehicles, such as bicycles, that pass over these leaves. In this perspective of a processual work that oscillates between drawing and performative action, these works echo Tyre print by Robert Rauschenberg’s print in 1953, a work in paper made through the act of the composer John Cage to drive a Model A car Ford on a series 20 sheets of paper placed on the street according to the directions given by Rauschenberg.¹³

Among the multitude of Brouwn’s performative works produced as part of his personal exhibitions, which involve imaginary or real mapping in the urban space through the active participation of the spectators, the performance at the René Block gallery in 1964 can be viewed as a reversal of the process elaborated for the this way brouwn series. Instead of a pedestrian, it is the artist himself who indicates to

9. Ruhé, H. (2005). Stanley Brouwn: A Chronology. Amsterdam: Tuja Books, n.p.

10. Bernled J. & Schippers K. (1967). This way Brouwn in 20 punten. Een cheque voor de tandarts. Amsterdam Querido, 174, 175 republished in van der Meijden, P. (2013). This Way Brouwn: The Archive – Present, Past and Future. Borggreen, G. and Gade R. Performing Archives - Archives of Performance, 102. København: Museum Tusulanum Press.

11. Buchloh H.-D.-B. (1982). Formalisme et historicité: autoritarisme et regression ; 2 essais sur la production artistique dans l’Europe contemporaine, 23. Paris: Ed. Territoires.

12. Sfez, G. (2011). De la trace à l’archive: pratiques mémorielles et pratiques artistiques contemporaines, 146.Thèse de doctorat. Université Paris Ouest Nanterre La Défense.

13. Garrels, G. (2005). Drawing from the Modern: 1945-1975, 38. New York: Museum of Modern Art.

visitors the way to go from one point to another in the city; in this case, the passers-by are aware of participating in a performative work.

Since 1970 Brouwn, forms his practice around a systematic exploration of measuring space through his own body and, more precisely, through his steps as an arbitrary metric unit. In the publication of the Stedelijk Museum in 1971 the artist indicates:

From March 18 until April 19, 1971:

“I defined my total number of footsteps every day by means of handcounter. During this period, I visited a number of countries where I had never been before. ‘My foot there were the first footsteps in those countries’.¹⁴

In his exhibition at the Stedelijk Museum, entitled *Steps* (1971), Brouwn presented an installation composed of parallel lines of different lengths, placed on the ground at 50cm from each other and indicating directions towards different cities. On a daily basis during the exhibition, typed cards with the total number of steps executed by the artist each day were added in the exhibition space. The project *Steps* took also the form of publication that documents his journey from Amsterdam to Northern Africa via Belgium, France, Spain and Morocco and back again.

eg

Stedelijk steps

21-3-71

15466

Netherlands (0-2126)

Belgium (2173-2462)

France (2463-15466)

14. Brouwn, S. (1971). *Steps*. Amsterdam: Stedelijk Museum, n.p.

In this context, in relation to his journeys, the artist provides information concerning only the total number of his footsteps in each country. These neutral textual descriptions give no information -besides the act of walking- on specific sites, routes or activities in which the artist is involved. The decision not to allow the publication of any biographical information is obviously part of this approach. Adopting a bureaucratic aesthetic through the accumulation of a vast archive of index cards and filing cabinets, his practice aims to transcribe daily simple activities to an abstract system of “pure quantification” questioning traditional values of artistic expression and composition.¹⁵ In this regard, “Such anecdotal facts are suppressed, turning a concrete experience to an abstraction” as Christophe Cherix points out.¹⁶

The short extract titled *One step from the video Identifications: Stanley Brouwn* by Gerry Schum, 1970 produced by the television gallery, is indicative of the importance of the step as the creative epicenter of Brouwn’s practice: following a static view of the Dam square in Amsterdam for about 30 seconds, the artist takes one step with the camera to become immobile again thus disturbing the image and altering the relation of his body with the space.

Extending this problematic, Brouwn invents in 1976 his non-normative measurement system whose unit is as modifiable as standard since it is organized around its own body. Named “sb-foot”, “sb-step”, “sb-foot” and “sb-step”, this metric unit is documented in a multitude of media, from drawings, artists’

15. Buchloh, B.-H.-D. (1990). *Conceptual Art 1962-1969*. In *From the Aesthetic of Administration to the Critique of Institutions*. *October* (55), 122.

16. Cherix, C. (2009). In & out of Amsterdam: travels in conceptual art, 1960-1976, 21. New York: Museum of Modern Art.

books, to cardboard files stored in boxes. Using a variety of measurement tools, Brouwn obsessively and methodically lists his movements by classifying and recording distances, steps, directions, locations, and different cities. This process leads to the creation of meticulous archives of accumulation of its movements and routes. In works such as *1 step* (1973), *1 step 1: 12, 1: 6, 1: 3 on 1 m* (1976) *1 m, 1 step* (1977), various measurement systems are confronted and juxtaposed: thus, the conventional classification system of western art loses its validity and is replaced by a metric system developed in relation to the artist's body and steps, on an anthropometric scale, produced from an empirical and physical relation with space and time. Thus, measurement becomes arbitrary, useless and inoperative with no value or necessity outside the system invented by Brouwn. In the publication *1m 1 step* (1976) published by the Van Abbemuseum, lines of 1 meter in length are juxtaposed with lines that correspond to the steps of the artist, creating a schematic representation of his bodily presence that functions as an alternative instrument of measurement.

The triple enunciative function of walking activity, which consists of the "process of appropriation of the topographical system", a "spatial acting-out of the place" and the implication "of relations among differentiated positions", according to French social theorist Michel de Certeau in *The Practice of Everyday Life*, who considers walking as a "space of enunciation"¹⁷ seems valid here. Walking as an embodied

17. "The act of walking is to the urban system what the speech act is to language or to the statements uttered. At the most elementary level, it has a triple 'enunciative' function: it is a process of appropriation of the topographical system on the part of the pedestrian (just as the speaker appropriates and takes on the language); it is a spatial acting-out of the place (just as the speech act is an acoustic acting-out of language); and it implies relations among differentiated positions, that is, among pragmatic "contracts" in the form of movements (just as verbal enunciation is an "alloction", "posits another op-

activity finds its analogy to the language and gesture of drawing: the trajectories between topographical points of the city can be paralleled with graphic lines in the drawing surface. The activity of walking defines a space of spatial and linguistic enunciation.

Brouwn's drawing practice challenges traditional artistic categories by redefining the status of drawing into a hybrid genre that moves from the private field to the public sphere. In this respect, drawing abolishes the traditional expressive or compositional values such as the expertise, the authenticity of the gesture, which are traditionally associated with the medium of the drawing. As curator Christophe Cherix analyzes, Brouwn's drawing practice poses issues of medium classification within the museum and institutional context: "to include Brouwn's work in a collection is thus tantamount to also a bit of the discourse of that other, unknown and unspecified, that anonymous passerby"¹⁸.

It is also important to note that, according to the artist's decision drawings are not reproduced in the publications. Instead, they are reformulated by the artist in order to become components of publications and catalogs that accompany independently the artist's exhibitions. The serial aspect of his practice is thus reinforced by the linear development of the book, according to which the progression of page after page visualizes the passage of time in lieu of the condensed time of a finished drawing.

Brouwn's approach to drawing echoes the concept of the index as analyzed by Rosalind Krauss in her

posit" the speaker and puts contracts between interlocutors into action). It thus seems possible to give a preliminary definition of walking as a space of enunciation." Certeau, M. (1984). *The Practice of Everyday Life*, 97-98. Berkeley: University of California Press.

18. Cherix, C. (2007). *Breaking Down Categories: Print Rooms, Drawing Departments, and the Museum*. B. Altshuler (Ed.). *Collecting the New: Museums and Contemporary Art*, 61. Princeton, NJ: Princeton Univ. Press.

article “Notes on the index”.¹⁹ According to Krauss, the index is associated with the rupture with the traditional conceptualization of the work, linked to the de-personalization and rejection of the author’s primacy. Brouwn’s drawings executed in illegible and scribbled manner are characterized by the deskilling of artistic practice. However, traces and prints on paper, devoid of the artistic hand and disassociated from its expressive qualities, maintain their relationship with their referent but not in terms of representation. In this respect, they constitute visible features of invisible and transitory actions and thus obtain an indexical character.²⁰

Brouwn’s drawings become thus the relics and proofs of encounter, intersubjective exchange and social relationship initiated by the artist to map the urban space through his steps and movements. Being the traces of

performative actions, they reflect the formal and conceptual transformation of drawing within the conceptual artistic practices in the period 1965-1975. Drawing is thus formed as product of a system of predefined principles following Sol LeWitt’s axiomatic declaration in “Paragraphs of conceptual art”: “The idea becomes a machine that makes the art”.²¹ However, instead of a system of predefined mathematical principles as in Sol LeWitt’s drawings, in Brouwn’s practice the set of rules is integrated into the real world and the social sphere exploring the dynamic relations between subjectivity, body, and space. As the artist summarizes his practice “everything I’ve ever done and will keep doing for the rest of my life, one could summarize in one phrase: man walks across planet Earth”.²²

19. Krauss R. (1977). Notes on the Index: Seventies Art in America. October (3), 68-81.

20. Sfez, 2011, Ibid 146, 159.

21. “In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair”. LeWitt S. (1967). Paragraphs on Conceptual Art. Artforum 5 (10), reprinted in Garrels G. (2000). Sol LeWitt: A Retrospective. 369. San Francisco: San Francisco Museum of Modern Art ; New Haven : Yale University Press.

22. Description of the work ONESTEP (4X), 1971 by the artist. <https://vanabbemuseum.nl/en/collection/details/collection/?lookup%5B1673%5D%5Bfilter%5D%5B0%5D=id%3AC1024> (Accessed: 14 September 2019).

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Prespa's hybrid mapping

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Pages 200-201.

Vasileios Bouzas, *Prespa's hybrid mapping*.
photos: Marianthi Noutsou, 2019.

Through walking and wandering at a selected area, an “emotional” collection of multimedia material was created, concerning the possible somatic, topological, political and aesthetic codes that can be identified and displayed. The collection was relevant to the systems of values and behaviors corresponding to the concepts of personal and social experience as it has been developed through the peculiarity of the subject and the anthro-geographical ‘reading’ of the space.

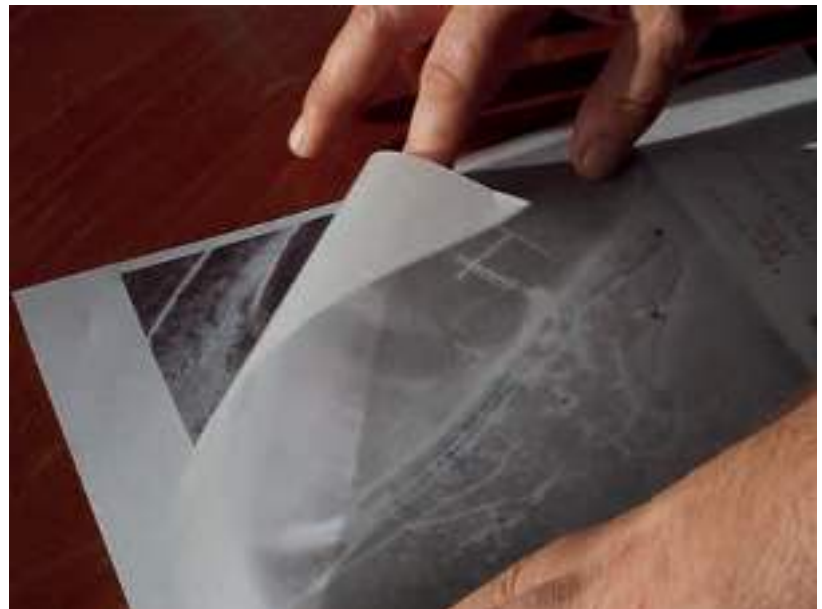
During the recording process, the predominant element was how space is transformed into a place, through the understanding and incorporation of human experience and the occurring events. The aim was the collection of elements that concerned the specification of the site as a personal and social field of interest. More analytically the collection will consist of elements such as:

- Elements related to the historical peculiarity of the place where the escalation of the post-civilian state of affairs took place. They concern a series of characteristics that are either visible, and we give them meaning or invisible and hidden in remote places and they seal with their presence or their absence the relationships that are developed.

- Elements that define the personal and the social identity as it has been “built” and especially as far as it is related to the liquidity nature of the “borders” identity.

- Elements regarding the heterogeneity of the temporal and spatial dynamics of the site’s components, which provide a mosaic of ecological systems.

During the process, location technologies were used to record both the resulting route and the spatial points of the interest as well as for the construction of hybrid interactive cartography that will integrate the collection of the information.



Shared Walks, www.sharedwalks.com

Eylem Ertürk

Artist/Researcher
Turkey/Austria

Bernd Rohrauer

Artist/Researcher
Austria

Shared Walks is an art project that creates encounters by walking in public space. It connects people to walk together, initiates social interactions and possibilities for the appropriation of space and participation in segregated societies. It uses a playful method based on a card set consisting of 30 different types of walks, which were developed through a series of participatory events. Different types of walks propose minor changes to the way we walk normally to pave the way to an appropriation of places, get in relation to others and trigger self-awareness.

Walks deal with senses, perceptions and bodily experiences in public space; personal memories and social histories for collective imagination and narration; personal limits concerning others in society; awareness on the cultural diversity in cities; discovering the symbolic dimensions of physical spaces; and finding comfort in people and places by exploring and discovering public spaces.

Shared Walks was organized on July 3, 2019. Participants walked together in pairs, collected and shared observations and feelings, mapped the environment from different perspectives, and the outcomes were integrated into an intersubjective online map that visualizes the collected impressions and thoughts at www.sharedwalks.com.

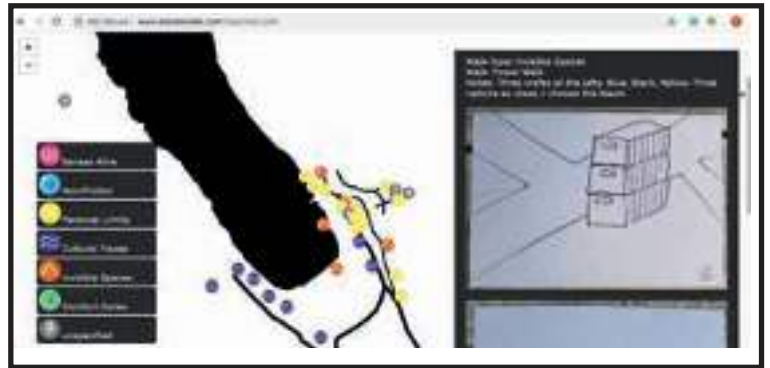
Page 202.

Eylem Ertürk and Bernd Rohrauer, *Shared Walks*.
Courtesy of the artists, 2019.

Page 203.

Eylem Ertürk and Bernd Rohrauer, *Shared Walks*.
left and upper right photos: Themis Papanayotou, 2019.
centre and lower right photos: Courtesy of the artists, 2019.





Site Specific Walkshop: Re-Inventing Utopias

Olga Doukeridou

Fine Artist
Greece



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Olga Doukeridou, Site-Specific Walkshop: Re-Inventing Utopias.
photo: Rosa Schramm, 2019

Page 205.

Olga Doukeridou, Site-Specific Walkshop: Re-Inventing Utopias.
photos: Kostas Ioakeimidis, 2019

In today's world of human crisis, multitude of politics speed, and mobility, how can we awake a tender desire for a new set of the relationship among us walking in a landscape? How we can activate situations, places, and people? How we can invent a utopia using our ability to move and to experience the invisible?

The walkshop explored these questions, through the concept of human presence in space as intervention, as political or poetical act. The walkshop was based on a long durational project that started in a public space of London in 2018, under the title-umbrella Re-Inventing Utopias. During the project, I invited artists to follow walking routes in several areas in London, carrying a white chair, and trying to discover possible positions in public space to sit or stand. The walkshop in Prespa explored issues of displacement, of personal location, of home and destination, as a form of personal, social and political negotiation or as an act of coercion or resistance. The action was inspired by the 40 days walking the journey of 200 families that fled to Greece, after the forced displacement and the violent loss of their homes in the village Foulatzik, during the Minor Asia Catastrophe.

Using my current practices, I introduced the approach of Site-Specific Outdoor walking actions in the area. The human presence in space generated an interactive dialogue, allowing it to form its content, research, and development.



Participatory Walk and Mini-Seminar in Prespa

Todd Shalom

Director/Founder, Elastic City
USA

I offered a 60-minute participatory walk around Prespa, leading attendees through various ways to read and respond to their surroundings in a co-investigation of the everyday. Various techniques from photography, poetry, movement, and sound were used to shape one's lens. This was immediately followed by a 75-90 minute mini-seminar that revealed the underbelly of a participatory walk with topics such as encouraging participation, forming a compelling narrative and designing a walking route.



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Todd Shalom, *Participatory Walk and Mini-Seminar in Prespa*.
photo: Vicky Eleftheriadi, 2019.

Page 207.

Todd Shalom, *Participatory Walk and Mini-Seminar in Prespa*.
upper left, photo: Christofer Kaczmarek, 2019.
lower left, right, photos: Vicky Eleftheriadi, 2019.



The More a Path is Used, The More a Path is Used

Jen Martin

Filmmaker
USA

This walking workshop took part in three stages: A short introduction reading of my walking and writing practice, along with my research around willfulness and being a wayward force; someone who refuses to 'fit.' This reading has set the framework for the workshop: noting/writing embodied experiences of walking over different terrains, on paths, without paths, 'going' without direction. Then, I gave instructions and set reflective questions, along with written tasks. Sharing each other's writing was optional, and that was the third element.

How do bodies occupy spaces? How we can communicate embodied experience as our truth?



Pages 208-209.

Jen Martin. *The More a Path is Used, The More a Path is Used.*
photos: Themis Papanagiotou, 2019.



Experiential roadmap cartographers

Christos Ioannidis

Photographer, Videographer
University of the Aegean

Thanassis Vollas

Musician

Greece

In this activity, a group of hikers walked a specific route/path and created their road map. On the map they made notes of points of interest, feelings, and ideas deriving from the environment and anything that attracted their interest. Along this route, there were some stops for rest where the participants were able to utilize their time for their artistic purposes. During the stops, experimental traditional Greek music was performed to accompany visual arts with music.

Hikers were provided with a plate with “map sheets”. On the sheets, there was presented only the outline of the route. Participants were asked to mark their points, draw a sketch, or write a text, whatever they thought was a useful information or worth mentioning. In the end, maps were gathered, scanned and placed the one on the top of the other, creating a final object of art.



Pages 210 - 211.

Christos Ioannidis, Thanassis Vollas, *Experiential roadmap cartographers*.
photos: Christos Ioannidis, 2019.



Walking with objects

Walking with ... also implies in various causes not only with people but as well with objects, that are taken out of their place, brought back to it or given a new home. Since the Greek philosopher Diogenes walked with a lantern by daylight, objects are brought on a *dérive*, are carried by artists and philosophers, touched, picked up, processed, shared, poetically transformed, influenced by their biography – their creation, origin, production, exchange. The process is also questioning what its future may be, and if it were a migrant, where might it want to go?

These objects are defining a focal point of reference that unifies those who participate in their endeavor and initiating narrations. In the Encounters/Conference objects/narrations introduced new walking processes revealing the identity of the area, the interactions between landscape/object/body on the move, and the way an object can shape a group or even a community.

Litany to no Body+ Nobody

Panagiotis Lezes

Visual artist, performer
Greece



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Panagiotis Lezes. *Litany to no Body+ Nobody.*
Courtesy of the artist, 2019.

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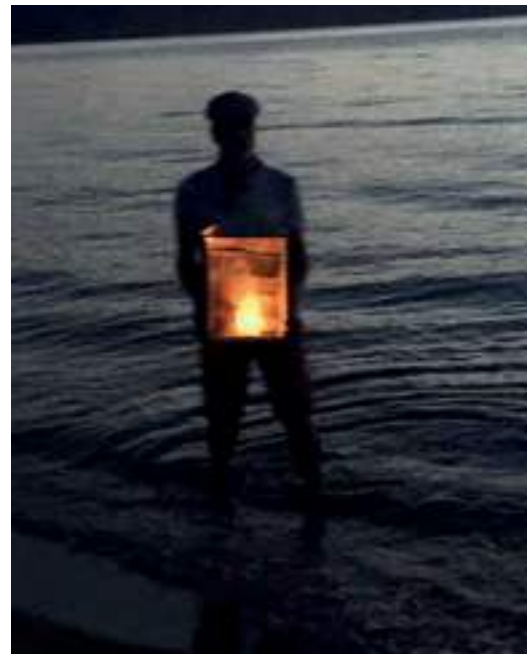
Panagiotis Lezes. *Litany to no Body+ Nobody.*
upper left, upper right, courtesy of the artist, 2019.
lower left, lower right, photos: Viv Corringham, 2019.

The performance took place on July 10th at 20:00 o'clock.

We started from the central square of Laimos village where I placed my shrine next to the local monument to the unknown soldier. A gesture was done on purpose, to see the reactions of local people. For them, the shrine is an important location and when they approach it, they read the proverb written on it: To whom the fortune of the war denied a known and honorable grave. I answered their questions regarding the subject of the performance but, due to the personal data, I could not take pictures or proceed to any documentation. Among the audience, some children that were playing with the altar, an action that makes me happy since my practice in art is "Do touch" and also the concept of play and playfulness.

I started my walk from the square through a local road west of the village after the brook towards the Megali Prespa Lake. I choose this trajectory on purpose because I had inside information that there, next to uncultivated and arid sides of the river area, there where unclassified mass graves from the wars especially the Second World War and then the Civil War.

My mission was completed as soon as we arrived at the lake using my body as a vehicle. I started swimming in the lake with lighted shrine. I left it to float in the international waters of the lake, paying Homage to international martyrdom.



Menhir Line

Edith Derdyk

Artist, writer, curator, professor

Honoris causa Instituto de Estudos Críticos,
Mexico City
Brazil



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Edith Derdyk. *Menhir Line.*

left photo: Aspasia Voudouri, 2019.

right photo: Courtesy of the artist, 2019.

Page 217.

Edith Derdyk. *Menhir Line.*

lower left, upper right, centre right photos: Courtesy of the artist, 2019.

lower right, photo: Aspasia Voudouri, 2019.

Since 1997 I have been developing site-specific installations, laying out kilometers of cotton thread in exhibiting spaces. I have made some of these ephemeral installations outdoors with the collaboration of volunteers and turned their construction into a collective choreography. The line – an extension of the body in time, and space – makes the path visible by drawing topographic cartographies and suggesting other ways of walking in the landscape.

Menhir Line is the title of this proposition: lines in transit that leave explicit traces, evidencing that each step taken will be in search of a rest/menhir – a finish point – where the line will be “tied” to some geographic situation to become the starting point of another departure.

It is an immersion experience with no control of the final visual result, for this was the outcome of vortexes, directions, forces and intensities that when added up build a map – a space drawing/choreographic score of the paths traced by each walker. The realization of the installation depended on the collaborators and space was chosen in loco, in Prespa.



Bearing that in mind, I did a call so that those interested in participating in this collaborative construction may sign up. I brought the material – meters and meters of elastic white thread from Brazil. Each walker laid some meters of an extended line across the space, interacting with the other. The instructions on “how to walk” were formulated as soon as the venue for this landscape intervention is decided.

The extended line makes the path visible by drawing topographic cartographies, exploring the game of forces that exist among the people walking in the same space, where one is responsible for the another, I mean, the result of the drawing of the aerial cartography depended on everybody at the same time.

After this experience, we walked in the same space without the lines, only realizing the existence of those forces there, even being invisible. The group movements looked like a chorographical situation where the participants walk together even being alone and how space and time is a flexible matter made by us.



[What] The body knows - Library of Walks

Stefaan van Biesen

Artist

Annemie Mestdagh

Artist

Belgium

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Stefaan van Biesen & Annemie Mestdagh.

(What) The body knows - Library of Walks. photo: lenke Kastelein, 2019.

Page 219.

Stefaan van Biesen & Annemie Mestdagh.

(What) The body knows - Library of Walks.

upper right, centre right, lower right, photos: Stefaan van Biesen, 2019.

This performative walk (What) The Body Knows is part of the Library of Walks initiated by Stefaan van Biesen in 1990. From this ongoing process, various applications grew, realized in Europe and Brazil, in collaboration with curator-writer Geert Vermeire. For Made Of Walking (V) in Prespa, Stefaan van Biesen, together with Annemie Mestdagh, designed a portable nomadic library that is carried by a group of participants.

The carriers become the artwork. In this way, a mental and energetic field becomes a space specific practice. They feel their togetherness and become aware of each other's physical presence, through the object/prop that they carry together and that is functioning as a 'conductor'. During walking (and breaks), they are asked to explore the surroundings with an observing alertness and to absorb the scenery.

People carrying a portable library.

The slightly meandering, streamlined shape of the ultramarine blue canvas, (in ancient Greece there



was no name for the color ‘blue’),¹ refers to the nearby Lake Megali Prespa. Also a link to the fate of refugees. While observing, participants were asked to collect items they notice on their way to the environment nearby, small significant artifacts. The pieces could be put in white transparent food bags in cotton, which are attached to the blue canvas. This gave the walk a ritual dimension in which a collection is created that is representative of the biotope where the action takes place. This way the natural and social identity of a place is archived, documented.

Being together in silence, carried away by a human energetic stream, walking as a sensitive experience, must lead to a collective act that sensitively reinforces the walk. Practical, lost and found: If someone during the walk was noticing something that he wanted to pick up for the collection, then the participant raised the arm to stop the group. The person next to him then was taking over, holding the rope/handle for a moment. And so the object found could start to travel when the group left.

Intentionally this walk was an exercise focusing on our attention, awareness, creating tension and letting it go. There are also letters/stories of refugees that were part of the prop that were carried with and were read during the walk. And for the occasional stops, the participants could add, then (or later), texts, notes, sketches, to the traveling library.²

(What) The Body Knows: refers to the human capacity to regenerate wisdom intuitively from our body: the body “knows”!



1. According to people in Greek traditional villages, blue is the color that can keep the ‘evil eye’ (matiasma) away.

2. The glass jars can be used within a museum context for the Library of Walks exhibition. During the walk itself, pet bottles are provided / or transparent reusable environmental bags



Stefaan van Biesen & Annemie Mestdagh.
(What) The body knows - Library of Walks.

upper left, centre right, lower left, photos: Stefaan van Biesen, 2019.

upper right photo: Raffaella Zammit, 2019.

centre left photo: Miguel Bandeira Duarte, 2019.

Connecting with Prespa

Katerina Paisi

Performance Artist
China/Cyprus

Sol Burt

Traveling Audio-Visual Artist
UK/Cyprus

The street we supposed to gather was inexpertly loud that day. Many local tourists were appearing from the bus and filled the street with intense energies, which was, a bit too loud and distracting for the workshop structured. Therefore, I decided to embrace the surprise and reschedule the starting point...

One empty paper card was given to each of the participants. I have suggested them to think about a personal experience, which he/she wants to share with the group while silently follow my lead to a quiet area. This journey was giving the participants time to re-experience and re-engage those personal moments. As the shadow of the trees covered our body from the sun, it provided a peaceful place to make a stop for us to feel each other's existence. The following instruction was for everyone to write down a word or phrase, or a sketch on the paper, from the story, and hand it to me. Later, I have mixed the cards up and have let each pick up a card randomly.

We began to follow each other silently, feeling each other's existence and lead through holding a common rope with the right hand, and holding the symbol of the story to be recalled with the left hand.

I was leading the group until there is a piece of shadow for us to make a stop. I have stopped, turned myself to face everyone: "Spirit". I read my card out loud. The protagonist of the story has raised his hand and came in the front to share his story and lead us to the next stop...

The stories were presented in a way like Dharma sharing, where the unity of the group has provided a safe place for the personal stories to be shared, without judgements and criticism. On one hand, the sense of self is expanded when we were connected physically, and on another hand, each unique personality was stunning and blooming while the story is being told. In the end, we found ourselves in the graveyard of the local village, and the workshop was ended with a painful and immersive story, where everyone was connected in the silence to witness the moment...



Katerina Paisi and Sol Burt. *Connecting with Prespa*.
upper left, upper right, lower right photos: Vassilis Kalognonis, 2019.
lower left photo: Marianthi Noutsou, 2019.



Katerina Paisi and Sol Burt. *Connecting with Prespa*.
photo: Marianthi Noutsou, 2019.

Lost & Found: A Prespa Cultivator

Laura K. Reeder, Ph.D.

Lecturer, College of Fine Arts, Boston University
USA

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Laura K. Reeder. *Lost & Found: A Prespa Cultivator.*
photo: Aspasia Voudouri, 2019.

Page 225.

Laura K. Reeder. *Lost & Found: A Prespa Cultivator.*
upper left photo: Panayota Antonopoulou, 2019.
upper right photo: Vassilis Ioakeimidis, 2019.
centre and lower photos: Courtesy of the artist, 2019.

Walking with kindred artists in my “cultivator” practice provided new meaning to the work. Previous cultivators were made on urban beaches among strangers or on paved areas with children. In all cases, walks became many things as ideas, movement, and material synthesized in unlimited expressions of learning.

I love physical labor. I am able to walk. I love to draw. I love to facilitate learning with and for others. In Prespa, the challenge of finding an expanse of the earth that would accept my marks and movements took many days, many walks, and many translated conversations that led to new relationships and understandings of human movement. Participants in the Prespa Cultivator described memories of learning, therapeutic actions, childhood play, the movements of creatures, imagined spaces, and metaphors for trust, border-crossing, environment, and relationships between resistance and compliance.

Cicero likened the Latin agricultural *cultura* from care of earth to a social idea about collective achievements of people. My travel to and through Prespa will continue to be cultivated in Labour, Work, & Action photo meditation banners of images that I gather along the way and that cause us to look up and to move through infinite discovery.





Wanderings

Strolling in a place is, almost always, a way to unfold narratives. But in thousands years of walking traditions walking is as well catalyst for inner experience, to connect with a world inside. Lucius Burckhardt defined walking as an act of the mind and imagination, as such the landscape can be transformed by the mind and imagination. In the East, practices of slow walking or silent walking, often in group, are methods of connection between the outside and inside and instruments for change without acting. In walking, one of the last activities that escape any form of consumption, there is no need for a destination, for a scenario, for a purpose. To just be there, to be moving one's body along a place, is a process that initiates outcomes. These outcomes can be a different perception of what we already know, the discovery of a place that has not yet been explored, at least from us, or the ability to handle emotions (and sometimes fears) that were not dealt until then.

Walking through the night

Marsala (Rita Marzio Maralla and Teresa Sala)

Filmmakers and Anthropologists
Italy



Page 228-229.

Marsala. *Walking through the night.*
Courtesy of the artist: 2019

“If it’s necessary and urgent to sink oneself into the night and make the night sink into itself - which is, to make the night come closer to itself and shut the road to the morning- it is principally because the night corresponds to the very essence of cosmos, it is the only mean of knowledge that we have, and above all, it expresses in the most radical form our way of living”.

Emmanuelle Coccia –

La notte é ancora troppo poco notte

The project “Walking Through the Night” explores the topic of the border -between day and night, individual and collective- by focusing on the practice of walking. Developed over a period of time that proceeds from dusk till dawn, our project is structured around a circular path that combines day and night, and it is finalized to reflect on the experience generated by the transition from darkness to light. The topic of the border was investigated in Prespa as a cross-border space, permeable, and fluid, capable of creating different interpretations, suggestions and memories.

At a later stage to the walk and by taking advantage of the visual and narrative power of the artistic cartography, participants were encouraged to produce visual and intimate maps to redesign and communicate their lived experiences, emotions and visions.



Walking Ruins

Marie-Anne Lerjen

Walking artist

Agency for Walking Culture
Switzerland

In the Prespa area one can find a lot of abandoned villages and houses. The population has decreased over the last sixty years. People have left the area – because of wars and for other reasons. Even in the touristic village of Psarades, there are a lot of abandoned houses. On July 1st, 2019, people were invited to a participatory walk to experience, rethink and discuss these ruins. How to think about human settlement in the face of these empty buildings? How to think about time and transformation? When exactly something does it start to become a ruin? It was an individual walk where participants were invited to make observations. One task was to bring back a small object that proves that humans created or left behind these dwellings. At the end of the walk, all participants wrote down one thought on a thin paper. For the exhibition in Agios Germanos, all these thoughts were overlaid on a local stone.

Some notes of participants

- A window left alone, without walls, but closed with wire. We need to feel safe, but for how long?
- The ruins teach you a lot about how these houses have been built.
- Every tree has its roots. Every ruin has its own deep history...
- Ruins are tasting like pasteli: solid and sweet.
- Plants taking over buildings.
- Goodbyes, separation, loneliness, decay, death.
- Time = vulture.
- So many patterns So carefully chosen So long ago.
- There was a new Greek flag at the abandoned school's balcony.



Marie-Anne Lerjen. *Ruin in Psarades.*
Courtesy of the artist, 2019.



Marie-Anne Lerjen. *Walking Ruins.*
Courtesy of the artist, 2019.

Walking Narratives and Affective Mappings

Haris Pellapaisiotis

Academic/Artist

University of Nicosia/Assistant Professor,
University of Reading
Cyprus

Walking Narratives and Affective Mappings is an art project that explores the city of Nicosia as a fluid space that engenders individual narrative connections. These connections emerge through lived experiences and are developed into artifacts with narrative components. Such artifacts are formed through a process of engagement, dialogue, and collaboration between invited contributors and the artist. Pellapaisiotis begins by creating a condition where the process itself (i.e., to invite someone to lead him on a walk anywhere in Nicosia that holds some personal resonance for them) is the starting point for stimulating the relational potential between the contributor and the artist. Thereby, by retracing a particular route in somebody else's footsteps, walking beside them, and with them, talking and listening to them attains the quality of an event. Moreover, in the process of the event something happens, the body of the artist becomes relationally attuned to its environment through someone else's perceptual experience.

Introducing his presentation of the project at WAC International Encounters / Conference, Prespa, 2019, the artist discussed his approach to walking and showed a video based on the walk he realized with the writer and academic Stephanos Stephanides.

Page 233.

Haris Pellapaisiotis. *Walking Narratives: Stephanos Stephanides.*

Still, video 12 min.

Courtesy of the artist, 2019.



All Our Paths Lead to Here

Christopher Kaczmarek

Assistant Professor of Interdisciplinary Art,
Montclair State University
USA

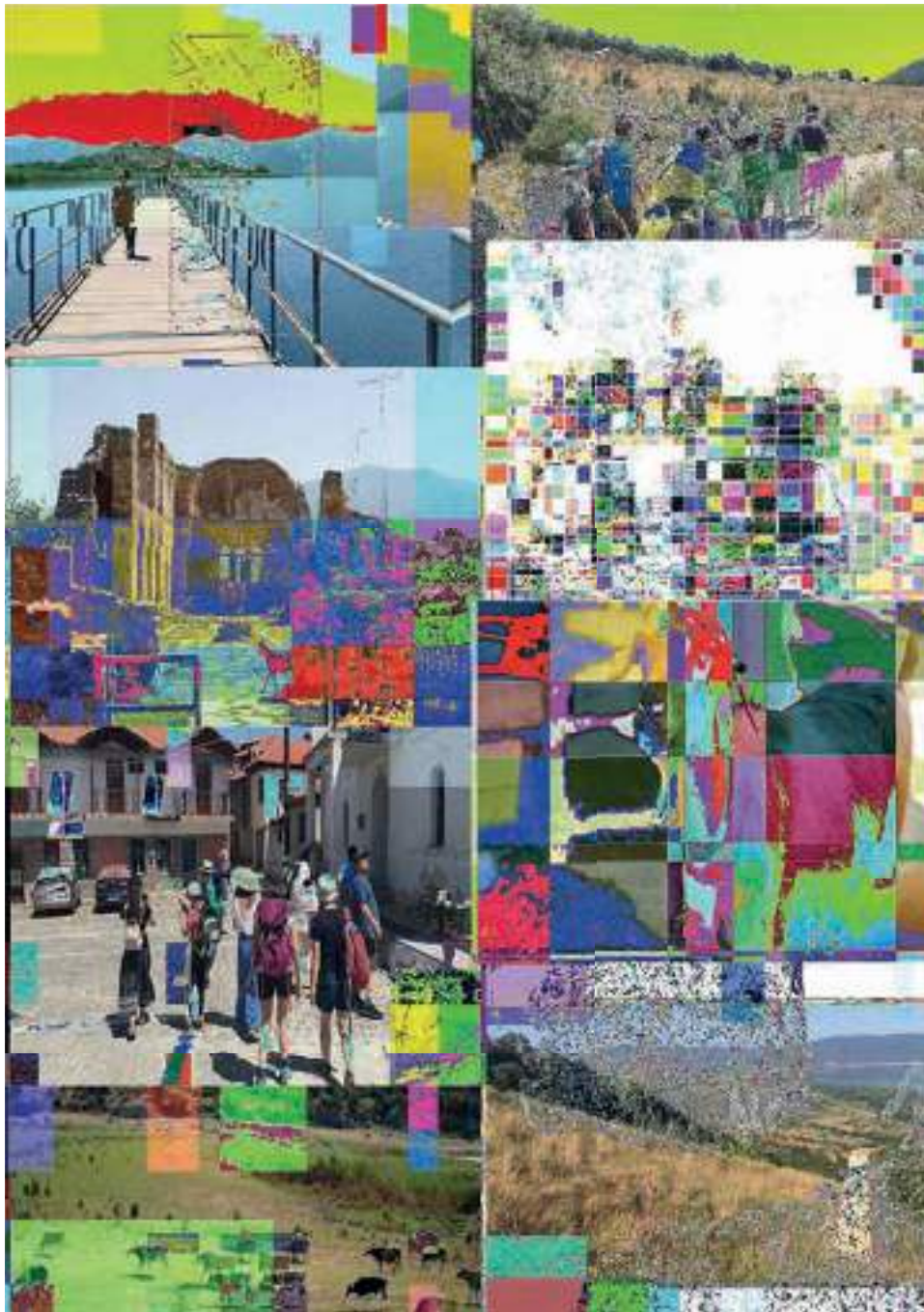
All Our Paths Lead to Here utilizes the lens of technology to investigate the relationship of the individual walking journey to a collective destination through the blending of individual experiences and their eventual convergence on a shared terminus.

A computer program designed as an empty vessel to be filled with participant content is utilized as participants are requested to video record their walking travel from a departure point of their choice during the event. There are no dictates as to what exactly they record during that time, just that they are consciously recording their walking experience. They choose the moment of significance and the content that will be captured within the video frame. The recordings, made by the participating individuals, are submitted for inclusion in the work. Once captured, they are procedurally remixed in real-time at the exhibition to combine all of the collected walking journeys into a generative silent video mash-up experience.

This piece is created to provide a container where the content of the work is directly produced by the attendees and their personal walking journey, producing a structure that is almost a Mobius strip of self-reference between journey and presence, through attendee created content.

Page 235.

Christopher Kaczmarek. *All Our Paths Lead to Here.*
photo: Courtesy of the artist, 2019.



Moving-with a line (gossip, secrets, a messenger app)

Gesa Helms

Artist, researcher, and educator,

University of Glasgow
UK

This contribution explores a series of video pieces of encounters on street corners, in parks, at dusk, at lunchtime. They also take place in private chats, in Facebook posts: circulating across a networked public, tracing notions of veracity, transparency, and secrecy. In their gossiping nature they insist that something happened while attending to the power of silence and our attempts to comply and subvert at once. The work is interested in the constitution of public and private in circulation and production: what happens to a private self when it becomes public in a series of movements-with, urban space, an audio-visual body of work.

Two houses

I will try a starting point for this. It is here: two images of an ordinary small-town house somewhere in North-west Germany. The house was built in 1935, three men moved in, one died in 1943, one married and a young woman moved in while he was absent. From 1945 onwards it housed at times more than 25 people, mostly strangers, two girls were born. The man who built it died in 1964, by then the regulation on housing refugees from the East had ceased and House was solely occupied by a now middle-aged couple and their two daughters. The oldest daughter moved out in 1970. The older image of the house is from the late 1960s, my mother in her late teens about to leave.

House is ordinary in its history where I grew up: it consists of an attic with an old sewing machine, it links to Poland and Upper Silesia, it links to the battles of Belgrade, Kursk and Stalingrad, numerous deaths east of it, and someone survives and surrenders outside Vienna. Its basement houses untold stories and so does every room within it. From the outside, like on any respectable street in the Federal Republic of Germany after 1948, we would see net curtains in the whitest

white, starched rigid. Occasionally, these twitch.

I stay at house for a fortnight in 2015. It is empty. All those who had moved into the building have died. I take a photo with my friend and it aligns with the earlier photograph.

“The schizophrenic’s work is to make the house schizophrenic: an illuminated yet blackened construction at the center of a field. All of the lights are on and the curtains are not drawn, exposing the occupants in the rituals of their illnesses. There is the butcher with his hatchet, compulsively chopping the meat. There is the butcher’s wife, washing the table then setting the meat down upon it. There are the butcher’s children sitting down to eat. When the meal is done, they remove their clothing as a family and put it in a bucket to soak. Even this far from the regional metropolis, their nudity comes as a shock”¹

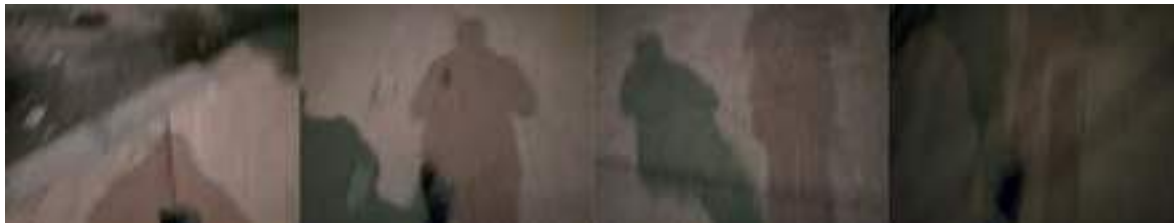
The starting point is thus a rather specific one. And yet, it is also arbitrary: pick any point where public violence becomes private, folds inwards, at one point or another, affecting one person or another. That the people affected are not universal but specific is one thing patriarchy teaches us: when violence becomes private it usually becomes gendered; in becoming domesticated it is designated a private matter. Here, a first line is crossed, or indeed many: and it is these invisible ones that constitute the work, which in turn folds on

and outward. With this, the work presented sits in a series of traditions, fought for, appropriated, claimed and reclaimed: they are neither personal essay nor confession, they are political, feminist, and partisan. They are performative in their theory, their practice and their presentation – Sophie Calle, Bhanu Kapil, and Chris Kraus stand as inspiration, many others remain unnamed. This work then is also generationally specific: it stands as part of the granddaughter generation of the perpetrators who liked themselves as victims ever after, it stands at the long shadow of the post-war generation. And, it stands also at a time when what we, the grandchildren, learned as our political task, the firm and resolute Never Again! is tried to be a rather short-termed never, to be undone and all that was to be claimed again.

In all this, don’t be mistaken, it also seeks pleasure, joy, love.

He told me

He told me to draw a line, to stick to the line. Make transparent what is here and what beyond. I could hear in his voice that this division works for him. It is never one that I would have much confidence nor trust in. Yes, if this is about boundaries, then let me pick the line carefully, and in abiding by it, let me move - similarly carefully - across my own (Figure 1).



1. Kapil, B. (2011). *Schizophrenie*. 54. New York: Nightboat Books. The text includes source materials from the author’s work *the line*. The line is hosted in <https://the-----line.tumblr.com/>.

Figure 1.
Gesä Helms. *Moving-with #1* (source material from *the line*, 2017).

Two cities, two routes

One evening I catch my shadow. I stand on the eastern edge of the crossing and it is already dark. As I walk across I overtake myself, once, twice and become multiple. I return to the other side and with the next cycle of the lights, I repeat. I find myself repeating that evening and on other occasions. Watching the ground carefully, noting and tracing how many I can be. It is a simple effect, caused by overhead lights and passing cars. At the same time, it seems to capture the multiplicity of my walking along a known route. It is a commute that rarely starts at work, usually ends at home.

I am unconcerned for myself along this route, I have always been. This level of unconcern is important: I move in public, after dark, on my own.

Following this first incident, I explore these movements and add a few more. They are generally urban, yet, as I return to where I grew up, some rural woods are added. I would at some point like to call what I do a *dérive*, but I feel I am cheating: how can a commute ever be a *dérive*?

And still, part of my doing is evidently drifting.

Who drifts?

Elsewhere I find a point to return to, outdoors, after marveling at some large-scale diamond dusted screen prints. The point animates a number of visits and something strange becomes something familiar, not quite assumed, but on occasion, it too offers a drift not dissimilar to the one on my familiar commute. Over winter and into spring I move between and along and slowly build a set of images and annotations of two sites, two routes and the connections within and across.

While a drift results in the visuals, the notes harbor a different sensibility: let me introduce the flaneur's shadow:

This was the photo that made me return to the grasses. It took me a while to find it again in my upload folder's excess.

It's interesting to try and retrace what belonged to the image on this bright May morning. It is so quiet, well hidden that I barely sense its resonance, but of course, I know it exists somewhere outside and in. And I feel it is time for another round of discussions about memory work (and as often I am glad to know those who share my concerns).

My usual fear is active: that I will spoil or muddy what was before by adding the difference to it. Yet, if I designate the difference merely to be an investigation into extent and limitations, edges and boundaries, that investigation may take another turn and allay the fear, in fact, turn it into that curiously productive unknowingness that so often propels me along (tangentially).

On this last move along

I touched it. Cautiously first, my hand reached out and I kept moving. With just a tiny bit of pressure, the finger glid along, each post making a sound, relating to the one before. At once I had established not merely the feel of orange but also its sounds. It was a fitting last encounter.

Two sites, many routes

The messages were part of this too:

"The limits of me in this space; the need to retrace that route (and not thinking that there were taxis).

And part of that route was clearly the conflict with Mairi and her saying that with my desire I'd deserve all that I might get – wer A sagt, muss auch B sagen² --. That was really apparent when I was walking.

2. A German saying: who says A must say B also; it implies a threat (and less a drawing out of consequences): if you start going down a route, you have to accept all that is coming.

But also: how so much of what I am doing is meeting fear, tugging at its edge. I am quite slow and persistent at that. It needs several iterations.

So, going back to the accommodation was the last thing that I needed to pick up here”.

[24 February 2015, near Kleistpark]

While the urban sites become familiar enough to allow for a drift across various day times, the communication about and across takes on a more nervous disposition: what am I talking about, to whom, how and why. More crucially: what am I to say, what not to say. As notes gather and different small conversations strike up, information begins to diffuse and drift: it seeps into here and there, is not quite contained. What am I doing here?

After a few weeks, I become curious about the omissions, the leaking, and the blurring and begin to investigate the web of messages, notes, and dialogue as it begins to accumulate.

“Kleistpark in Berlin in 2015”. I giggle: aye, right.

And so it continues: I translate, I move along, I make mistakes. Stories are told which are discernible, I edit, I delete, I revise. Other things come to me, and so the line, the movement, builds and connects from two cities, two routes to two sites and many routes (Figure 2).

One project title made a statement (no shadow secrets), the other one, the one I keep, denotes a practice.

I remember where I sat when I recognized it: watching green-feathered goselings and a narrow-boat slowly making its way up along the city-center canal network. I overtake it when walking and he and I smile at each other along our routes. In this, space is created that becomes a holding container. I can deposit something in it and it is carried along. So I deposit: past and present, and let it circulate, iterate, alter here and there and it circulates further. That is all.

Hey...back in the hotel now... it's quite a long walk and i realized that it worried me a bit... it wasn't good back in December when i walked it at night... I had brought too much of my own rubbish back then and felt really alien/dislocated... i was worried i'd feel like that again and being v tired would have easily made me fall into that... so, this time the walk was good, I Rusholme I even lingered a little and observed, dropped into other people's stuff, that was good and v different to first time round... I also realize that i was quite worried about the hotel, they gave me a different, much nicer room (so no beige photographs this time round, but i am actually quite relieved)... Gesa... yes... clearly a tracing of my limits... city a little bit too strange and me a little bit too on my own to linger too long...

My I become mirrored, fragmented. At points, it glitters in diamond dust, at others, it gets muddied in the gutter along Oxford Rd. It pings and bounces along;



Figure 2. Gesa Helms. *Moving-with #2* (source material from the line, 2017).

occasionally acquire a heart as gesture or emoji. At times it sighs. In all this, it becomes unrecognizable, unpredictable and a bit unstable in its truth:

“She fell in love.

No: it started differently.

He asked her if she was in love.

She said yes.

But he really wanted to talk about him having fallen in love

He asks her how she knew she was in love

She tells him.

He now said he didn't know whether he was in love.

Still.

Before, he assumed he was”.

Moving-with: a walking methodology

Walking art often centers on the walker themselves: the practice of bodily movement and, often, the sights seen, then encountered. In urban settings, this practice has traditionally two modalities that nonetheless relate: the flaneur and the drift. There is plenty written about either, more recently, participatory art and relational aesthetics add a focus on who walks with whom. I will offer (perhaps unsurprisingly, given what precedes this section) a rather specific line through this debate (and doing so omit much).

I am interested in questions concerning the constitution of subject, object and audience in an artwork—be it text, visual, performative or a walk, notably: ideas of them shifting, presenting or absenting at different points. This is the lens through which I would like to approach the line as a walking methodology. Taking he

told me serious as a dialogue and event, resulted in a particular set of content, a particular approach and a particular form of exploring authorship, audience and subject/object relations within it. It concerns questions of form and containment: structural holding patterns, form. It also concerns a series of questions over the subject matter, to which I would like to attend here: how can we conceive of the moving across urban and digital spaces with content and material that is considered personal and intimate.

a) Event as excess

There, where the barriers direct from the road back to the pavement, underneath the ring road, they stumbled. On two occasions the men I had found myself walking behind got caught out by an almost imperceptible kerb. They tripped. No one fell. Yet, the first man I observed did that thing where you, quickly, embarrassedly, look around to see if hopefully, no one noticed.

I, walking behind, felt suddenly incredibly sure-footed and fully expected to fall flat on my face fifty meters further along the path.

The funny thing: on my way to the station I stopped and investigated that spot for its unassuming kerb. I could not find it. It was so entirely absent that I even wondered whether the fencing had been moved along somewhat during the intervening six hours to make the transition from road to pavement safe.

An innocuous event is observed, recorded and then circulates, not just once but repeatedly. What constitutes the event, those involved, the record?

Adrian Heathfield³ in his introductory survey of performance art and history reminds us that time in perfor-

3. Heathfield, A. (2012). Then again. In A. Jones & A. Heathfield (Eds.) *Perform, repeat, record: live art in history*. Bristol: Intellect, 29.

mance art is often conceptualized as event and thus relates to psychoanalytical notions of excess: a too much to record and to bear witness to, thus “creating a breach in experience and comprehension, a breach that instigates the repetitious return of the event for its witnesses.” As live form, I argue this is also relevant for walking art, and doubly so if the work itself actively moves documents and materials between sites (Figure 3).



Figure 3. Gesa Helms. *Moving-with #3* (source material from the line). 2017.

b) *Gossip and secrets as line*

The line as the line between what is said and what it isn't – traditional divisions between public/private attention to the modality and subject of position and ability to speak (and those who engage in the act). In this, a position becomes attached to voice. The feminist methodology collection edited by Ryan-Flood and Gill attends to different registers, positions and choices in this field. So: really: let's skip across and be attentive to what is at stake when we want to talk about the intimate, the personal and transverse public/private in research settings.⁴

Miriam Glucksmann presents research done by Ruth Cavendish in the late 1970s on an assembly line investigating women's labor processes,⁵ notably the extent to which detailed ethnographic practice contributes to political and academic debates around organized gen-

dered labor processes. Cavendish could only publish her research after several rounds of frustrating negotiations with the lawyers of publishing houses. Eventually, she rewrote highly specific accounts of work processes into general descriptions, hiding the company, the machine produced and much else. All this was done to avert the possibility of libel charges (which in the UK place the burden of proof on the accused, not the chal-

lenger). Much later we, of course, discover that Cavendish is, in fact, Glucksmann, who for two decades was not able to talk publicly about this piece of research. Part of Glucksmann's is a fairly traditional account of research ethics, anonymity, and confidentiality. The publishers' fear of prosecution by business owners is what animates all concerns for secrecy; it is not the fear of vulnerable participants. It also demonstrates the burden placed on the researcher of not being able to publicly acknowledge the work as theirs.

Her account also raises the nature of research and what constitutes a document: a coherent account of research findings that originates within extensive and detailed ethnographic fieldwork is rendered general, universal.

What is sayable, what is spoken and what is altered in such a way to become speakable at once poses ques-

4. Ryan-Flood, R & Gill, R. (2010). *Secrecy and silence in the research process: feminist reflections*. London: Routledge

5. Glucksmann, M. (2010). *Silenced by law: the cautionary tale of women on the line*. In R. Ryan-Flood & R. Gill (Eds.), *Secrecy and silence in the research process: feminist reflections*. 200-217. London: Routledge.

tions over what constitutes a record (and we are as much back with Heathfield's notion of excess as well as a much broader concern over the document or a documentary modality).⁶ Furthermore, what constitutes confidence in research? Ali asks "What can we see, what do we think we see, what do we need to know to 'see' better? Should we ever push to find the 'truth' that is lying behind the silence, the silence maintaining the secret?" – With this, she continues, none of these questions are merely concerning ethics or methods but in fact, constitute the particular political in which the research is unframed.⁷ – Lines are thus continuously being picked, adhered to for various reasons, most of which concern also a political subjecthood; sometimes they are transgressed.

c) *Gossip and secrets as voice*

Silvia Federici's essay on gossip traces the change of meaning and appreciation of gossip from godparent to companion in childbirth to female friends in early modern England, women who gathered with their gossips in taverns to amuse themselves.⁸ By the Sixteenth Century these terms had begun to change and take on the pejorative meaning it holds today: informal, idle talk – sometimes whispers – talk that harms others. Emily Janakiram links Federici's historical account explicitly to contemporary new enclosures as well as forms of solidarity in which the sharing of stories (in her example those around #metoo, notably among precariously employed workers) provides a contemporary significant to the gossip as female friend.⁹

6. Minh-Ha, T. (1990). Documentary is/not a name. *October*, 52, 76–98; Azoulay, A. (2008). *The civil contract of photography*. New York: Zone Books.

7. Ali, S. (2010). Silence and secrets: confidence in research. In Ryan-Flood, R. & Gill, R (Eds.), *Secrecy and silence in the research process: feminist reflections*. 245-256. London: Routledge.

8. Federici, S. (2018). *Witches, witch-hunting and women*. Oakland: PM Press.

9. Janakiram, E. (2019). *Gossip girls*. In <https://www.versobooks.com/blogs/4290-gossip-girls> (Accessed: 27 May 2019).

The gossips that I drew on for this work are all well-versed in performative play: Sophie Calle and Chris Kraus. Much has been written, notably about the latter for her role in informing a whole number of younger writers and artists.¹⁰ Karolin Meunier delineates Kraus's candor from traditionally considered genres of the female confessional.¹¹ So, while the personal as writing from experience is key to construct a relationship between author and reader, the personal is less a vehicle to attest to the sincerity of the author, her good character but a tool that allows for immersion. The question of how much truth or actual life reality are contained is peripheral, even unhelpful. Disclosure is frequent, common, notably in digital – social – form. Kraus's work allows us to grasp it conceptually as a contemporary form in which the private is political. The idea and intention that Kraus pursues is one that seeks disinterest as a route towards a public where Meunier interprets:

"[t]he transitions from hidden to public, from thinking to speaking, from internal to external dialogue produce interruptions whose extension, formalization and exaggeration (in literature) ... as techniques that highlight the constructed nature of such self-disclosures, as well as the difference in position between speaker and listener".¹²

In this process, Kraus is able, by actively pursuing disidentification in telling it straight, to offer a model of presence that circumvents both the confessional and the therapeutic. Doing so allows for insisting on the private and the every day as political praxis and femi-

10. Mattar, M. (2015). *You must make your death public: a collection of text and media on the work of Chris Kraus*. London: Mute Books.

11. Meunier, K. (2015). *Speaking Candour*. In Mattar, M. (Ed.) *You must make your death public: a collection of text and media on the work of Chris Kraus*. 75-86. London: Mute Books.

12. *Ibid* 79.

nist concern: to analyze the auto-biographical as social relation and “claiming a territory when writing about sexuality as well as working conditions as a woman.”¹³ A key technique for achieving this is unpacked in the following quote. Let me include it in toto here:

“The transfer of what has been experienced – which on one hand entails the outward projection of interiority through speech, and on the other the act of bringing oneself into the game – may be impossible as an immediate gesture. As a technique, however, it can be strategically deployed in order to meet the demands of both public and private summons to self-reflection, or indeed to rid oneself of them. The truth created in this process would always be the truth of the situation. The concept of ‘being present’ in what one says or writes sets the focus on the reciprocal dynamic between artistic-literary practice and personal engagement: how the personal changes as soon as it becomes narrated in public, and what happens when, conversely, one begins to understand it as an experimental set-up, organizing it according to certain criteria”.¹⁴

Bhanu Kapil’s approach to a similar subject matter takes in forms of somatic practice that resonate with Ana Mendieta’s work and moves these into text. Her moving-with secrets in a series of publications (such as *Schizophrene*, see earlier, and *Ban en Banlieue*¹⁵) involves a series of recurrent motifs, which over the books iterate. In *Ban*, a key setting of a fragmented and shifting narratives are the outskirts of 1970s London, where she grew up as British-Indian ‘immigrant’ (*Ban*: the nickname for Bhanu; as much as being banned

from someone and, thirdly, a reference to the riots across the French banlieues). The events encountered concern the race riots of late 1970s England and the violent murder of a young woman in New Delhi in 2012. In these, the fragments attest to the distributed violence of contemporary social reproduction (also in its racialized and gendered forms) as well as the presence and refusal of narratives of victimhood therein. The motif I want to raise here is the laying and lying down across the text of *Ban*. De’Ath picks up an early incident – the “young, brown girl, Ban” walking home during a race riot:

“She orients to the sound of breaking glass, and understands the coming violence has begun. Is it coming from the far-off street or is it coming from her home? Knowing that either way she’s done for—she lies down to die. A novel is thus an account of a person who has already died, in advance of the death they are powerless. To prevent”.¹⁶

De’Ath continues:

“Contrary to the helplessness suggested by these lines, the recurring motif of the book – the ‘passive’ act of lying down – implies something other than passive victimhood: insofar as the liberal ideal of individual agency is thrown out, so is the lie of meritocratic liberal progressivism, which never accounts for the ways gendered, racial and class violence undermine its bootstraps logic [...]

Most often, the speaker mentions that *Ban* is ‘lying down’, but sometimes – usually in what seems like the present, or recent past – it is ‘I lay down’. The act

13. Ibid 86.

14. Ibid 85.

15. Kapil, B. (2011). *Schizophrene*. New York: Nightboat Books

16. Kapil 2011, Ibid 20.

of lying (passively) or laying (actively) on the ground makes for an antagonism and refusal, especially given its place in the history of political protest and the recent significance of die-ins to protest the Iraq war, or the police killing of black people in the US. But lying down is also a feminized gesture, near-ubiquitous as a sign of feminine sexual passivity".¹⁷

The material presented takes the audio-visual work of the line to explore the moving across and between different terrains and spaces. It transverses too different modalities and registers. In doing so it provides an outline for a series of concerns of a walking methodology that understands itself as a moving-with, a concept that I developed further from Springgay and Truman's Walkinglab and their explorations of a walking-with.¹⁸

The movement is at once performative (like a drift, or like the practice of the flaneur are), yet, by shifting traditional terrains and moving towards concerns of networked presence and identities, it leaves 'walking' in its traditional sense behind. The material presented is keen to understand this moving across boundaries (of public, private; of analog and digital) and does so as research practice. The reference points are presented through a series of related artistic works. There are numerous others, undoubtedly. The ones presented here allow for a holding together of some of the larger themes around (inter-)generational memory, violence, and the seeking of a presence within these that transgress in their own right (or is this then transversing?) – The flaneur's shadow.

17. DeAth, A. (2016). L(a)ying down in the banlieue. In *Metamute*, 21 September 2016, <http://www.metamute.org/editorial/articles/laying-down-banlieue>.

18. Springgay, S. & Truman, S. (2018). *Walking methodologies in a more-than-human world: WalkingLab*. London: Routledge.

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External Reflections of the Inner: Walking in Antonioni's "Trilogy of Alienation"

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"At times, I feel as if I have no right to be where I am. That's why I keep moving."

M. Antonioni, *Red Desert*

Michelangelo Antonioni's cinematic universe is one where established forms of narration are challenged, creating a space and time –familiar as much as other-worldly–for the maladies of the modern world to unfold. Alienation, the "greatest" of modern evils, is thoroughly studied in the director's famous trilogy, presented during the beginning of the '60s. All three parts, *The Adventure* (*L'avventura*, 1960), *The Night* (*La notte*, 1961) and *The Eclipse* (*L'eclisse*, 1962), follow their bourgeois characters and female protagonists in a state of ennui, where the absence of communication leads to a restless wandering around the urban and suburban landscape. In this context, walking becomes a state of isolation, a chance for the modern subject to confront its inner numbness. Passing through the various scenery, thus, functions as a reflection of the characters' fragile psychological state. This article, hence, explores the multiple connotations engulfed in Antonioni's filmic depiction of walking by examining three different scenes; one from each part of the trilogy.

Initially resembling a detective story, *The Adventure* follows the sudden disappearance of Anna (Lea Massari);¹ a spoiled bourgeois young woman who cruises the Italian islands with a company including her good

1. Barattoni believes that "The loss of a friend/rival/loved one, depending on which member of the party, ignites an absurd search that is treated by Antonioni as a metaphor for the unfruitfulness of every search, especially of one's 'soul,' whose fluctuation is instinctual and abhors the superfluity of inherited culture." Barattoni, L. (2012). *Italian Post-Neorealist Cinema*. Edinburgh: Edinburgh University Press, 199. Years earlier, in a delayed review of *The Adventure*, Ebert also thinks that the film actually is "about the sense in which all of the characters are on the brink of disappearance; their lives are so unreal and their relationships so tenuous they can barely be said to exist." Ebert, R. (1997). *L'Avventura*. *RogerEbert.com*. Retrieved from <https://www.rogerebert.com/reviews/great-movie-lavventura-1960> (Accessed: 5 June 2019).

friend, Claudia (Monica Vitti) and her boyfriend, Sandro (Gabriele Ferzetti). As the search for Anna begins, an erotic attraction between Claudia and Sandro develops. Claudia's mixed feelings of guilt and desire become the center of a narration based on incidents of limited significance that offer no solution to the character's emotional deadlock. This affective immobility is, in many ways, portrayed by the cinematic manipulation of space: The rocky and unwelcoming landscape where Anna vanishes, the ghostly lifeless village Claudia and Sandro pass through or the bustling districts they follow for clues, are all spatial manifestations of their detachment, not only from their surroundings but also from themselves. As Kael notes, "Antonioni's space is a kind of vacuum, in which people are aimlessly moving—searchers and lost are all the same, disparate, without goals or joy."² Subsequently, we will observe how this premise is confirmed in *The Adventure's* last shots and, in particular, the ones where Claudio walks down the empty corridors of a hotel.

After several visiting points, Claudia and Sandro end up checking into a hotel in Taormina, accompanied by Ettore, Sandro's employer, and his wife, Patrizia. They are planning to join a party, but Claudia explains that she is too tired to follow and remains in her room to sleep. At the seemingly vivid festivity, Sandro wanders around in a rather flirtatious way, especially towards the enchanting Gloria Perkins; a well-known actress, who is in fact an expensive prostitute. Meanwhile, Claudia cannot sleep. Her restlessness forces her to burst into Patrizia's room, looking for Sandro. She later confides in Patrizia her fear that Anna may have returned. It is then revealed that Anna's absence eventually became a haunting presence, driving Claudia into



Figure 1.
The Adventure. Claudia walking down the hotel's long corridor.

a mad state of uncertainty and apprehension. When Claudia gets out of Patrizia's room, this ethical struggle takes a visual form.

In an almost still shot, Claudia is seen walking down the hotel's long corridor, vanishing into the depths of the frame (Figure 1).³ In the deafening silence, the echoing sound of her footsteps becomes an *emphasis on her own emptiness*.⁴ At the same time, this kind of sound manipulation contributes to the construction of a dream-like setting; one that seems balanced "between the extreme subjectivity of 'mystical' expressionism, on the one hand, and the extreme objectivity of 'scientific' re-

3. For a general comment on the construction of those last moments in *The Adventure*, see also: "Antonioni follows Rossellini in using this final scene to suggest the distance he had traveled from the neorealist themes of his early aesthetic development and its documentary-style cinematography. In the finale of *L'avventura* the abstract expressionism of Antonioni's compositions breaks free from the naturalist editing typical of neorealism, as do the self-conscious violations of the 180-degree axis that occur when Antonioni, in the blink of a camera's eye, has Claudia enter the hallway screen right but then leave it screen left." Luzzi, J. (2014). *A Cinema of Poetry: Aesthetics of the Italian Art Film*. Baltimore: Johns Hopkins University Press, 15.

4. Girgus, S. B. (2010). Antonioni and *L'avventura*: Transcendence, the Body, and the Feminine. In *Levinas and the Cinema of Redemption: Time, Ethics, and the Feminine*, 168-218. New York: Columbia University Press, 213.

2. Kael, P. (1966). *L'avventura*. In answer to the question, "What is the best film of 1961?" In *I Lost It at the Movies*, 134-135. New York: Bantam Books, 135.

alism, on the other.”⁵ The following shot shows Claudia going down a heavy marbled staircase, entering a hall that is clearly disturbed by last night’s party: furniture are seen in disorder, plucked flowers are scattered all over the room and a wine cooler is left in the middle of the floor. The woman fades again deep into the frame, becoming repeatedly distanced, not only from the audience but also from herself. The next shot shows her walking across a sitting room surrounded by arch-shaped windows that provide a view of the sunrise. Claudia glances briefly at the balcony and walks back to enter a dining room, where she finally finds Sandro in the arms of Gloria.

Throughout the scene, the stillness of Antonioni’s frames in conjunction with the remains of an absent liveliness that dominates the space create a rather eerie environment for Claudia’s bewildered walk. Absorbed by the imposing baroque style and high-ceiling hotel halls, transitioning from one room to another, Claudia seems lost into a nightmarish existential labyrinth, chased by Anna’s absent presence. Her walk thus transcends the “simple” quest of finding Sandro and becomes the manifestation of an existential crisis; one that is born by the frightening idea that experiencing love is no longer possible.⁶ As Cavell notes, “When love is altogether over, unable even to stir a fantasy of future redemption, then we have forgone the futurity of our future.”⁷

5. Cardullo, B. (2015). *Twenty-One Landmark European Films 1939-1999*. New York: Algora Publishing, 82.

6. *The Adventure’s* last shot, that shows Sandro sitting on a bench and Claudia standing beside him, touching his head, actually proves that it is a “mutual sense of pity” that holds the two of them together. Antonioni, M. (1996). *The Architecture of Vision. Writings & Interviews on Cinema*. New York: Marsilio Publishers, 35 (more on the way this shot is framed, see Antonioni 1996, Ibid 34). Pity is also all that Lidia feels for Giovanni, in *The Night*.

7. Cavell, S. (1979). *The World Viewed: Reflections on the Ontology of Film*. Cambridge: Harvard University Press, 96.

Focusing on another female character⁸, *The Night* follows Giovanni’s (Marcello Mastroianni) and Lidia’s (Jeanne Moreau) estranged marriage, during the course of a day that starts with a visit to a dying friend and ends with a party and a flirtation between Giovanni and Valentina (Monica Vitti), the host’s vivacious daughter. In a customary Antonionian style, the characters linger in a kind of ennui,⁹ detached from their surroundings, while constantly desiring some form of communication. Unfortunately, modern time obstacles are there to prevent a satisfactory existence and every move to approach the other ends in disappointment and frustration. Valentina summarizes this unsolvable puzzle when she declares during the party that *when-ever she tries to communicate, love disappears*.

Compared to *The Adventure*, where only shreds of dialogue are offered to the viewer, *The Night* actually provides plenty of verbal communication. Of course, this does not necessarily ensure the comprehension of the words pronounced. As Brunette points out, “there is *so much dialogue* [in *The Night*] that we begin to doubt its meaning, its authenticity, its efficacy, even its relevance.”¹⁰ Regarding the matter, Antonioni explains:

8. When asked about his interest in portraying female characters, Antonioni explains that women “provide a much more subtle and uneasy filtering of reality than men do and they are much more capable of making sacrifices and feeling love.” Antonioni 1996, Ibid 191. See also: “Overall I feel more at ease with female characters than with male characters. At least, I have felt this way up to a certain moment. Starting with *Blow-up*, I began to talk about men too.” Ibid 200.

9. On Antonioni’s famous “boredom”, Cardullo explains: “Coherence, unity, connection between interior self and exterior reality are no longer sustained by this world of commerce and utility, so its inhabitants have to establish for themselves the very ground of their behavior. What is mistaken for boredom in Antonioni’s characters, then, is actually a condition of radical disjunction between personality and circumstance.” Cardullo, B. (2009). *More for Less: The Art of Michelangelo Antonioni*. In B. Cardullo (Ed.), *After Neorealism: Italian Filmmakers and Their Films; Essays and Interviews*, 51-63. Tyne: Cambridge Scholars Publishing, 60.

10. Brunette, P. (1998). *The Films of Michelangelo Antonioni*. Cambridge: Cambridge University Press, 52-53.

With *La notte* I will arrive at one result of compromise; the compromise that is found today in morality and even in politics. The characters this time find themselves, but they have trouble in communicating because they have discovered that the truth is difficult, that it demands great courage and decision—impossible to achieve in their way of life.¹¹

Therefore, once again, what is at stake is the potential surrender to a future where any attempt to communicate with the other is abandoned, and being is restricted to one's limited sense of the world. Lidia, of course, is burdened with similar concerns that are somehow manifested through a walk.

During a celebration in honor of her husband's new book, Lidia is wandering indifferently amongst the enthusiastic crowd, when she suddenly decides to leave the interior setting and start walking down the busy streets of Milan. Her previous feelings of imprisonment are immediately expressed in the *mise-en-scène* of her exit shot, where an iron gate dominates the foreground of the frame, while, at the back, a bright arch-shaped portal is offering an escape (Figure 2). As Lidia begins her walk through the city's dominating modern architectural elements, she seems willing to relate to the external world, which is immediately opposed to the internal one she unsuccessfully shares with her husband.¹²

In an attempt to form some kind of depthless connection, she seems briefly interested in people and



Figure 2. *The Night*. Lidia, passing through the arch-shaped portal.

objects around her. As she walks, she notices a bus driver, she smiles to two men that walk past her and observes another one through a window. Finally, she stands in front of a gang fight between two half-naked men and yells at them to stop. Do all these encounters imply that Lidia's walk is a sexually charged one, aiming perhaps at a satisfaction denied by her husband's indifference? There have been scholars who have interpreted elements of the walk, like the pavement poles Lidia passes by or the toy rockets she watches being fired away, as phallic symbols that confirm the sexual nature of her stroll. According to Chatman, "The urge to see symbolism [in these images] prevented more sensitive interpretations of Lidia's state of mind."¹³ Brunette too believes that "it might be more fruitful to take these images in a more purely *graphic* sense rather than a narrowly symbolic, literary one."¹⁴ Tomasulo and McKahan think differently when they state that "If nothing else, the sequence suggests that artificial stimulation has re-

11. Antonioni 1996, Ibid 135.

12. Orban points out that "In an interesting reversal of the traditional paradigm that links the interior of the home to domesticity and feminine traits, in the trilogy, men appear more comfortable indoors than women do. Men thrive in an environment stocked with material possessions, literally the bounty reaped by the increased emphasis on materialism that characterized the period of the economic miracle. Women, instead, often seem overwhelmed by objects" Orban, C. (2001). Antonioni's Women, Lost in the City. *Modern Language Studies*, 31(2), 11-27, 20.

13. Chatman, S. (1985). *Antonioni: Or, the Surface of the World*. Berkeley: University of California Press, 67-68.

14. Brunette 1998, Ibid 58.

placed natural Eros in a world where technology substitutes for authentic sexual gratification.”¹⁵

In truth, avoiding any kind of symbolic reading seems hard, especially since, throughout her walk, Lidia keeps facing strongly charged imagery, like the rusty clock she finds laying on the ground or the piece of decaying wall she picks up. Time, decay, death, sexual desire are all themes the film presents as early as its first sequence. With that in mind, it is within reason to take Lidia’s walk as a manifestation of her emotional frustration. Perhaps, though, it is not so much sexual satisfaction Lidia is yearning for but the erotic intimacy she has been deprived of.

The Eclipse, the last part of the trilogy,¹⁶ opens with Vittoria’s (Monica Vitti) break up from Riccardo (Francisco Rabal) and continues with her effort to connect with Piero (Alain Delon); a stockbroker she meets when she visits the stock market, looking for her mother. Unfortunately, the young man’s materialistic view of the world is opposed to Vittoria’s sensitive gaze, and, thus, one more of Antonioni’s couples abandons hope and withdraws into a silent acceptance of their inability to experience love.¹⁷ This is famously depicted in the movie’s last, and perhaps most discussed, seven-minute long sequence, which presents multiple shots of Rome’s EUR (Esposizione Universale Roma) district; a con-

15. Tomasulo, F. P., & McKahan, J. G. (2009). ‘Sick eros’: the sexual politics of Antonioni’s trilogy. *Projections: The Journal for Movies and Mind*, 3, 1-23, 9.

16. *Red Desert* (Antonioni’s first color film) is often considered the fourth part of this endeavor. On the matter, Antonioni explains: “I never talked about a trilogy, much less of alienation. I do not mean that these classifications do not make sense. But, there are four, not three, of my films that touch on that same topic. *Red Desert* also deals with an existential crisis.” Antonioni 1996, Ibid 202. Chatman also considers these four films to be “a solid core of achievement”, since *The Red Desert* “differs from the [three] earlier films only in its use of color but not significantly in theme, plot structure, or character type.” Chatman 1985, Ibid 51.

17. See also: “In *The Eclipse*, the crisis has to do with emotions.” Antonioni 1996, Ibid 289.

struction planned during Mussolini’s fascist era.¹⁸ This peculiar landscape that combines the classical with the modern, becomes a kind of leitmotif, introduced as early as the film’s opening sequence, on which I will be focusing.

Entering the film’s narration, we are placed in the middle, or rather, at the end of Vittoria’s relationship with Riccardo. Plunged in awkward silence, the couple is found sitting in Riccardo’s apartment, after what seems to have been an emotionally tiresome evening. Soon, Vittoria declares her desire to leave and Riccardo tries, rather unwillingly, to convince her otherwise. The woman lingers further in the apartment’s claustrophobic atmosphere, exhibiting a kind of psychological restlessness before she finally finds the determination to walk out. In a highly stylized shot, where only the top of Vittoria’s head and part of a garden gate can be seen at the bottom of the frame, the woman exits the house. The following long shot shows her walking down an empty road, while the center of the frame is dominated by a mushroom-shaped water tower (Figure 3). This imposing architectural element, which keeps reoccurring in the film, first appears when Vittoria –still in the apartment– opens the window curtains and gazes at the view.¹⁹ She is thus allowed to have a glimpse of the outside world and briefly escape the asphyxiating situation. A few seconds later, standing underneath the same water tower, Riccardo begs Vittoria for one last sexual encounter. At this point, the water tower seems to be objectifying

18. During the scene the couple is loudly absent, despite their prearranged rendezvous. Luzzi notes that “the impersonal images create a sense of nostalgia over the lovers’ disappearance from the film.” Luzzi, J. (2014). *A Cinema of Poetry: Aesthetics of the Italian Art Film*. Baltimore: Johns Hopkins University Press, 101.

19. See also: “Throughout, as part of Antonioni’s exploration of visibility and vision, the characters keep looking outside, through windows, as though some form of escape, or at least some sense of greater understanding, might be possible in that direction.” Brunette 1998, Ibid 77.



Figure 3. *The Eclipse*. As Vittoria begins her walk, the mushroom-shaped water tower reappears.

the pressure exerted by the man's possessive desire.²⁰ So when the water tower reappears at the beginning of Vittoria's walk it may still be signifying the persistent presence of male dominance. On the other hand, it may well now be the visual manifestation of the woman's liberating exodus from the unsatisfying relationship.

20. Since, in the same shot, Vittoria's head "is linked visually to a large ever-green tree", Tomasulo and McKahan believe that there exists a kind of metaphor that associates the man and the woman with civilization and nature, correspondingly. Tomasulo-McKahan 2009, Ibid 12. Symbolic reading of the water tower also suggests a connection to the atomic bombings of Hiroshima and Nagasaki. Brunette notes that "the one other moment of obvious social commentary concerns what might be called the 'atomic bomb' motif, which is clearly suggested by the mushroom-shaped water tower that appears throughout the film, as well as by the newspaper headlines ('The Atomic Arms Race' and 'The Peace Is Weak') and flash of light at the end (which is actually from a streetlight, but which seems meant to visually suggest an atomic blast)." Brunette 1998, Ibid 83. Once again, Chatman urges us to be cautious by noting that, "Whatever there is of phallus or atom bomb in the water tower that looms so visibly outside Riccardo's window must not obscure its own solid weight as an object that is part of modern life." Chatman 1985, Ibid 70. Antonioni's references on the matter could be useful: "I'm more or less skeptical about marriage, because of family ties, relations between children and parents—it's all so depressing. The family today counts for less and less. Why? Who knows—the growth of science, the Cold War, the atomic bomb, the world war we've made, the new philosophies we've created." Antonioni 1996, Ibid 154. See also, "I was never affected by atomic anguish. Scientific progress, in my view, is indisputable, as long as it works 'technically sweet,' as Oppenheimer used to say." Ibid 188.

Either way, as Vittoria walks down the empty streets of the EUR district, she reveals a kind of reserved delight. She returns to her previous steely expression only when Riccardo reappears in his car, offering to accompany her. Vittoria asks him why and he just replies because he always does. More significant than Riccardo's refusal to acknowledge the breakup and Vittoria's natural disappointment, is the fact that this short dialogue is framed in a medium shot, with the water tower now standing behind Vittoria's head. Perhaps the composition implies a shift of power between the man and the woman. Perhaps Vittoria, outside of Riccardo's apartment, free of any emotional commitment towards him, is somehow closer to all that the water tower represents. Whatever the interpretation, once again, in Antonioni, walking exceeds its literal function and becomes a cognitive act, during which the external world—natural or constructed—reflects the protagonist's unspoken thoughts and feelings.

To conclude, Vittoria, as well as Lidia and Claudia are all women of their historic present, and as such, they are found in a post-war technologically evolving society that seems to conceal the way to a meaningful existence. They hope love will cure their restlessness. Instead, they get trapped in a cinematic universe where everybody is in need of something and nobody is willing to offer anything. And even though they are more sensitive than Antonioni's men, they are as much immersed in their emotional numbness. We understand more about them from the settings that surround them, than from what they are actually willing to express. This is why, when they walk, there is much to be observed. Claudia's walk down the hotel's empty corridors visually expresses her feelings of despair and guilt. Lidia's walk through the streets of Milan gives form to the anxieties born in her marriage.

Finally, Vittoria's walk reflects her emotional imprisonment as well as her chance for freedom. Besides, in Antonioni, the walk can be an escape or an uncertain quest, but it always entails a search; a "genuine voy-

age of self-discovery."²¹ It is in that context that being and space develop a dialectic bond, and only within this bond can the external structure of the world become an extension of human inner life, and vice versa.

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21. Chatman 1985, Ibid 63.

Walking a long way from the Sublime to the Anthropocene: the work of Nikos Doulos/Night- walkers and Sotiris Batzianas

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This paper explores contemporary sublime in the Anthropocene era and its manifestations in the practice of two contemporary artists of different oeuvres: Nikos Doulos and his walking practices with the Nightwalkers project and the painter Sotiris Batzianas. Nikos Doulos roams across the city streets of European cities such as Amsterdam and Athens in search of fragmented pieces of contemporary living under a dramatic nocturnal light when everything seems to acquire a counter-narrative of the morning normative activities. His walking 'mapping' is constantly transformed by the ever-changing rhythms of life today. Sotiris Batzianas walks around desolate industrial landscapes and absorbs them, producing Figures of a reverse, toxic yet beautifully perverse reality, as if nature has been altered for good.

Nikos Doulos¹ is a visual artist, curator, and co-director of Expodium in Utrecht that utilizes artistic means to address urban challenges and the ever-changing nature of cities. In his site-specific research trajectories, he creates malleable situations as participatory infrastructures, where walking holds a predominant part. He is the founder of Nightwalkers - a participatory nocturnal walking project investigating the contemporary identity of the flâneur/flâneuse, performed, among others, in the Netherlands, Serbia, Sweden, Finland, Italy, Hungary, South Korea, and Greece.

1. Nikos Doulos, under the umbrella of Expodium, he has presented collaborative projects at the 53rd October Salon (2012), Bildmuseet (Umeå, 2013), Impakt Festival (Utrecht, 2013) and Trafó House of Contemporary Arts (Budapest 2016). As an individual, he has co-curated Event As Process with Eva Fotiadi for the Athens Biennale: #4 AGORA (2013), participated at Capacete Athens - a nine-month residency in Athens under the broader framework of Documenta 14 (2017). Doulos was a co-curator of the Unmaking The Netherlands (2015) program initiated by Expodium and a co-editor of the Unmaking or How To Rethink Urban Narratives (2016) publication. He is currently a guest at the Spatial Practice objective of the MaHKU in Utrecht.



Figure 1. **Nikos Doulos**, *Walking Home-Nightwalkers Session*, Athens 2017. Photo: Athanasios Gatos.



Figure 2. **Nikos Doulos**, *Nightwalkers Maps*, Incheon, Athens, Belgrade, Kanaleneiland, Werkspoor. 2017-19.



Figure 3. **Nikos Doulos**, *Are You People Nightwalkers*, Kanaleneiland. 2011.

An example:

NIGHTWALKERS SESSION

- RIZOUPOLI, 30/9/17

Rizoupoli is a northern district of Athens and it neighbors with Nea Ionia, Nea Philadepheia & Nea Chalkidona –three municipalities, all named Nea-New, as they were formed after the exchange of population in 1923, following the Asia Minor Catastrophe. Rizoupoli is divided from those areas by the ancient Cephissus river named Podoniftis (feet washer).

Personal narratives from Nikos Doulos formative years in those peripheral zones, merged with historical narratives of the area, were transmitted by whatsapp text messages to all participants. Participants were invited to contribute by posting photos, voice and text messages and walk in solitude following personal routes on a map devised in advance, identifying traces of the past, creating subjective narrations, adopting long pauses, encompassing information with regards to preceding visible or invisible geographies of interest. The Nightwalk ended with all participants synchronizing their recording devices on their mobiles to record one minute of the river's stream.



Figure 4. **Nikos Doulos**, *Nightwalkers Incheon*, South Korea. Nick Dunn. 2012.

Discussing Walking and Night Walking with Nikos

“If our everyday mobility habits are clear means to an end (going from A to B), and if technology allows us to utilize cars, bikes, and public transportation as our main ‘vehicles’ facilitating those habits, how do we perceive walking today? Is it an unavoidable task to get us where we need to go or is it a leisure activity to help us escape from the everyday? And while walking, are we paying attention to what is out there, what has changed and what does still remain? Do we flirt with the unexpected or are we totally pre-occupied with pre-existing thoughts? We have more or less figured out by now what walking does to our body, but what does it actually do to our mind; or with our mind? We know by now that walking came before thinking and making, and this primordial, symbolic nature of walking, its narrato-logical prospects and memory retrieving potentials, is what we are interested in. There is certainly not a recipe for a successful walk. Walking is merely a tool, an everyday particle that under coincidental and highly subjective circumstances, it can register a unique, unsurpassed experience. But it is certainly not just a matter of getting somewhere – it is more an issue of getting into the act of walking. And that ‘getting into’ is not a simple thing to do. It might come unsolicited, you might not be able to acknowledge what caused it or how to make it happen again. And the uniqueness of that momentum is what makes it special. We surely have all experienced it. Whether walking back from a first date, after a great social event, while marching with others on a protest or parade; whether walking home with our school friends or wandering alone in a city for the first time. We all have at least one or two strolls to recall that have registered in our memory as signifiers of a unique moment. And as memories are selective and subjective manifesta-

tions of our past, so is our perception of those walks, or even our life through a succession of walks, from early childhood to adulthood. And while most of us tend to revisit those moments in our heads, some of us look for means to revive them on the streets or even better to master simple strategies on maintaining an open eye for new adventures that might take place outdoors, writing the script as we go along and while performing a personal pilgrimage of some sort of spiritual revelation, starting with a concept while still allowing ourselves to alter, subvert or even discard it in the process”.

Urban contemporary tourism has exploited that concept quite enough too, with aids from street maps and tour guides to GPS and smartphone apps. We could choose not to measure distance in kilometers via our new pretty smartwatches but in time. Then we get confronted with the worth doing/lost time dilemma, part of the ‘preciousness’ of time in the era of the Anthropocene, because we are simply dictated by contemporary lifestyle to think like this, where leisure is programed, and has artificial time and space boundaries imposed by consumption patterns. We consume flows of information and while information is capital and time is the value we guilt ourselves on wasting time. But in walking, the wasted time vs valuable experience contradiction is a fallacy.

This Unnecessary Walking becomes a long-term project set up to articulate and contextualize on the prospects of urban night strolling. Unnecessary Walking constructs a temporal place of photographic components and textual references, mindmaps and short reflections on the politics of darkness, our embodiment in the city’s nightscape and the disenchantment mechanisms of the contemporary every day and its stereotypical purpose of necessity and time manage-

ment. It is a journey for the qualities a journey brings -a meaningful act of placing ourselves in the world, a tiny odyssey. It is a slow doing, an organic process, choosing to do it in the dark. The Nightwalkers create conditions, starting points, and scripts for open-ended nightwalking scenarios, based on empirical observations of the outside, as well as the darker inside.

Jorge Luis Borges says: “I cannot walk through the suburbs in the solitude of the night without thinking that the night pleases us because it suppresses idle details, just as our memory does”.² Indeed night is selective to what it brings to light. Streetlights, shadows, neon signs and light beams from passing cars, they all play a part in this selective process. Along with the rest of the city’s infrastructure, they are the protagonists of a script that is constantly re-written. In the era of the vastly populated cities of the Anthropocene, the fragmented cityscape acquires awe-inspiring qualities, becoming a contemporary sublime tableaux under the night light, its unsettling pleasure of its shadows, its absence. The Sublime is here and now, looming in the dark alleys, shinning its truth momentarily through the neon lights, building totems out of our waste lust, the new ruin lust.

The history of every city street, the Nightwalkers roam, is being reconstructed under their footsteps and rehumanized, as they are confronted with what constitutes darkness, literally and symbolically. Darkness could symbolize a pause; closed shops, curtains down in domestic interiors, lights off in bedroom windows. In a symbolic level, darkness epitomizes ‘the end’, whether that is the end of a working day, the end of being awake or even the absolute end, death. On the other hand, there are those – things and creatures who exist and function in the dark; 24/7 client ser-

vices, night-shops, dinners, night guards, club owners, drunks, prostitutes, criminals, insomniacs, spies, sleepwalkers, vampires, werewolves, the homeless, people in love. It is a task of confronting with and relating to the leftovers of the every day along with the main features and players of the nocturnal cosmos, of all prospects of nocturnal flaneurie, its incidental polyphony, and polyimagery, on how the brain and feet recall things in the color contrast of the night.



Figure 5. Nikos Doulos, *Walking Home - Nightwalkers Session*, Athens. Photo: Athanasios Gatos. 2017.

Walking Home was a collaborative reading performance with novelist Christos Chrissopoulos and was part of an on-going investigation on the body as a tour and as an exercise to articulate the body’s relation to the city. The performance consisted of a succession of personal narratives related to the city read in a form of a dialogue between Doulos and Chrissopoulos. It was accompanied by a slide show and a looping video projection and included additionally two recordings of poems by Greek poets Dinos Christianopoulos (Ithaki, 1950) and Andreas Empeirikos (Is Tin Odon Filellinon,

2. Borges, J.-L. (2007). *Labyrinths*. 96. New York: New Directions Publishing.

1980), read by the poets themselves. The performative session was followed by a collective exercise where the audience was asked to mark down on an androgynous outline of a body their displacement of their bodily organs in the Athenian topology.

Walking Home – Nightwalkers session was a collective stroll as a follow-up and conclusion of the CAPACETE ATHENS project events under Documenta 14. The walk was an exercise of mapping a personal genealogy at the streets of Athens through short narratives and a series of encounters with people and places. A group of thirty participants walked from Metaxourgeio area of Athens to Omonoia Square through a succession of stories sent to them via whatsapp messages and by a map. During the stroll the walkers met up with the ‘miracle’ of industrialization in its abstraction, they place their feet on the pathways local and migrant workers used to take to work while storylines merged internally. The 1922 population exchange, internal migration in the 60s and the current refugee crisis amalgamate in one narrative evading the linearity of time and the manipulation of history. The figure of the artist’s late grandfather appears as a Greek refugee, an industrial worker and a Syrian.

Nikos Doulos says that,

“Walking Home – Nightwalkers Session was founded on the idea of metaphorically tracing the artist’s scattered body parts in the city, in an attempt to experiment on alternative modes of addressing histories, the transformative nature of Athenian cityscape, and his sense of displacement within. It was also a means to reconfigure his relation to people and places that had played a predominant part in his upbringing investigating how issues of gender, class, patriarchy, and othering have been affected by those encounters. In retro-

spect, Walking Home as an overall endeavor was an indirect response to what ‘learning from Athens’, the motto of Documenta 14, could possibly entail for the artist; an-education on formulating fragmented whispers out of a nine-month preoccupation with issues of memory, affect, reclaiming history, ourselves in it and becoming other, and with the echoes of Documenta 14 in the Athenian cultural landscape”.

The walk follows old habitual routes trying to confront with the factual rather than the mythological as if the city is entrapped within the body as the body is entrapped in hers.

“What if my lungs reside inside a cheap bar at Gazi, my eyes displaced in a balcony behind Koliatsou square, my digestive organs in an underground pathway in Eleonas somewhere in Iera Odos, my reproduction organs in a 2x2 dorm on a roof at Athinas street? What if my shoulders carry the burden of my 49sqm family home and my veins house the streams of Podoniftis River? My thighs wrapped in a motorcycle crossing Acharnon Street at two in the morning while my palm grabs the door of a taxi at Mavilis square? What if my mouth recycles words like the fountain in Alexandras’ Avenue recycles the dirty water. Every human is a tour and each body is a map. My spine breaks its linearity and expands as a rhizome in all the edges of the Athenian metropolis. Every bone, a dot on a map, every dot, effectively attached with another causing a constant vibration to the capital’s topology. The same occurs with every piece, an epicenter, and altogether a seismic cacophony of narratives. My feet sense the vibrations and walk the connected lines. I claim my spine back, but every encounter during this hunt expels its bones to all sides. I can’t seem to trace a core. I can’t find my belly-button”.³

3. Walking Home – abstract from the performance by Nikos Doulos & Christos Christopoulos, Circuits & Currents, November 2107, Athens.

Sotiris Batzianas⁴ walks through the remnants of Nature devoured by the post-industrial Sublime.

Since its first-ever verbal rendering, the Sublime was meant to address grandiose subjects and be associated with overwhelming feelings. For Longinus, nature “has implanted in our souls an unconquerable passion for all that is great and for all that is more divine than ourselves”. Yet, for the ancient philosopher of the 1st century A.D., this can only be expressed via the merits of poetry and rhetoric. Later, in the Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful (1756), Edmund Burke defines the sublime as a “delightful terror”, as the forces of nature can leave the viewer in a state of ecstasy when of course perceived from a safe distance.⁵ In German Romanticism, the work of Immanuel Kant Critique of Judgment (1790), states that the sublime is not so much pleasurable but connected with experiences that upset our need for harmony. “It is evoked by things that surpass our understanding and our imagination due to their unbounded, excessive, or chaotic character”.⁶ Being overcome by nature’s immeasurable and colossal magnitude and the realization of our insignificance evokes both awe and fear and induces a ‘negative lust’ where attraction and repulsion mix into one unsettling experience.

During the industrial revolution of the 19th and the technological advancements of the 20th and 21st centuries, the technological sublime soon replaced the natural sublime. The sense of awe and terror in front

of nature has now being directed to factories, complex machinery, aviation, nuclear power, computers, and genetic engineering. Technology distanced itself from and disenchanting nature and left no choice for humans but to live by its dominance. Even if technology is a product of the amazing abilities of the human mind, it feels more and more like a force that controls and threatens us and impossible to escape from it. So again we are faced with an ambiguous emotion, a hope for its possible benefits, but also a strong fear of its haywire, destructive potential. Our ecosystems slowly turn into ‘technosystems’ and for the first time, there is no choice but to be technological.

Sotiris Batzianas roams the technological fields of enormous industrial structures situated in nature, such as cement factories that burn hazardous waste, steel units that turn scrap into energy, oil mining and fracking areas, gold mining sites, as well as drained rivers, plastic-infested forests and beaches, and any traces of harsh human activity within natural habitats, looking for fragments of truth and hope, such as a footprint that might look hesitant to proceed altering nature, a flower that survives an aquifer steeped in heavy metals, a stream that filters away industrial residues. Combining the sublime of Caspar David Friedrich with the naturalism of the 19th century, sprinkled by a sharp sense of irony, his Figures take an unsettling twist, when we realize that the flamboyant representation of lush nature is spiked with unnatural alert signs such as bleeding flowers and dismembered birds.

4. Sotiris Batzianas walks alone across industrial landscapes situated close to natural areas and records and translates his solitary experiences of man’s invasion in the natural world, into pseudo-‘en plein air’ representational paintings, in a magical realism style that verges onto the nightmarish. His recent participation in the Terra InCognita exhibition in Tsalapata tile factory in Volos, organized by AICA Hellas and PIOP, was inspired by walking as a means for art to express ecological issues.

5. Bolton, J.-T. (1958). *On the Sublime*. 58. New York: Columbia University Press.

6. Elliott, R.-K. (1968). *The Unity of Kant Critique of Judgement*. In the *British Journal of Aesthetics*, 250.



Figure 6. **Sotiris Batzianas**, *Roaming in natural and technological space*. Photos: Faye Tzanetoulakou, Sotiris Batzianas. 2018.

Man is unsafe as his habitat is under invasion, stricken by his own hand, left wide-open for nature's great ultimate revenge. Like the backdrop of a Greek tragedy, Batzianas visual translations of his walking across a wounded landscape, form narratives of an invited but unwelcomed hubris that demands an appeasing yet grave sacrifice in order for humans to be able to go through the painful process of the Aristotelian catharsis. However, through the actual and visual journeys of the artist, this prospect looks very bleak as long as we continue to disrespect the earth and exploit its resources.

As Sotiris Batzianas paints the strong Figures he receives from his poignant walks, he reminisces of Oscar Wilde's romantic conjuration on the Sublime,



Figure 7. **Sotiris Batzianas**, *Untitled*, 80x120cm, oil on canvas, 2018.

the Beautiful and the essence of Nature and Art:

“No better way is there to learn to love Nature than to understand Art. It dignifies every flower of the field. And the boy who sees the thing of beauty which a bird on the wing becomes when transferred to wood or canvas will probably not throw the customary stone”.⁷



Figure 8. **Sotiris Batzianas**, *Live and let die*, 180x93cm, oil on canvas, 2019, the figure is taken from Terra InCognita Exhibition, Museum of tile making, Volos, organized by AICA Hellas-Piop.

7. Wilde, O. (1913). *Essays and lectures*, Fourth Edition. 171. London: Methuen and Co.



Figure 9. Sotiris Batzianas, *Untitled*, 80x120cm, oil on canvas, 2018.

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Exploring

It was more than one hundred thousand years ago when the first groups of humans migrated by foot around the earth. Even today hundred of thousands of people are on a journey by foot, climbing mountains, crossing deserts and plains, searching for a shelter to start new lives. What is beyond the horizon? Where can we go from where we are? How are stars guiding our itinerary? To what extent do we need to know the destination? All these can be decisive factors for moving on, for traveling, for walking. In the projects that follow the artists are setting a destination that they are trying to reach. Going somewhere, nowhere or anywhere in between creates a mental and physical challenge that is fulfilled only when it is reached. Because in the end, not all travelers arrive at their final destination.

The Trenches of Prespa/Crests of Time

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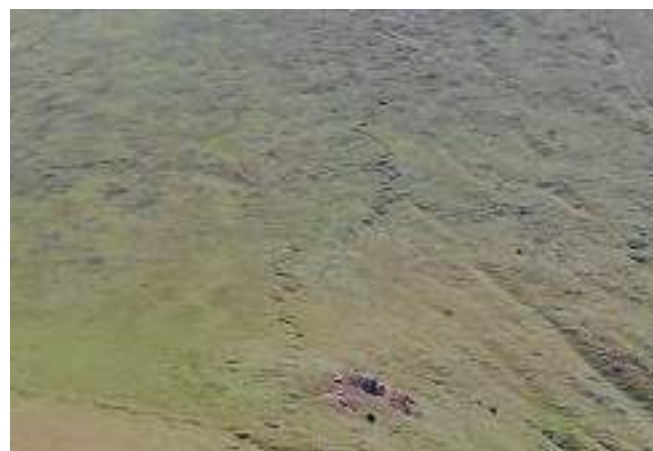
The project explored the feeling of walking in a trench. The walk took place in a trench of the First World War (made between 1916 to 1917) in the area of Agios Germanos. The trench is situated in a remote and difficult to access area. Even the process of reaching it is part of an artistic quest.

The trench is a permanent wound in the body of the earth. It is a site that remains open decades after the conclusion of the war that has initiated it. It is a time crest in nature's body. The dirt is covering a part of the trench but most of it remains, still visible, a century after its construction. A trench is both a path and a tomb. It is an itinerary in a transition without a destination. It is also a place that could cover the remainings of young men that have lost their lives there and their bodies were covered from dirt and have never been exhumed.

The two artists, and the participants that accompanied them walked in the trench, experienced the feeling of suffering a war, not only as a memory but also as an actual entity. The process was recorded initiating with digital media and with the use of ICT a new reality: the reality of the recorded memory of those who have realized the walk.

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Yannis Ziogas and Christos Ioannidis. *The Trenches of Prespa/Crests of Time*.
upper left (google map), centre, lower left photos: Christos Ioannidis, 2019.
upper right, lower right, photos: Yannis Ziogas, 2019



Celestial/Terrestrial Navigations: Cignus the Swan

Bill Gilbert

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USA

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Bill Gilbert. *Celestial/Terrestrial Navigations: Cignus the Swan.*
photos: Christos Ioannidis, 2019

Leaving from the edge of Psarades, our group takes flight. Ten participants searching for ten-star points, we set out to trace the constellation Cignus on the land. Beginning with point #1 on the road at the edge of town, we gather stones and make a mark. Paola uses a gps unit to direct us along the hillside to #2, across the flats on the south end of the lake to #3, then up onto the road on the far side and #4 marking each point with materials at hand. From there we scramble steeply uphill following James to find point #5 at a small cedar tree in a dense thicket. After a short breather, back down we go across the flats and onto the hillside to the east. The trees are taller on this side providing much-appreciated shade.

Sinead leads us uphill marking points #6, #7, #8 as we ascend, working with the seemingly endless supply of loose rocks littering the slope. We now turn back south and walk across the slope. Christos places a small shell on a rock locating point #9. We end our walk higher up on the hill and further to the south. The group gathers to launch a cloud of seeds into the air. They float briefly and return to the ground at point #10. Cignus completed, we return to town stopping briefly for a photo by a giant star at the town cemetery.





Walking Everywhere Walking to Nowhere

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Walking Everywhere - Walking to Nowhere is an experimental walk performance where different people –fully responsive bodies and minds– share improvisation, intuition, awareness, trust, and disorientation. A group of 9 people walked together. Each of them led the walk for a specific period of time. The walk ended in a place that no one knew before.

The group of walkers dealt with the unknown, the unexpected, and the unpredictable. 9 unique trails and experiences created a collaborative walk. Different landscapes emerged during the itinerary. Different behaviors emerged according to the personalities, the sensibilities, the intuition, and the improvisation of each walker. Different challenges –personal and collective- will be encountered during the walk.

Walking Everywhere –Walking to Nowhere is a performative silent walk– full of gestures, deviations and complicities- where both the individual and the collective expressions and needs, are fully articulated and challenged.



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Herman Bashiron Mendolicchio.

Walking Everywhere Walking to Nowhere.

photos: Aspasia Voudouri, 2019.



Walking. Exploring the convergence between body, spirit, and sustainability

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The numerous and diverse ethical and practical challenges and controversies that we live in our present time, define a constant state of urgency where the environmental and climate conditions, the crucial needs for a sustainable way of living, the growing social and political inequalities -to name a few- have a strong impact on the stability of the human and territorial ecosystems.

The future scenarios are alarming. Several reports made by the UN and other international agencies –e.g. the Special Report on Climate Change and Land, recently published by the IPCC (Intergovernmental Panel on Climate Change),¹ make us aware of the emergency situation in which we are living, and the worrying consequences of war, huge migration, and climate disaster, if we don't change directions soon.

Rapidly growing global mobility represents one of the main challenges we are currently facing. The intensification of motorized transport -with the global car fleet predicted to triple by 2050- linked to constant demographic growth, requires new policies and actions with a people-centered approach, prioritizing quality of life and the principles of sustainable development.

An interesting program initiated in 2008 by the UNEP and FiA² focuses on the importance of investing in people who walk and cycle as one of the “key sustainable solutions to global transport challenges”.

According to the Share the Road programme Annual Report 2018:

“The mobility needs of people who walk and cycle –often the majority of citizens in a city –continue to be overlooked. Even though the benefits of investing in pe-

1. IPCC - Intergovernmental panel on climate change (2019). Special Report on Climate Change and Land. In <https://www.ipcc.ch/report/srcl/> (Accessed: 10 August 2019).

2. United Nations Environment Programme and FiA Foundation. Share the Road program. In <https://www.unenvironment.org/explore-topics/transport/what-we-do/share-road> (Accessed: 20 June 2019).

destrians and cyclists can save lives, help protect the environment and support poverty reduction. The UN Environment Emission gap report (2017) clearly states the world must urgently and dramatically increase its ambition to cut roughly a further quarter off predicted 2030 global greenhouse emissions and have any chance of minimizing dangerous climate change. Meeting the needs of people who walk and cycle continues to be a critical part of the mobility solution for helping cities de-couple population growth from increased emissions, and to improve air quality and road safety”.³

The matter –with all its problems and complexities- is evidently not only related to practical reasons, but also philosophical ones. The contemporary afflictions and neurological pathologies widely disseminated in the capitalist age are particularly characteristic of the “burn-out society”, as described by the philosopher Byung-Chul Han, and among those “disorders” we could include the unraveling of the peripatetic unity between body and mind.

The human being today lives in a state of paradoxical freedom that is a new form of constraint. As stated by Byung-Chul Han:

“The depressive human being is an animal laborans that exploits itself - and it does so voluntarily without external constraints. [...] the disappearance of domination does not entail freedom. Instead, it makes freedom and constraint coincide. Thus, the achievement-subject gives itself over to compulsive freedom -that is, to the free constraint of maximizing achievement”.⁴

The mechanization and digitalization of life reveal, therefore, some of our current contradictions: human-

kind that should feel liberated by the pressure of hard work falls into a state of fatigue where both the mind and the body are stuck and trapped due to “the imperative to achieve: the new commandment of late-modern labour society”.⁵

“This profound state of fatigue grows, strengthens and propagates itself thanks to an environment of excess and abundance. Never-ending stimuli, incessant impulses, and information overload produce a foggy and noisy atmosphere where the essence is no longer visible and leaves ground to a recurrent state of exhaustion. As highlighted in the mentioned essay by Byung-Chul Han: “The tiredness of exhaustion is the tiredness of positive potency. It makes one incapable of doing something”.⁶

In view of this complex and challenging scenario –with direct and evident consequences to the human and environmental ecosystems- we will consider the potential of walking art practices and its urgency in our present time.

The return to the “peripatetic” can be seen as a way to assemble and connect the movement of the body with the development of thoughts; as a way to reclaim and combine observation, concentration, cognition, the physical and mental perception, sensitivity and awareness. Creative walking -the peripatetic condition- turns out to be a tool for contemplative immersion, where mind and body become one.

In times of fast-growing cities, in times of the intensification of un-human and unsustainable mobilities, walking stands as an increasingly necessary practice and mind-set.

3. Share the Road Programme Annual Report 2018. UN Environment 2019, 9. In <https://wedocs.unep.org/bitstream/handle/20.500.11822/27503/SRP2018.pdf?sequence=1&isAllowed=y> (Accessed: 20 June 2019).

4. Byung-Chul, H. (2015). *The Burnout Society*. 10-11. California: Stanford University Press.

5. *Ibid* 10.

6. *Ibid* 33.

This paper, through the analysis of different walking art practices, will address questions like: What would the messages and values of a walking practice in the contemporary era of environmental challenges be? What would evoke and symbolize the attitude and philosophy of walking practices in the era of exhaustion and fatigue? Where does walking practice stand in the relentless evolution of technology and mobility? How can contemporary walking art practices contribute to creating a sustainable ecosystem aligning body, spirit, and place?

The walking body in place as a unit of measurement

The walking body –the itinerant human –is the fundamental element to be positioned at the center of all strategies for the construction of a sustainable future. The walking body stands at the center of urban development plans, of public and sustainable mobility projects, and at the heart of a visionary configuration of a society where people, communities, nature, and land are deeply interconnected.

The walking body reclaims its position as a primary unit of measurement. A walking body that measures the weight of memory, the traces of history and its endless motion; a walking body that measures the limits, borders and parameters of landscape –urban or rural-; a walking body that measures the climatic, atmospheric, and environmental phenomena; a walking body that measures the conflicts, the contradictions and the socio-political transformations of a specific territory.

In this regard, some of the art projects that we will be analyzed speak from an environmental awareness approach, and others reveal a more philosoph-

ical and meditative attitude or a socio-political concern, but all reveal and conceive of the centrality of a walking body in place.

In a recent exhibition, premiered in Venice during the 2019 Biennale, the artist Helen Kirwan presented *perpetuum mobile*, an immersive three-screen video installation showing her live performances in the ancient cedar forests of Lebanon and on the Ustyurt plateau and the Aral Sea regions of Uzbekistan. The poetic images of the artist walking alone through silent, evocative and powerful landscapes reveal the human body as the bearer of memory and history. Time goes on, the different layers of the world's geography keep the memory of ancient passages, encounters, confrontations, and natural disasters, but we are still –walking humans- placing our steps, one after the other, in the earth. The performance by Kirwan suggests the encounter between keeping the memory of the past while moving towards the future. The purity and rawness of the landscape –with passages of dense and uncontaminated light –represent the universal empty space of life and memory that can be filled with pain and hope. As stated by David Le Breton: “The nakedness of a path that does not require anything more than the body itself implies the vulnerability of the walker”.⁷ In this eternal and resilient vulnerability, the artist contains and conveys fragments of literature, poetry, and philosophy, combining them into a mosaic of plural narratives, senses, and metaphors.

The work by Helen Kirwan is a reminder of the perpetual status of the human as a walking body –as the moving wheel of memory and history- no matter when, how and where.

Walking is also a way to deal with, respect and con-

7. Le Breton, D. (2018). *Elogio del Caminar [Praise of Walking]*. 58. Madrid: Siruela. Translated from Spanish by the author.

nect to nature, a method to explore the limits and parameters of landscape, a mode through which to question, challenge or emphasize the climatic, atmospheric and environmental phenomena.

Simon Faithfull –British artist based in Berlin –uses his walking body as a tool to measure the mysterious and changing outlines and contours of the planet earth. The film *0°00 Navigation Part I: A Journey Across England* or especially the trilogy *Going Nowhere*, reveal an interesting walking approach where the configurations of the planet, its limits and natural phenomena (snow, water, tides or the Greenwich Meridian) guide, influence and inspire his creative practice.

The video *Going Nowhere 1.5*, the third in a trilogy by Simon Faithfull, presents a walk in a small sand-island in the North Sea. The artist, immersed in a dreamy and unusual atmosphere, walks the spiraling traces of seawater as it gradually and ceaselessly drenches and covers the dry sand of the tiny island. The circle of life tightens, the final direction and endpoint of the journey seem to be determined by external factors, the body disappears and the small island vanishes through a sequence of waves. This walking video-performance addresses the limits of man in nature as well as the inevitable cycle of appearance and disappearance of both land and bodies.

The direct experience of a walking body immersed in environmental phenomena, becomes a fundamental exercise to recognize our limits, to understand the rules, dynamics, contrasts and forces of diverse ecosystems, so to finally accept the requirements for and needs of sustainable human development.

An interesting approach that opens up several connections to the theme of sustainability is the practice developed by the New York-based artist Bibi Calderaro. The artist speaks about “walking as ontological shifter”, a practice that integrates a wide sense of inclusion of the land. According to her:

“This walking is a practice within an aesthetics that shares conceptual ground with healing and pedagogy, in the sense of opening up subjectivities to the world in ways that are both reparative and informing. It responds to, and aims to counteract by way of a new onto-epistemology, the belief that has constituted humans as separate and superior beings from the rest of existing beings—which I believe has engendered what are our deepest problems today: unsustainable economies, social inequalities, global climate change and the political systems that perpetuate these conditions. At stake here is the issue of relationality: what is to be included or left outside of the relational, and how these relationalities might be enacted as new socialities”.⁸

Calderaro uses walking practice as a way to open up new relational modes between humans and non-humans or “more-than-humans”, criticizing the presumption that human beings are separate from and greater than non-human beings. To regain the contemplative and cognitive elements of walking practice –somehow connecting with the above-mentioned ideas of the “state of awareness” offered by the peripatetic act, against the mounting pressure of the “state of fatigue” in the “burnout society”- the artist practices the walks in natural/green spaces as that environment maximizes the conditions for this “ontological shift”.

8. Calderaro, B. (2018). Walking as Ontological Shifter. In: H. Bashiron Mendolicchio, Y. Ziogas, S. Sylaiou, (2018), *Walking Art / Walking Aesthetics*. InterArtive #100. In <<https://walkingart.interartive.org/2018/12/ontological-shifter-Calderaro>> (Accessed: 20 June 2019).

Moving from the green/natural space to the urban one, it's worth mentioning the project developed by artist Honi Ryan in Lahore, Pakistan. *We Walk Lahore*, the name of the project, comprises a series of actions, performances, and research aimed at exploring the complexity of a city where walking seems to be a denied ritual. As the artist argues "there is a multitude of factors that can make it uncomfortable to walk the streets of Lahore: social, environmental and architectural to name a few".⁹

The actions developed by Ryan in Lahore aimed to activate awareness in order to foster a new encounter between the city and its citizens. The creative analysis of this "lost encounter" between the "content and the container" - due to a growing series of restrictions, limits and material and immaterial boundaries- and the will to regain this meeting space, thereby creating an open sense of accessibility and new connections between people and places, are at the core of the project developed by the artist.

As clearly defined by Ryan:

"This walking practice speaks to a right to be physically present in the urban scape and to the importance of that presence for a city and its people to grow together. In my performances in Lahore, I invited participants to take time to acknowledge our relationship with our public spaces, exposing our physical presence to it and vice versa. In the process, we contemplate our reciprocal responsibility and interdependence, and imagine how we can give to our environment with each step that we take. It is an act of reduction, creating space to focus in on the moment at hand with generosity".¹⁰

Walking Presence was a series of silent group walks, which activated deep listening in the city. A group of

people dressed in white was measuring the presence/absence of walkers in the city - and above all the presence/absence of walking areas- and the limits and restrictions that create this ambiguous, hazy and intermittent relationship. While walking, the group dropped a line of white powder in the area so to communicate, silently, their presence. The bodily presence in this specific context is a strong symbolic element that indicates how several places and cities in the world are becoming humanly unsustainable.

Here again, the direct experience of the walking body turns out to be the crucial element so to deeply enter the rhythm of a city, to recognize and appreciate the action of mutual nurturing between a locus and its inhabitants, to detect and explore the socio-political contradictions of a contested space.

Michel de Certeau asserted that:

"The ordinary practitioners of the city live "down below", below the thresholds at which visibility begins. They walk -an elementary form of this experience of the city; they are walkers, Wandersmänner, whose bodies follow the thicks and thins of an urban "text" they write without being able to read it. These practitioners make use of spaces that cannot be seen; their knowledge of them is as blind as that of lovers in each other's arms".¹¹

In Ryan's practice, there is an attempt to reverse the ordinary and blind experience of city walkers, in favor of a process of consciousness that goes beyond the surface and creates new cartographies.

Through this diverse panorama of art projects and practices, we can say and emphasize that walking can be an antidote to the current status of unsustainable development.

Walking, with a holistic perspective, discloses the

9. Ryan, H. (2017). *We Walk Lahore*, 11. Lahore: Goethe-Institut Pakistan.
10. Ibid 11.

11. De Certeau, M. (1984). *The Practice of Everyday Life*, 93. Berkeley: University of California Press.

multiple layers of experience in the relationship between people and places, between body and spirit. As stated by Rebecca Solnit: “Walking, ideally, is a state in which the mind, the body, and the world are aligned [...]”¹²

These principles of alignment and balance between the body, the mind, and the world are what directly connect the practice of walking with the values of sustainable development, where the needs of the present must be achieved without undermining the needs of future generations.¹³

Walking becomes, therefore, a way to explore the inner and outer landscape, a practice and a philosophy that embraces a broader sense of home and land, providing a more respectful understanding of the human and territorial limits and boundaries.

The practice of walking –and the use of the walking body as a unit of measurement –opens up a broad mental and physical space where to be present and conscious in opposition to the constant spread of distraction and absence. Walking provides that indispensable distance from certain automatisms of modern life so to reclaim the space for the contemplative. According to Byung-Chul Han: “We owe the cultural

achievements of humanity -which include philosophy-to deep, contemplative attention”.¹⁴

Walking is undeniably a natural engine and fuel that nurtures our body and mind, a metaphor for our constant tension between standing and moving: one foot on the ground, the other one flying in the air, generating a constant balance between earth and sky, between past and future, between roots and innovation, between where we come from and where we are headed.

The act of walking means reclaiming a different and more balanced ecosystem –a walking ecosystem-, creating a fruitful space of convergence between body, spirit, and sustainability. As indicated by Thich Nhat Hanh in his walking meditation guide: “Mankind is like a sleepwalker, not knowing what we are doing or where we are heading. Whether or not human beings can wake up depends on whether each of us can take mindful steps. The future of mankind and of all life on this planet depends on your steps”.¹⁵

The artistic examples used in this paper demonstrate the huge diversity of approaches, methodologies, concerns, and attitudes that exist in the walking art field, still providing all of the creative insights that can give us meaningful responses to the urgency of sustainability.

12. Solnit, R. (2001). *Wanderlust: A History of Walking*, 2. Penguin Books.

13. Check the 2030 Agenda for Sustainable Development, adopted by all United Nations Member States in 2015; and the 17 Sustainable Development Goals (SDGs). In <https://sustainabledevelopment.un.org> (Accessed: 20 June 2019).

14. Byung-Chul 2015, *Ibid*.

15. Thich Nhat Hanh (1998). *A Guide to Walking Meditation*, 14. San Jose and Paris: La Boi Press / San Francisco: Deep Stream Institute.

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- IPCC - Intergovernmental Panel on Climate C-hange (2019). *Special Report on Climate Change and Land*. In <https://www.ipcc.ch/report/srccl/> (Accessed:23 November 2019).
- Share the Road Programme Annual Report 2018. UN Environment 2019. In <https://wedocs.unep.org/bitstream/handle/20.500.11822/27503/SRP2018.pdf?sequence=1&isAllowed=y> (Accessed:23 November 2019).
- 2030 Agenda for Sustainable Development. In <https://sustainabledevelopment.un.org> (Accessed:23 November 2019).

Walking Transformation Reflections on walking in the context of art

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It is hot, no wind, the silence of high noon buzzes in my ears. I am in the middle of a fallow field, which appears to be lost in draught since ages, walking slowly on a broken water pipeline. In front of me: several meters of forgotten agricultural land with traces of human influence partly grown over by nature. Behind me: nine people following me, united in silence as well as keeping their balance. Why are we here? Where to are we walking? Is it some kind of Walking nowhere like Simon Faithfull did 1995?¹

To answer these questions I need to go back in time nearly half a decade, 46 years.

In late summer 1973, British artist Hamish Fulton set out for a special hike. Starting from the very northeast of Scotland at Duncans by Head he crossed his homeland Great Britain by walking 1022 Miles, covering nearly 1645 kilometers by foot. This walk had a fundamental impact on his body, mind and – most of all – on his artistic practice: When he arrived in the very southwest of England 47 days later at Land's End, he made a lifetime decision to “only make art resulting from the experience of individual walks”². Since then he exclusively makes art from walks he has personally experienced: “If I do not make a walk, I cannot make any art”.³ For Fulton “Walking art is the bringing together of two entirely separate activities, walking and art.”⁴

The crossing of the United Kingdom in 1973 was not

1. In 1995 Simon Faithfull started a video project called Walking nowhere where a person is seen walking slowly away from the camera. until it disappears somewhere in the distant horizon. In Simon Faithfull.org, Works, going nowhere, <https://www.simonfaithfull.org/works/going-nowhere1/> (Accessed: 15 December 2019).

2. Kestle Barton Gallery, Hamish Fulton: Walking between walks, 14 July-2 September 2018, In <http://www.kestlebarton.co.uk/arts-and-events/hamish-fulton-walking-between-walks/> (Accessed: 13 June 2019).

3. Kestle Barton Gallery 2018, Ibid.

4. Hamish Fulton in Walk on. From Richard Long to Janet Cardiff. 40 years of Art Walking. Exhibition catalog Northern Gallery for Contemporary Art Sunderland, 01.06.-31.08.2013, Manchester 2013, 63. Online https://issuu.com/stereographic/docs/walkon_for_issuu (Accessed: 08 February 2018).

Fulton's first artistic walk, but an intense result of a number of experimental excursions with artistic aspirations he had undertaken together with fellow students during his studies at the St. Martin's School of Art in London.⁵ "Between 1967 and 1973 I made several short walks, but only a handful of these could be identified as having what I would now call a simple and direct plan".⁶ How did he get there?

Choosing walking as an artistic practice has its youngest roots in the artistic transformations during the middle of the 20th century, which Erika Fischer-Lichte described as a 'performative turning point'.⁷ This process had a great effect on Hamish Fulton and his fellow art students in the 1960's. Searching for new possibilities to define their artistic expression, artists all over the world started creating works that were not intended primarily for museums or art galleries but to be produced and observed in natural environments and left to the influences of the four elements. Some of these artists even started expanding the classical concept of sculpture into performative actions and thus fundamentally questioning art as to whether one could make art and sculptures without necessarily producing a physical object.⁸

5. In 1967, for example, the idea of walking from the art school in the middle of London to the periphery of the city was realized: "So we crossed the crowds and traffic of the City of London and landed many hours later on an empty, green meadow." Hamish Fulton. In *Walking Art - eine Einführung*, Kulturjournal, (Accessed: 30 November 2016, ö1Radio, <http://oe1.orf.at/artikel/458012> (08.12.2016)). Fulton later processed this experience in his photo-typographic work *London 2 February 1967*. See also Hesse, F. (2019/ publishing in process). *Zeit und Gehen. Über die Verbildlichung zeitlicher Strukturen in der Kunst von Hamish Fulton*, Freiburg: University Press, 18.

6. Hamish Fulton. In Westley, H. (Ed.). (2010). *From Floor to Sky. The Experience of the Art School Studio*. London: A & C Black, 73.

7. Fischer-Lichte, E. (2004). *Ästhetik des Performativen*. Frankfurt a/M: Suhrkamp, 29. Cited also in: Fischer, R. (2011). *Walking Artists. Über die Entdeckung des Gehens in den performativen Künsten*. Ph.D. Bielefeld: transcript, 24. This paragraph is based on Hesse 2019, Ibid, 8f.

8. Turner Contemporary, Hamish Fulton: *Walk*, 17.01.-07.05.2012, <https://www.turnercontemporary.org/media/documents/Hamish-Fulton-background-resource.pdf>, (26.11.2014). See also Bianchi, P. (2000). *Kunst ohne Werk. Die Transformation der Kunst vom Werkhaften zum Performativen*, in: *Kunstforum International*, Vol. 152, *Kunst ohne Werk*, 54-56.

Walking genuinely characteristic to humans turned out to contain great artistic potential to proof this thought. Ralph Fischer described walking in the context of art as a "concept of an aesthetic counterculture", consequential from "radical technological processes of restructuring in the age of modernity and postmodernity".⁹ As a result of the technological changes which profoundly challenged western civilization and apparently speeded up the lives of citizens especially of industrial areas, walking seemed to be a revolutionary and powerful tool of aesthetical counter-action: slowing down to the pace of pre-industrial way of conveyance.

Ever since Hamish Fulton has developed a huge oeuvre of art through walking – consequently and consistently challenging the boundaries of his body, his mind, and his artistic practice. He has undertaken more than hundreds. of different walks, covered thousands of kilometers, and has produced a huge amount of artworks, differing in size, material, and technique. Due to his credo "WALKING IS CONSTANT, THE ART MEDIUM IS THE VARIABLE"¹⁰ these 'Walk Works' not only contain photography in black-and-white as well as color, but also oversized typographical murals, geometrically arranged wooden objects from broken folding rule elements, prints and drawings, small paintings and carefully selected artist books. These materialized artworks are supplemented by participative walks he offers to the public: Walking mostly alone Fulton found a way to open some of his walking experiences to interested contributors: Since the 1990's individuals are welcome to join one of his 'Public Walks', also called

9. Fischer 2011, Ibid., 21. See also Brüderlin, M. (2011). *Die Kunst der Entschleunigung. Bewegung und Ruhe*. In der Kunst von Caspar David Friedrich bis Ai Weiwei. Exhibition catalog Kunstmuseum Wolfsburg, 12.11.2011 - 09.04.2012. Ostfildern: Hatje Cantz, 8 and Rosa, H. (2014). *Beschleunigung. Die Veränderung der Zeitstrukturen in der Moderne*, Frankfurt a/M: Suhrkamp, and Hesse 2019, Ibid., 20.

10. Fulton 2013, Ibid 63.

‘Group Walks’ or ‘Communal Walks’. Within a time-frame of one or two hours, participants are asked to walk together in silence, while each ‘Public Walk’ also has its own “rules” of walking speed and direction set by the artist beforehand.¹¹

As a pioneer and one of the most consequent representatives of walking as an artistic practice, Fulton has inspired hundreds of artists all over the world literally, to get and keep going. Following in his footsteps an emerging number of international artists use walking as part of their artistic practice throughout the last five decades. In addition, more and more exhibitions, encounters as well as conferences about Walking Art show, that walking as an aesthetic practice is just about to become one of the most powerful artistic strategies of contemporary art.

But why walking? Is there something in their ways of walking and their artworks we – as art observers, artists, art historians, researchers and participants of art projects – can transfer into our own lives or artistic practices?

These are questions of interest to me; thus, here I am right now in the heat of the Greek sun in Psarades July 2019, trying to find answers by walking as slowly as possible, followed by nine international participants and one artistic initiator, all of us willing to experience walking in the context of art. We are all participating in one of several Walking Encounters as part of the WALKING PRACTICES/WALKING ART/WALKING BODIES International Encounters/Conference in Prespa, Greece, held July 1st-7th 2019. Out of those I chose to attend, the encounter Herman Bashiron Mendolicchio proposed, especially sparked my interest in its highly diverse ways of walking:

“Walking to nowhere. Walking everywhere is an ex-

perimental walk performance where different people – fully responsive bodies and minds – share improvisation, intuition, awareness, trust and disorientation. A group of six people will walk together. Each of them will lead the walk for 15 minutes. The walk will end in a place that no one knows”.¹²

So far, this walk already contains most of what Herman had offered: 9 active participants and Herman himself, guided by improvisation and intuition, and following each new lead requires awareness as well as trust. We still have no clue where our path will lead to, and literally, we have been walking everywhere so far, right from the beginning: our first walking leader started by walking straight forward and off the road without looking back. Just like a herd of sheep off we went, too, following him onto the broad green area below the art school of Psarades and into the reed, marking the border between land and the Lake Megali Prespa. Inside of the six-foot reed, the ground was getting muddier. Here it already became clear that – although we were asked to trust each other – each participant would need to take responsibility for her- and himself, individually deciding, if to enter the muddy reed or walk on drier ground outside of it. Vito Acconci’s ‘Following Piece’ from 1969 came to my mind. Following random people on the streets of New York, he often had to decide, whether to continue or stop following them, when they entered private places or drove away by taxi.¹³ Other than in Acconci’s art piece, we all knew and know we

12. Herman Bashiron Mendolicchio in the abstract of his walking encounter. In: 1b. Projects for the Encounters Conference 2019. Unpublished pdf, 10. In the end, the encounter took part together with nine participants and Herman Bashiron Mendolicchio as well as two people documenting the walk. Mendolicchio shortened the initial 15 minutes to 10 minutes each to receive a total of 90 minutes for the walking encounter.

13. Acconci, V. (1969). Following Piece. In <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/vito-acconci-following-piece> (Accessed: : 28 October 2019).

11. See Hesse 2019, Werkgruppen bei Hamish Fulton“, in: Ibid., 36-48.

are being followed. It is this knowledge combined with our responsibility for the group, which, among the area of Prespa we are walking in, makes this walk so appealing and special.

Not having walked that far yet, I already regretted I did not put on solid shoes – I am wearing sandals. I obviously did not believe that the walk I would undertake would take its title serious... It would get even more challenging, as I realized soon. Wondering how far our leader actually wants to go, I decided to take a less muddy path and walk on the grass, too.

Herman signaled that it was the next participant's turn to lead the group. We all turned around and tried to remember who the number two was. Again, it became obvious soon: it was the one person just walking straight forward without looking back. Quickly we adapted our pace to the new leader's speed and reached the other side of the grass-covered part of the bay. The steep slope on this side is covered with thick and thorny bushes and stabilized with a wall made of broad stones. Our walking leader started climbing the wall and bushwhacked uphill. After quite a while of meandering through nature, again, we reached a street where our leader waited until everyone had followed up. The bushes now below, I looked back the direction we came from. The school seemed far away and I started realizing that we really could end up anywhere within this hour...

And how far we have come! I now think to myself, trying to set one foot in front of the other while at the same time trying not to fall off that water pipe while turning my head looking out for the others. Regaining balance, my thoughts go back to where we have already walked together. After having entered an abandoned hotel through the heating room and sneaked around the rooms that had never been used, our third leader

started walking backward, leaving the spirit of a never lived purpose in front of us but behind in time. I had to think of Alex Cecchetti, whose participative work 'Walking Backwards' invites people to become part of a narrative, where:

"[...] he who walks backward does not know the nature of the objects and images to come. The world does not unfold smoothly to the view and to the experience, images and objects do not approach us gradually from afar, but appear suddenly to us as from out of nowhere, and then they become more intimate, departing from us while always remaining on sight. What once was used to disappear behind our back, the past, is now longing in the distance, and the future is now on our back".¹⁴

And of course, Hamish Fulton came to my mind, who also walks backward during his Solo as well his Group Walks. Walking backward and downhill needs a completely different focus on walking itself. A distinctive experience: Toes first, just slightly touching the ground with the heel. Not walking in the viewing direction also requires a better concentration regarding one's own movements and the path chosen. It also requires some different kind of attention towards our walking leader: walking in our back, we need to turn around to see, where he is walking to and if we would need to speed up or even slow down. At one moment I saw some of the participants spreading out their arms like wings – a gesture brought into our walking habit by our leading walking eagle. When he slowed down we all ended up in one row, arm in arms, walking backward as one line taking the whole width of the street. Our fifth leader chose another style of walking: Apart from sneaking around a shack stuffed with litter and piles of bulky

14. Cecchetti, A. Walking Backwards. In <http://www.alexcecchetti.com/#/urban/> (Accessed: 15 November 2019).

waste, we bent and rested under a tree and squeezed ourselves through a gap between two branches to enter the fallow field we are walking on right now. It would be me leading next and use gestures and glances to communicate with each other since we were asked to walk together in silence. I decided to walk as slowly as possible – on top of one of the old water pipes. Quickly I realized it would be a challenge to take care of the others since I would start losing my balance the moment I would turn around on the small path I have chosen. Finally, everybody walked on top, following me in my slow pace. It truly is a challenge. It is hot, the sun burns, and there are bushes to pass and broken elements to avoid stepping on. I have no idea what the others are feeling right now – but I feel a little sorry to have chosen this path with no shade. I consider changing the pace and hopping off the pipeline, but I think of Hamish Fulton and his walking rules. I decide that there is no hopping off, the path is chosen. Anyways, we already have covered several meters and I am sure there will be Herman signaling the next lead soon. Hence, I focus on walking; I forget about time, sun and shade, completely immersing myself at the moment. A few minutes later, I want to applaud the person leading our group after me. She chooses to walk from tree to tree and hide in the shade – a good moment to escape the sunshine, but also a good moment to look at each other and see the beauty of grouping around a tree: a bunch of humans blending in with nature. I wonder how the others find their way of walking. Did they had difficulties deciding where to walk and in which style? When it was my turn, my thoughts had already circled around what kind of walk I would offer several minutes and moments before. One of the next leaders, for example, had collected several little seeds with barbs throughout our hike and

placed them on our garments after giving each one of us a hug and a kiss. Did she have this action in mind already or did she decide in the moment? She then ran off – and again, like sheep, most of us followed her, happy to get going, although it was still hot and no wind was giving relief. Finally, the last one of our group starts to lead. What would he do? He decides to look up into the sky. So do we. I wonder when I have taken such a long look into the blue sky the last time. It must be ages ago, swallowed by the amount of reality taking over my life. I spot little clouds and traces of airplanes. My neck hurts, so I look down again and to the others. All of them are looking up into the sky. Again, a new movement is taking form: like at the end of walking backward earlier, everyone stands in a row and places his and her arms around the person next to him or her. We stand as one line, as one group, looking up into the sky, silently, until Herman ends the whole walk.

Ulrich Giersch stated in 1984, that the experience of physical movements would need new artistic media to be represented since living processes are not represented by anything else: “Therefore, the viewer often has to become an actor himself, made possible by accessible sculptures and installations as well as environments”.¹⁵ Looking at contemporary art, the act of participation is one of the great strategies and chances in the art of today. This transition already started throughout the 20th century and is still ongoing, as Claire Bishop has documented in her reader ‘Participation’ in 2006.¹⁶ There is not only the artwork to be looked at, but the artwork is brought to life through the participants, who become part of the

15. Giersch, U. (1984). Der gemessene Schritt als Sinn des Körpers: Gehkünste und Kunstgänge. In Dietmar Kamper & Christoph Wulf (Ed.), *Das Schwinden der Sinn*. 270. Frankfurt/M: Suhrkamp. See also Hesse 2019, Ibid 179.

16. Bishop, C. (2006). *Participation*. London: Whitechapel.

artwork and form a 'social dimension'¹⁷ of it.

"A person does not only move through spaces and places in the house, the town, in nature, but also within social structures",¹⁸ Volker Adolphs wrote 2007. Walking within social structures requires not only physical but also mental participation. Again, to let this participation become an immersive experience, participation requires being aware of our senses in every moment:

"Conscious perception of our own body gives us a sense of identity, as temporary and rudimentary as it may seem. [...] While going and staying I design and systematize the world around me, categorize in relation to myself; I am its center and yet feel myself just as exposed to it as something that is uncontrollably outside of my existence".¹⁹

Walking consciously not only leads to sensing the walking movement itself, but also leads to being aware of the surroundings. In a natural environment, it can lead to noticing and observing details that, in other circumstances would have kept unseen; in urban spaces, it can lead to seeing a well-known place with different eyes afterward. As we experienced in *Walking to nowhere. Walking everywhere*, walking and leading, walking and being led by others truly required to be aware of oneself, the surroundings as well as the commitment to and trust into the other's

decisions. Without some kind of interaction with the group, in one way or the other, a participative walk can easily lead to nothing. In *Walking to nowhere. Walking everywhere* it seemed to be the impact of experiencing walking as a group, united in silence and mutual trust in the situation that contains a transformational potential through one's participation. "Group walks [...] have that exemplary value attached to experience, materializing a collective effort that serves to demonstrate the change that is possible when a group walks together down the same road",²⁰ states Muriel Enjalran. *Walking Art* alone or in groups has the high potential to transform the artist, the observer, the participant, even the viewer. Walking itself transforms, and transformation is the key to artistic development as well as each one of those participating.

As this brief look onto one example of a *Walking Art* encounter has shown, the artistic practice of the *Walking Art* scene is most heterogenic. It may seem broad, but this diversity in its practice is part of the reason why walking in the context of art is not only of high contemporary interest but can be transformational for both the artist and the participant. I strongly believe that seeing the world through the eyes of art and those of artists can stir individual change. With that, *Walking Art* as a participative and thus social artform can be truly transformational, and thus be fruitful for our society.

17. Bishop 2006, Ibid 10.

18. Adolphs, V. (2007). *Starting Off*. In *Going staying. Movement, Body, Space in Contemporary Art*. 174. Ostfildern: Hatje Cantz.

19. Adolphs 2007, Ibid 8f.

20. Enjalran, M. (2015). *The Value of Experience*. In *Canto di Strada: Hamish Fulton-Michael Höpfner*. Exhibition catalog Museo MAN Nuoro, 06.01.-05.04.2015. 22. Nuoro: Rome Nero.

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The First and Last and Always Psiloritis Biennale: Walking as a curatorial practice

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As an art professional working within the asphyxiating grasp of a dysfunctional institution, I envisaged *The First and Last and Always Psiloritis Biennale* as i) a poetic liberation of curatorial practice from the institutional mind frame, ii) a tongue in cheek criticism of artistic production and presentation, as well as iii) a platform providing “the temporal and spatial framework for the conception, design and potential realization of artworks that bring the human psyche face to face with nature”.¹ Regarding the achievement of the first aim, the Biennale takes place on the Cretan mountain Psiloritis, also called Ida, and more specifically, on the path to the summit of Timios Stavros (Holy Cross) lying at 2456 meters above sea level. The area is quite secluded although visited often by shepherds and small groups of trekkers. Reaching the top involves an easy but steep 4-hour hike. This distance and the lack of any facilities is a de facto exclusion of crowds as well as of the possibility of ever building an audience. The four artists that have participated in the three acts realized since 2017 create and exhibit knowing that their installation will not be visited by museum and gallery audience, colleagues, collectors or art professionals. There will be no guided tours and no reviews since it is very unlikely that someone other than a mountaineer, a pilgrim or a shepherd will ever visit the space. The work is abandoned, even briefly, in a dry and desolate land closer to goats than to people. The lack of administrative structure or any visible policing body in the mountain also contributes to the sense of artistic and curatorial freedom. As hinted by the “Always” in the title, the temporal aspect of the biennale is sidestepped offering even more flexibility regarding the planning of an event in such a harsh place, as there is no need for prior announcement and

1. Schizakis, S. (2018). *The First and Last and Always Psiloritis Biennale*. Rena Paspaspyrou -Krisila 5. Athens: (n.p.). 3.

no commitment in advance of the event.

Towards the second aim, “a tongue in cheek criticism of artistic production and presentation”, is the bold title, the usage of the term “biennale” for a modest endeavor without the support of an organization. As the idea of the ‘site’ is taking increasingly greater importance in the understanding and contextualization of contemporary art, biennial exhibitions worldwide function as institutional mechanisms of city ‘branding’, supporting visual arts projects that somehow involve the site of their realization, which, more often than not, is a site with urban characteristics. The absurdity of the idea of a biennale in Psiloritis aiming to become an outdoor platform of contemporary outdoor culture highlights how nature and its experience have remained in the margins of contemporary art. Finally, I aspire to achieve the third aim by carefully realizing selected projects that are in dialogue with the physical and cultural characteristics of Psiloritis and the above-mentioned idiosyncratic character of this biennale. The projects realized so far are the following:

Panayiotis Loukas and Malvina Panagiotidi - Lesser Goat Deities, 2017

The two artists share a studio and have worked together for making sculptural installations before. Panayiotis Loukas works primarily with painting, making works where the medium-scale canvases envelop the viewer into magical scenes where modernity coexists with the pagan and the occult.

Malvina Panagiotidi, an architecture graduate, works mostly with wax and makes installation with burnable candle sculptures. There is always a hidden narrative in her work, as her forms refer to instances where recent history and art history meets with the mystic arts.

The essence of their joint oeuvre lies in an undefined



Figure 1. **Panayiotis Loukas**, *What you lack is experience*, 180x180 cm, oil on canvas, 2011.



Figure 2. **Malvina Panagiotidi**, *Ghost Relief I-V*, 2015-2016 (detail)



Figure 3. Panayiotis Loukas / Malvina Panagiotidi, *The gates of horn and ivory*, commissioned by Onassis Cultural Center for the exhibition “Hypnos Project”, 2016.

concept between ruination and memento mori, clearly of a romantic lineage but in its contemporary rendering and implications. In their joint work, the body becomes a building that falls in ruins and buildings become rotting organisms.

For the Biennale, they entrusted me with three tiny sculptures titled *Lesser Goat Deities*, to install them inside the church of the Holy Cross at the peak of Mt Psiloritis.

In locations such as this peak, the usual frame of reference of art becomes irrelevant not solely due to the distance from civilization but also from the absence of an audience. Usually, man-made structures in such



Figure 4. Panayiotis Loukas / Malvina Panagiotidi, *Lesser goat deities*, *The First and Last and Always Psiloritis Biennale 2017* (upper and lower).



Figure 5. *The church of the Holy Cross summit. 2017.* Photo: Stamatis Schizakis.

places are intended to glorify nature or protect from its elements and often these structures have a religious pretext. The church of the Holy cross, which for the purposes of the Biennale was assigned as its central pavilion, is a typical Mitato, a dry stone hut structure that can be seen around all Cretan mountains and serves as a shelter for shepherds and for storing cheese.

The “central pavilion” of the biennale is ministered once a year, during the celebration of the holy cross on the 14th of September. During the rest of the year, it is mostly visited by goats, shepherds, and trekkers during the summer months. The idea was to briefly transform the pavilion into a church of a more appropriate religion. Even if the three humble idols, by their central positioning on the floor, dethrone the saints rightfully honored

by the church, their placement was not intended as a hostile unholy gesture, so we called it “soft blasphemy” in the catalog text.

Rena Papaspyrou - *Krisila 5*, 2018

In the next possible opportunity for a trip to Psiloritis, I asked Rena Papaspyrou to contribute a work. Rena Papaspyrou is an artist born in the thirties but still active, after years of being a professor in the Athens School of Fine Arts. Her work has been associated with the urban landscape through the use of specific materials, such as sheet metal and wood or composite materials, like fragments of walls and roads that she collects from the streets of Athens. She intervenes on the surface of these materials in the utmost minimal way, by using a soft pencil to highlight what she calls “episodes in matter”: the defects on the surface and the corrosion from time or other chance operations. Series of works like *Photocopies straight out of matter*, 1980-1981, *Geographies*, 1981, *Images in matter*, 1995-1996 and *Samplers from the urban landscape*, 1980 even further designate the material and conceptual origin of her work in the urban space, the poetic, arbitrary and rationalistic classification of the displaced urban fragment, the mental alteration of its scale from the microscopic to the geologic and the simultaneous passage from the picturesque to the sublime. Her artistic practice succeeds in transcending the urban landscape as the urban segments function like a window into nature. With her work, she exemplifies a way of seeing islets in flaked wall paint, gorges in cracks of wood, galaxies in corroded sheet metal and the horizon on a wall.

Krisila 5, the work which Rena Papaspyrou realized for the 2nd act of the *First and Last and Always Psiloritis Biennale* is in line with her artistic practice which



Figure 6. **Rena Papaspyrou**, *Photocopies straight out of matter*, 1980-1981. Collection of the National Museum of Contemporary Art, Athens, donated by the artist.



Figure 7. **Rena Papaspyrou**, *Geographies (Images through Matter)*, Detached wall surfaces, pencil drawing, 1981.

is connected to the urban condition. It follows on from historical interventions like *Stilponos 7*, 1979 and the works from the series *Episodes in matter* which she realized in exhibitions in Venice and Modena in 1978, the only other works in which she used asphalt.

The work has a pile of discarded tarmac as its place of origin, from natural gas installation works that took place in the street with the same name, in Pagrati. The process and the conditions of its detachment disclose the part of nature that is trapped beneath a thin layer of the urban landscape. Under the asphalt, there is more asphalt, gravel, debris and finally Athenian slate which has been there since the strip of land now called Krisila Street was part of an unbuilt hill from the top of which someone could see the ruins of the Panathenaic Stadium, Vatrachonisi, and Ilisus. Rena Papaspyrou's new work is not only a window to nature but also in time.

The asphalt segment from Krisila Street is being treated to the minimum intervention: cleaning, penciling the details, spraying fixative, to make clear its artificial origin when it is transferred on the site of the *First and Last*



Figure 8. **Rena Papaspyrou**, *Stilponos 7*. Photo from the detachment of the large pieces of wall plaster at Stilponos St. Pangrati, Athens 1979, donated by the artist.. Photos: Yiannis Michas.

and *Always Psiloritis Biennale*. For its realization, I was asked by the artist not to place it but to take it for a walk. I began the 8-hour long trekking trip of ascending and descending the path to the 2,456 meters of the Timios Stavros summit, from the end of the tarmacked road outside the Lakos of Myggeros refuge. I photographed installation possibilities, such as an imitation of the place of origin, a juxtaposition with the landscape or even a mockery of a museum presentation on a pedestal. In an untamed landscape, where the mountain mass domi-



Figure 9. **Rena Papaspyrou**, *Episodes in matter*, 1978.



Figure 10. **Rena Papaspyrou**, *Krisila 5*, place of origin. 2018.
Photo: Stamatis Schizakis.

nates the view and where from the top someone could draw a map of the north and south coastline of Crete, the modest urban fragment is bestowed an additional humility.

Phoebe Giannisi - PR PR PR PR FR FRFRFR KKKK HEIHEIHEI CHO TRTRTRTR YEHEHEHE, 2019

Phoebe Giannisi is a Poet, an Architect and a professor of Architecture, a performer and a visual artist. Her rich interdisciplinary work is full of references to poetry and architecture and the concept of the 'singing landscape'. Her practice centers on the transformation of text to speech and vice versa, often addressing the impact of animals and the natural landscape on speech and narrative. Her handmade objects and installations (often designed in collaboration with the architect Iris Lykourioti) are recitation apparati or incorporate text to be recited. Often her works have a dual manifestation, existing as poetry books and installations.

The joint exhibition realized by Phoebe Giannisi and Iris Lykourioti in 2015, titled *AIGAI_Ω*, presented a large body of work around the cultural significance of the goat: antique poetry and philosophy, mythology, lore, polyphonic singing, bells, and nomadism mixed with design, contemporary poetry, and art. The centerpiece of the exhibition was *Aegis*, a goatskin map of the path of Aromanian shepherds and their herds from the plains to the mountain pastures.

The same work is on the cover of Giannisi's recently published *Chimera*,² a book containing poetry and textual fragments around the same subject.

PR PR PR PR FR FRFRFR KKKK HEIHEIHEI CHO TRTRTRTR YEHEHEHE is branching from this research and aims to overlay a lyrical path over the pe-

2. Giannisi, P. (2019). *Χίμαιρα – Πολυφωνικό ποίημα*. Athens: Kastaniotis.



Figure 11. **Rena Papaspyrou**, *Krisila 5*, The First and Last and Always Psiloritis Biennale. 2018



Figure 12 *Performance in the exhibition by Phoebe Giannisi and Iris Lykourioti AIGAI_Ω*, Phoebe Giannisi reciting from Aegis. 2015. Photo: Daphne Papadopoulou.

destrian route to Psiloritis. The unpronounceable title originates from Giannisi's attempt to transcribe a call used by shepherds to command the goats out of the goat-fold. This element of an oral language by humans for animals is indicative of the scope of the chosen lyrical fragments, phrases, and quotes that accompany a walker along a goat's path, as Giannisi's *Chimera* is a threefold beast combining the bodies of a woman, a goat, and a poet.

During the course of three years *The First and Last and Always Psiloritis Biennale* developed into an exercise in curatorial self-sufficiency but also a deliberate attempt of curatorial un-professionalization and play. This endeavor is made known to a limited audience through limited-edition catalogs that are distributed personally -like fanzines- after each act has taken place, to artists, art professionals as well as a couple of art libraries.

So far, the idea and praxis of walking are essential in every act of *The First and Last and Always Psiloritis Biennale*. However, as the biennale is still ongoing and will hopefully continue to develop, the role of walking will also be different in every future installment as it was in all realized episodes.

For the first occurrence of the biennale, the joint work

by Panayiotis Loukas and Malvina Panagiotidi installed on the church of the Holy cross, walking acted as a filter or a catalyst. Walking was an obstacle as reaching the installed work required effort, preventing any unwanted attention and creating a free zone away from any unwanted audience. Walking was also what allowed for this installation to be realized, as it was only by walking that it was possible to get to the chosen exhibition space. When the only way to access a place is on foot, “Walking distance” takes a whole new meaning and ceases to be a subjective length measurement but becomes a quality, a type of distance.

For the second act of the biennale, Rena Paspasyrou, suggested that her work should be taken all the way to the top and back, and documented in several positions instead of simply being installed on a chosen location. Treating a mountain as a site for an exhibition allows for a spectacular museography. Long corridors and elevated viewpoints, black or white boxes, frames and plinths seem pale in comparison to ridges, summits, slopes, riverbeds, and mountain shelters. Paspasyrou saw immediately the unique characteristic of this project and utilized it to highlight the dynamics of her proposed relocation.

For the biennale, Rena Paspasyrou transferred a part of the Athenian urban landscape in a mountain path in Crete, in an act that echoes her historic gesture of transferring pieces from the urban environment inside a gallery space. The relocation of 1979 was infused with a politically-inspired act of transgressing the exhibition boundaries and conventions, of bringing art in the street and bringing the street inside the exhibition space, of reversing high and low aesthetic values or appreciating the humble object created by chance. In 2018, her gesture echoes the May '68 slogan “Sous les pavés,

la plage!” (Under the paving stones, the beach!). For *Krisila 5*, the man-made asphalt fragment dividing the city from nature buried beneath is sent to a mountain for a walk, removed from the scale of the human and the man-made environment and placed in a site dominated by divine nature.

Finally, in the latest embodiment of *The First and Last and Always Psiloritis Biennale*, for Phoebe Giannisi’s *PR PR PR PR FR FRFRFR KKKK HEIHEIHEI CHO TRTRTRTR YEHEHEHE*, walking becomes part and method of a narrative. Lyrical fragments are put forward on and around the path to the Holly cross summit (words put forward –“proverbs” literally). A walker can read or recite those “proverbs” on the way associating the words with the landscape. In Giannisi’s practice the landscape is often appreciated as the spatial arrangement of text, speech, song and music: as paths, roads, and natural passages that direct the voice of a walking body or the sound of animals, like in her earlier work *TETRIX*, with research around the cicada. *TETRIX* was presented in 2012 as an audiovisual installation/soundscape/polyphonic performance in the National Museum of Contemporary Art in Athens, where a visitor could recite inscribed poetic and textual fragments positioned on lecterns outlining a path. Her walking poetry links the landscape to mythology (the origins of place names), philosophy (the platonic dialogues walks), and monumental inscriptions (Funerary stelas). In the version of *Chimera* presented in Psiloritis, the walker, visitor, reader (another chimera?) potentially coming across the work will be faced with the opportunity to recite the verses and proverbs, contributing lyrically, poetically and musically to the landscape.

The act of walking is so ubiquitous that its importance is often not taken into account regardless of the fact that

it affects almost every visual arts exhibition, as it is the feet that are carrying the gaze, extending its possibilities. Sergei Eisenstein describes the relation between walking and gaze in his important 1938 essay *Montage and Architecture*: “it is hard to imagine a montage sequence for an architectural ensemble more subtly composed, shot by shot, than the one that our legs create by walking among the buildings of the Acropolis”.³

Exhibition curators are making use of similar kind of a spatialized montage in order to juxtapose or narrate. Art critic and curator Robert Storr describes as “Show and tell” the curatorial practice in the homonymous essay: “Showing is telling. Space is the medium in which ideas are visually phrased. Installation is both presentation and commentary, documentation and interpretation. Galleries are paragraphs, the walls and formal subdivisions of the floors are sentences, clusters of works are clauses, and individual works, in varying degree, operate as nouns, verbs, adjectives, adverbs, and often as more than one of these functions according to their context”.⁴

The sequence of vision and senses is not facilitated only by the turning of the head but by the transference of the body in space. Curating is not any more depended on visual stimuli, but also on an expanded museography making use of limitless bodily sensations, from wall coloring to floor texture, light conditions and sound while allowing for freedom of movement and thought. However, a conventional exhibition practice in an insti-

tutional exhibition space has certain rules and reservations. Museums and art organizations have developed towards creating comfort by providing foldable chairs, exhibition intervals, short, selective and customized guided tours, reduced vocabulary and limited word length labels, self-censored and mind-numbing audio guides. For those reasons, often with the pretext of accessibility or for “sustainability”, museums are dangerously close to becoming spaces for reduced embodied sensation and contemplative effort. An antidote to this condition could be the hurt feet and long thoughtful silence that visitors of *The First and Last and Always Psiloritis Biennale* should expect.

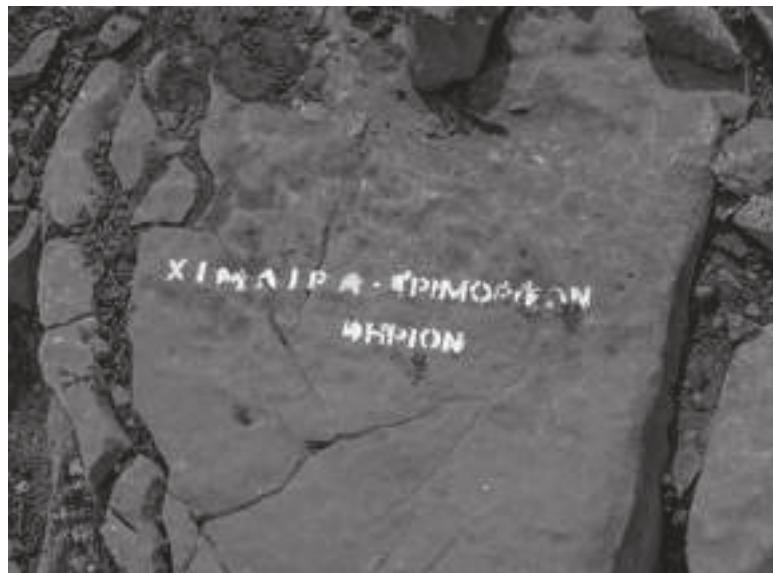


Figure 13 **Phoebé Gianni**,
PR PR PR PR FR FR FR FR KKKK HEIHEIHEI CHO TRTRTRTR YEHEHEHE,
The First and Last and Always Psiloritis Biennale. 2019

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Choreopolitical operation of walking, Honorata Martin “Going out into Poland”

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As the title suggests, two crucial notions are essential for the analysis of Honorata Martin’s walk. These are choreography and politics, the main concerns of a theory of performance engaged into a critical rethinking of the neoliberal Contemporaneity. Furthermore, these notions come together in the assertion that the way we move is neither neutral nor innocent. Moreover, as Andre Lepecki states, movement and its spectacles have been captured by a capitalist system as an apparatus producing neoliberal subjectivity.¹ Therefore, spontaneity and creativity ascribed to the free movement in the past become mere expressions of preconditioning in today’s control societies – as Gilles Deleuze described them.² It is characteristic of the late or somatic capitalism, which operates both from above and below the level of the individual subject, to either intensify or diminish particular bodily and affective capacities subordinated to the unceasing production of the hegemony. Hence, neoliberal alienation, solitude, and conformism all lead to changes in subjectivity that affect the body in different ways, leaving no space for unrestricted actions freed from the political realm. While the counter-cultural belief in the emancipatory power of dance, spontaneous movement and art as tools to achieve true spaces of freedom has revealed itself today as naïve and impossible, the idea of freedom itself has been transformed into a dispositif maintaining the subordination of our own volition. In the end, one moves within the social order and the social order moves within one’s body. This very paradoxical situation emerged as a central concern for artists associated with the new performance

1. Lepecki, A. (2017). Dance, Choreography, and the Visual: Elements for a Contemporary Imagination. In C. Costinas’ & A. Janevski (Eds.), *Is the Living Body the Last Thing Alive? The New Performance Turn, Its Histories, and Its Institutions*. 12-19. Berlin: Sternberg Press.

2. Deleuze, G. (1992). Postscript on the Societies of Control. In *October*. 59. 3-7.

and choreographic turns.³ On the one hand, such turn indicated new artistic as well as curatorial practices in the visual arts over the past decade, ones that are redefining the very modernist concept of choreography. On the other hand, it manifests the shift in our neoliberal reality towards immaterial affective labor and precarious conditions, which are not only ramifications of change in the means of production, but they are also internalized. In this context, the complex relationship between choreography and politics appears as crucial for our understanding of the contemporary society.

As Randy Martin described, those two notions are related to the idea of who can move for what, the conventions by which people gather, the spaces which are made available for them and the body as a repertory of embodied practices.⁴ Although the theory of embodiment is still being discussed among researchers, its basic assumption is essential for the approach proposed in this paper – i.e. the process of producing meaning simultaneously implicates the body into a sensorimotor as well as socio-cultural context. Hence, in this paper choreography is understood in the larger context of political hegemony, which means that it is not strictly limited to modernist, kinaesthetic, universal and apolitical theory of dance that views choreography solely as a notation, a transcript of steps and gestures aimed for future execution. Placed in variable, historical, geographical and social contexts by such researchers as Bojana Cvejić, Mark Franko or Gabriel Klein, choreography

appears as a form of public representation of power, as a way of governing bodies in variable systems and concurrently, as a form of protest.⁵ This already mentioned paradox of acting within criticized horizons reveals art as a force bearing the power to constitutively and simultaneously maintain – as well as transgress – the social order. Therefore, art is both potentially revolutionary and potentially normative in what Lepecki describes as an ongoing struggle between choreopoliced movements and choreopolitical operations.⁶ The first notion adheres to “the normative-hegemonic assignment of spaces, pathways, bodies, and subjectivities according to consensual modes of accepted circulations (even those of protest)”, whereas the second one brings “the critical capacity to imagine improbable mobilizations of endless series of dissensual acts”. I believe that this choreopolitical critical capacity is not limited to intended actions, but could be abstracted from distinct artistic situations by means of a theory of choreography that allows for in-depth analysis of somatic-capitalistic movement management. This complex reciprocal relation of consensual and dissensual acts within the social order is largely based on Jacques Rancière’s idea that social life – in all its manifestations – is a constant configuration of elements as well as a delineation of boundaries and divisions that link permanently art and politics. Methods of distribution and redistribution of what is common, meet in the practice of “distribution of the sensible”.⁷ Distribution of what is sensible takes place both

3. Lepecki, A. (2012). *Dance*. London: Whitechapel Gallery and MIT Press.

4. Martin, R. (2011). *Between Intervention and Utopia: Dance Politics*. In G. Klein & S. Noeth (Eds.), *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*. 29. New York: New Brunswick.

5. Cvejić, B. (2015) *Choreographing Problems. Expressive Concepts in Contemporary Dance and Performance*. Basingstoke: Palgrave Macmillan; Franko M. (1995) *Dancing Modernism/Performing Politics*. Bloomington: Indiana University Press; Klein G. (2013) *Collective Bodies of Protest: Social Choreographies in Urban Performance Art and Social Movements*. *TkH (Teorija koja Hoda/Walking Theory)*. 21, 29-33.

6. Lepecki, A. (2013). *Choreopolice and Choreopolitics: Or, the Task of the Dancer*. In *TDR: The Drama Review* 57(4), 13-27.

7. Rancière, J. (2004). *The Politics of aesthetics: the distribution of the sensible*. London: Continuum.

through political and artistic practices, which produce particular images, narratives, and behaviors that shape the social order and decide how it is perceived and embodied. Hence, artistic activities, as well as bodies, will always be implicated in relations with the prevailing system, because they simply exist as its integral elements and tools for establishing what is common. The choreographic analysis of contemporary performance reveals mechanisms and implications of how hegemonic order is performed and embodied by us. In my opinion, it is a task of great importance in the face of neoliberal expansion with its bio- and necro-politics that colonize our bodies and manage our movements.

I would like to argue that this is the case of Honorata Martin's walk. In the summer of 2013, this young Polish artist received an invitation to take part in the exhibition titled "The Artist in the Time of Hopelessness" organized in Wrocław by a well-known socially engaged artist Zbigniew Libera. For the project, she left her home in Gdańsk – one of the biggest Polish cities situated in the north of the country – and set off on a journey across Poland with no purpose nor direction. She walked through the countryside with its small villages, avoiding cities and bigger towns. She refused to stay in motels and didn't use any money, instead, she relied on complete strangers whom she had a chance to meet on her way. She was seeking after shelters and overnight stops, but oftentimes she slept outside. The walk lasted two months, during which she traveled about six hundred kilometers on foot, finally ending up in Dzierżonów, a small city in the region of Silesia

in the south-west of Poland. From there she reached Wrocław, discussed her journey with the curator and afterwards went back to Gdańsk to prepare the work of art about her endeavor. To see everything from a perspective she recreated her journey by car, but she quickly realized that there is no other work of art beyond the journey itself. As Dorota Jarecka claims, there is no traditionally conceived "work of art" to testify to it, apart from some snapshots taken with her mobile phone and a film that she made with a simple video camera.⁸ The film can be viewed on the website of the Museum of Modern Art in Warsaw together with her drawings and depictions of her recovering from the hardships of the journey that interweave the footage.⁹ I will analyze this documentation as well as interviews with the artist and the walk itself as a choreographic performance that is treated here as a particular medium.¹⁰ In her documentation of the walk, the artist did not recreate it in time and space and neither do I in my analysis. She focused on her feelings, behaviors and fears in relation to the space and to others (Figures 1 and 2).

Hence, what I will examine is her documented experience as a performed embodiment of neoliberal conditioning. Ever since Rancière's linkage between politics and aesthetics, it has become possible to analyze performance art in a way that goes beyond solely visual examination, because the very relation between images and actions expressed by bodies became the focal contemporary concern.

Whereas previous analysis of her actions focuses solely on her personal experience of walking and the

8. Jarecka, D. (2018). *New Peredvizhniki, Or Artists On The Move*. *Open Cultural Studies* 2(1). 183-190.

9. Martin, H. (2014). *Going out into Poland*. In <https://artmuseum.pl/pl/filmoteka/praca/martin-honorata-o-wyjsciu-w-polske> (Accessed: 19 November 2019).

10. For choreographic performance as a medium see Cvejić 2015, *Ibid*.



Figure 1 and 2. **Honorata Martin**, *Going Out into Poland*. Video still, courtesy the artist and Museum of Modern Art, Warsaw, 2013.

struggle with her own weaknesses, the choreographic approach enables deeper investigation of her action as a process of revealing the embodiment, which in turn allows to embed this experience within particular socio-economic context of neoliberal Poland outside the cities.¹¹ I will present that the artist had no critical intention in going out into Poland, she just exposed herself to neoliberal choreography, because I believe that neoliberal program is the choreographic one in terms of politics of movement. I will identify and discuss four main issues I find crucial for Martin's act of walking in relation to the late capitalist embodiment. These are the issues of space, of individual freedom, of failure and of tension between choreopolice and choreopolitics. I will conclude by suggesting that by following the phantasmic pathway of spontaneous freedom, Martin revealed the imaginary nature of the neoliberal promise. Her long, challenging, lonely and exhausting walk exposed the impossible promise of liberty, while at the same time showing the deep neoliberal conditioning embodied on the level of a singular body and on the level of society, deeper than one would like to admit.

For a thesis stated in such a way, the artist's position has to be defined. The website of the Museum of Modern Art in Warsaw informs that Martin began her journey across Poland having left behind everything that defined her social status, all she took with her was a change of clothing and a sleeping bag. However, it might be argued that through neoliberal conditioning one's social status is embodied, therefore bodies perform codified choreographies of gender, class, sexuality, and citizen-

11. Kobyłt, J. (2013). (Ed.). Curator Libera: The Artist in the Time of Hopelessness. The Newest Polish Art. The Catalogue accompanies the exhibition of the same title. Wrocław: BWA Wrocław – Galerie Sztuki Współczesnej.

ship. The daily life movement is constructed in such a way that makes it impossible to move differently without avoiding suspicion of subversion. Martin entered the rural spaces of Poland from a particular position of a well-established young artist active in the local art scene, who is performing immaterial and creative labor with all its neoliberal ramifications such as flexibility, creativity, and precariousness, a social position one just cannot simply leave at home. Hence, the tension between ascribed social position and an attempt to escape from it would be constantly present in her walk.

This leads to the first problem I want to draw attention to in my analysis of Martin's walk which is the issue of space. In times of extremely expanded neoliberal reality, one often forgets about the spaces in-between, about the sites that are remote from the centers of political and economic conflicts. People commute between cities by cars or by public transport, staying ignorant of choreographic structures of those movements and unaware of the tangibility of distance along with its physical extensions in time and space. As Martin noticed during her walk "A car would make a human out of me" – as if a car is a safe vehicle that separates us from those places in between. However, this is where different localities exist, where "the public" is not produced, constructed nor performed as it is in the cities. Dealing solely with the problems of urban spaces, their political interventions and local activities, we (re)create center-periphery divisions and neoliberal universalization. Those different places, which are not so evident for the system, which are not so obviously public, political and conflictive, seem to function as a terra incognita on the late-capitalist map of conquest or they serve as a utopian

fantasies, the longed-for idyllic landscapes of the neoliberal subject. In such unidentified and metamorphic spaces, where traditional hegemony is intertwined with neoliberal ambitions, the already established repertory of Martin gestures becomes not applicable. She was always "out" – out of place, out of the way or out of circulation. The artist felt how space is functioning on her own body as she said that "it presses so that I feel smaller and smaller and still more pressed". The space seemed to be strange and hostile and her subjectivity could not fit in. For instance, she started to perceive her gender as a threat. Her initial assumption that she would walk through beautiful landscapes and rural spaces, with which she would create a relationship, disappeared during the walk as she recapped "I felt misplaced and nowhere felt good". Although the artist clearly stressed that she did not want to feel like a frightened outsider and that she did not want to perceive the space as severe, she could not help her affective reactions. Confronted with the Poland "out there", with the non-urban spaces, she experienced how the space itself is constructed by social relations and how it affects her subjectivity. The feeling was grueling as the inscription on one of her drawings predicates: "I have to get the fuck out of here". As if the artist wished to come back to a proper-for her space, such as the city.

In an interview, Martin admitted that at the beginning of her action she thought that she would experience an absolute freedom during the walk.¹² The starting point was to get away from home and walk along with no purpose. Upon leaving Gdańsk she did not know for how long and where exactly she would travel. At first, she treated this walk as a quest for freedom understood

12. Zmysłony, I. (2014). I poszłam. Rozmowa z Honoratą Martin. In Dwutygodnik In <https://www.dwutygodnik.com/artukul/5129-i-poszlam.html> (Accessed: 19 November 2019).

as a complete and unrestricted liberty, an investment in personal development, a relief from the attachment to time and from belonging to a specific place. This is an explicit kind of illusion which Lepecki associates with the neoliberal promise of an individual subject – convinced of one's own freedom as something apolitical, one surrenders their own body to techniques of control. The concept of freedom as a central idea for neoliberal hegemony had been criticized by such theoreticians as David Harvey. The researcher argues that under the notion of individual freedom the neoliberal economy is implemented into our bodies as something neutral, as the ultimate value.¹³ However, Honorata Martin's walking quickly challenged her initial assumptions. While traveling more kilometers, the artist began to feel a growing fear and the sense of purposelessness became so unbearable that it often paralyzed her by revealing the naivety of freedom understood in terms of spontaneous, individual movement. The dependence upon others became burdensome as she had to ask strangers for a place to sleep, for food or direction. She said, "I wasn't feeling free nor sublime and I have not noticed that it was beautiful around". The confrontation of the individual with the common became problematic. It must be added that Martin is a fairly radical artist often exposing herself through the act of confrontation with others and through difficult experiences. Surprisingly, a seemingly ordinary walk became her toughest artistic challenge. In the footage, she emphasized that she did not want to feel dependent, that she was irritated by the need to make contact that she did not want to interact with strangers. She said that she wanted "to be myself, with myself, to be independent". This statement places

13. Harvey, D. (2005). *A Brief History of Neoliberalism*, New York: Oxford University Press.

Martin in conflict with the ethnographer-pilgrim position, which is often attributed to the artist in the analysis of this action. For Jarecka, Martin became a mirror and a witness of a crosscutting society at which she was looking with her panoptical gaze.¹⁴ However, the gaze was directed mostly at the artist herself, as one could see from the documentation. The artist was experiencing an individualistic neoliberal imperative which she could not fully overcome. She was tired of investing her affects in the act of being nice and acceptable for others. When she finally managed to establish a relationship with someone, she was deeply suspicious. During the whole journey, she had to negotiate between her individual self and the constantly changing communities, which she encountered every day in different places. Sometimes she became a short-lived part of some community or she met another wanderer. Often she appeared as the Other, the stranger from the outside, violating the existing order. She has never been fully "I" nor fully "we", which is also visible in the documentation of this peculiar travel journal. At first, Martin herself thought she would play a role of an ethnographer analyzing the lives of small communities, but she quickly gave up on this goal, unable to get out of the individualistic entanglement. The artist's presence dominates the footage along with the photographs. The camera lens was pointed at her most of the time. If other people appear on the visual material, they are anonymous, deprived of their local stories. As an ephemeral public of Martin's walk, they remain unreachable. We do not know if the artist's walk would have changed something in their daily choreography. Martin decided to document her walk entirely from her own perspective, as she ad-

14. Jarecka, D. (2018). *New Peredvizhniki, Or Artists On The Move*. *Open Cultural Studies* 2(1). 183-190.

mitted that she failed at an attempt to capture different dimensions of the action that were happening only when she was walking.

That brings us to the problem of failure as the notion appearing in the footage in the significant sentence: “several times I thought that this is the end and that I’m going to make a film about my failure”. The fear of failure during a purposeless walk is quite peculiar considering the fact that the artist claimed to be open to every possibility. Although, one has to remember that failure became a dark side of the capitalistic reasoning and that success functions as the purpose of the neoliberal drive. However, according to Jack Halberstam, failure sometimes becomes a way to reject the dominant logic of power and discipline, while offering forms of their criticism. Hence, failures help to discover the unpredictability of ideologies and their under determination.¹⁵ At the beginning of her journey, Martin had returned home twice thinking that she would not be able to leave again. A seemingly ordinary walking was resisting in her body. However, day by day she was setting out her own path against choreographed ways. Despite her fear of failure, she did not resign from the walk. On the one hand, this could be interpreted as a constant anxiety about losing and as a motivation to gain success. On the other hand, the artist was experiencing a failure after a failure when she had to redefine her assumptions about freedom, about her role as an artist in the project and her idealized idea of the rural. However, as Halberstam noticed, failure could be an anti-hegemonic operation that leads to unconformity, to anti-capitalistic activity and to

15. Halberstam, J. (2011). *The Queer Art of Failure*. Durham: Duke University Press.

life that produces new ways of moving. The failure of Martin is somewhere in-between the capitalist idea of defeat and emancipatory potential of acting differently. As though the artist was unable to free herself from some prescribed desires and needs, showing that such an absurd fear of failure is a daily manifestation of another embodied neoliberal preconditioning.

As the problems of freedom and failure have been stated, we can move to the final issue of the analysis which is the relation between choreopolice and choreopolitics in Honorata Martin’s walk. According to Lepecki “the dynamics between the two are crucial for an understanding of the dynamics between movement, conformity, revolt, and politics in our neoliberal and neocolonizing times”.¹⁶ The researcher developed the concept of choreopolice based on Rancière’s notion of the “police” as a normative system of movement that assigns and maintains bodies and their modes of circulation to pre-established spaces.¹⁷ Such spaces are considered the only proper ones for the circulation of bodies in hegemonic orders. Within such orders, our subjectivity is constructed by conformity, to be able to fit the path assigned as proper.¹⁸ Contrarily, choreopolitical movement is not free nor spontaneous, it is rather the capacity to perform on normative ground, to map the situations and to propose reconfigurations within existing order. Thus, the choreopolitical operations are possible only within policed order. This tension between delineated structure and the search for new paths within the normative system is particularly evident in Honorata Martin’s walk. With her subjectivity shaped in the neoliberal reality – in

16. Lepecki, A. (2015). *The Choreopolitical: Agency in the Age of Control*. In R. Martin (Ed.) *Routledge Companion to Art and Politics*. London: Routledge.

17. Rancière, J. (2010). *Dissensus. On Politics and Aesthetics*. London: Continuum International Publishing Group.

18. Lepecki 2015, *Ibid*.

which the idea of potentially free movement conceals a highly structured and oppressed system – Martin decided to stray from the path assigned to her. She had abandoned proper-for-her space and set off in the “unknown”, but this very act quickly set in motion the continuous work of choreopolice. In the footage, the artist emphasizes that she was feeling out of place at all times, that the people she passed did not understand her action and that the purposelessness was unbearable. The choreopolice manifested itself through her body and behaviors as well as through the attitude of others. At the personal level, she was struggling with her own weaknesses, with the whole repertory of affects instilled directly at the level of the body. A sense of loneliness, constant fear, physical exhaustion and alienation declared by the artist in the footage were her constant companions. At some point she decided to rely on other people’s suggestions, so she could gain the purpose and direction by being choreopoliced by them. She agreed to head to Wrocław, where the final exhibition was about to happen and by doing so she re-embed herself within the position of the artist from which she wanted to escape. As Martin stressed in the footage, this act of conformity gave her a peace of mind and subsequently the walk became much easier for her – as it is to move within proper-for-us spaces. Hence, to some extent she failed to reinvent the movement away from pre-established paths, but as it was mentioned earlier, the failure could be emancipatory as well. By exposing herself to experience of a walk throughout Poland, she revealed neoliberal system as an oppressive one. Her exhausting walk through her limitations shows how hegemonic

order activates bodies and demands from them a continual commitment. As Honorata Martin felt on herself, the choreopolitical operations required long and demanding daily analysis of ways we move to push them out of the choreopoliced choreography towards something more.

The choreopolice order of neoliberal system is soft, non-authoritarian, invisible and that is why it is so hard to capture, to define and critique its repertory of particular gestures or behaviours. After all, neoliberalism has usurped a lot from the counter-hegemonic body archive of the counter-cultural movements. Hence, one has to search not only for new solutions, but to examine our daily failures and lapses that open a critical perspective on the prevailing order. It has to be stressed that the choreopolitical movement is not defined as such, there are no instructions on what such movement is supposed to look like. It has to be put in the ongoing process of reconfiguration and reinvention. Even if the attempt would be a failure, it still could manifest its critical potential. Although the walk of Martin is not a radical proposition deconstructing language of motion, it is through a choreopolitical attempt, because it exposes the choreographic nature of neoliberalism and further the artist’s own embodied conditionings with which she had to face through all the walk. Moreover it shows that the walk itself has a great political potential – as a completely “normative” movement it could be used as subversive tool. “Going out into Poland” and its analysis could be one of the many answers to Lepecki’s question about how choreography contributes to a wider understanding of the political in our times.

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Long journeys

Since ancient times, with neolithic origins, people made lengthy journeys on foot, often on sacred routes and pilgrimages, usually only with a stick and a light bundle. These long and fatiguing endeavors were reflected in Prespa and were the outcome of covering long distances of hundreds of kilometers, for a period of many days or even months. Many of the participants started to walk in other lands, starting from one point to a final destination or walked extensively without defining an end in advance. What is important, however, is the day by day effort to move from one point to the other, in most times with an exhaustive effort, extending physical limits. The body is transformed into another level of consciousness and perceives the milieu of the realities that are met through a hard and ongoing effort that lasted for long periods.

Walking is the primal camera traveling

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Herzog's walk revelation

At the end of November 1974, Werner Herzog decided to undertake a long walk of more than 700km from Munich to Paris, in the desperate attempt to save his dear friend Lotte Eisner, film historian, protector and spiritual mentor of young German filmmakers, who was at the time seriously ill in a Paris hospital. Herzog, after receiving a phone call announcing the imminent danger of the death of his friend, has an impulsive, passionate and almost mystical reaction: he picks up a bag, throws in the essentials things, a compass, his new boots, and steps out to walk in the cold, with the firm intention of preventing the death of his friend with the spiritual power of his desire, reinforced by his bodily sacrifice, his long pilgrimage, facing the first winter storms and the most austere solitude. "She will not die" he repeats to himself as a mantra. And, indeed, the miracle happens: when he arrives at the hospital, his friend, who was then 80 years old, is already out of danger. Herzog tells us, in a symposium at the Guggenheim,¹ that she lived another 8 years, after which, tired of living, she begged him to take away the spell and let her die in peace. This long walk, the deep loneliness, the cold, the blisters, the pain in the tendons, all the discomforts and adversities that the film director faces, are narrated, as in a film, in the book *Vom Gehehim Eis (Of Walking in ice)*,² the travel diary that he published 4 years after his adventure. In this small and intense book, we find not only praise for walking as a basic tool for discovering the world and undergoing the crude existential experience of incarnating

1. Herzog, W. (2016). *On Lotte Eisner*. Guggenheim Symposium.

2. Herzog, W. (2019). *Del caminar sobre hielo* (trans. in Spanish by Aguiriano Aizpurua, P.). Madrid: Gallo Nero. Work originally published in 1978.

a living being on the planet, but also a new relation between walking and cinema. Herzog, being the good film director that he is, describes walking as the primal camera traveling (or tracking shot). Walking generates an experience of symbiosis with the environment that surrounds us, producing a series of perceptions that activate almost all our senses (sight, hearing, smell, touch) and simultaneously trace in our mind the thread that unifies them in a story. “The world reveals itself to those who walk on foot” says Herzog in a master class given to Stanford University students, in which he encourages them to take a walk whenever they want to achieve some spiritual, fundamental and existential goal. For example, to reveal love to your beloved, if he or she lives far away, what better than a long pilgrimage, much better than a cold and technological telephone call or, even worse, an electronic message (mail or WhatsApp).³

This short diary of Herzog’s, written during his long walk, conveys the sensation of being in one of his films where the camera records life as it happens, with the same slow, intense, heavy and dense poetic pace.

Heaviness, slowness, depth

The slow writing pace in Herzog’s book and the sensation of heaviness that emanates, reminds us what we feel when we walk. As Frédéric Gros says, walking is an activity that has the strange quality of giving us the awareness of our heaviness, contrary to any other movement, like sports or any form of transport that makes us feel the exact opposite, the joy of defy-

ing gravity. Walking anchors us back to the ground to perceive the attraction of the force of gravity. “[...] je remarque que dans beaucoup d’activités, de sports, la joie provient de la transgression de la pesanteur, de la victoire sur elle: par la vitesse, l’élévation, l’élan, l’invitation au dépassement vertical. Mais marcher au contraire c’est expérimenter à chaque pas la pesanteur, l’aimantation inexorable de la terre”.⁴ (“I realize that in many activities, in many sports, joy comes from the transgression of gravity, from victory over it: by speed, elevation, impulse, or invitation to vertical ascension. But to walk on the contrary is to experience, with each step, gravity, the inexorable magnetization of the earth”)⁵. Herzog fully conveys to us this feeling of bodily heaviness: “When I move, a buffalo moves. When I rest, a mountain reposes”⁶, and again later: “When I rise, a mammoth rises”.⁷

As we read his diary, we feel invaded by the rhythm of his walk, step by step, word by word, perception by perception. It is as if we were wearing his heavy boots and walking next to him through the desolate snowy fields, the endless roads whipped by rain, hail, and snowstorms. The slowness of the rhythm of walking is what makes us perceive the landscape with greater intensity, enter it with all our senses and fully apprehend it. In this way, with our corporeality fully required, we rediscover and create our own personal landscape. Then our experience is transformed into a story, the multiple perceptions we experience find a thread that is generated in the symbiosis between body, mind, and landscape. The order image/reality, to which we

3. Herzog, W. (2016). *Traveling on foot*. Stanford University.

4. Gros, F. (2011). *Marcher une philosophie*. 249. Paris: Flammarion - Champessais.

5. Translation by Laura Apolonio (like all French and Italian quotes in this article).

6. Herzog 2019, Ibid 14.

7. Herzog 2019, Ibid 102.

are so accustomed in modern times, in which we live reality through images, is inverted. Now the image is formed through our corporal experience. We do not interpret nature from images, but, on the contrary, the lived experience constitutes the narration and we are active players.

For this reason, walking can be considered the primal camera traveling (or tracking shot), that is to say, the first camera movement in which we scrutinize reality in motion. Moreover, that's how we domesticate it: that distant mountain, when we observe it during a long day of walking, under different changes of light, ends up being a friend. When we walk, we go from being in the landscape to being part of it, as Gros writes “(*le corps*) n'est plus dans le paysage: il est le paysage” (the body is no longer in the landscape, it is the landscape).⁸ Similarly, David Le Breton describes the slowness of walking as the prerogative to return the world to its deepest dimension. The attentive, contemplative progression of walking is like a movement of breath that positions us in the heart of the world and attunes us to the rhythm of things. He writes: “La lenteur plonge au coeur de l'environnement, elle met à hauteur des sens les particularités du parcours et elle donne les moyens de se les approprier aussitôt”.⁹ (“Slowness immerses us in the heart of the environment, puts the details of the route at the height of the senses and enables us to appropriate it immediately”).

In this slow dimension of time, our perceptual system finds itself at ease, starts working and perceives multiple smells, colors, sounds, forms, etc. segments of

reality that normally go unnoticed in this world of accelerated time and compressed space. This makes the world recover its depth. “*Marcher ainsi articule la profondeur de l'espace et fait vivre le paysage*” (“To walk in this way articulates the depth of space and makes the landscape live”).¹⁰ Our perceptual system records reality as if it were a moving camera and the succession of images in our mind creates the film in which we are both actors and spectators at the same time.

We are spatial beings

Bollnow, in his fundamental book *Mensch und Raum* (1963) (English translation: *Human space*, 2011),^{11 12} reminds us of the spatial condition of the human being. “[...]The structure of human existence itself [...] —he states— is determined by our relationship with space”. This doesn't mean that “life – or human existence [*Dasein*] – is itself something spatially extended, but that it is what it is only with reference to a space, that it needs space in order to develop within it”. In the next paragraph, he quotes Heidegger: “The subject (*Dasein*), if well understood ontologically, is spatial”.¹³ Space is not something separate from the human being. We, as living beings, create it: we have a space-forming innate quality. As Bollnow explains “[...] man is a spatial being, that is, a being that forms space and, as it were, spreads out space around itself”.¹⁴ The popular expression, says Bollnow, that every man “moves ‘in’ his space” is actually very accurate because it means that each one of us interprets his own space, each one lives it and creates it from his individual corporeity.

8. Gros 2011, Ibid119.

9. Le Breton 2012, 48.

10. Gros 2011, Ibid249.

11. Bollnow, O.-F. (1969). *Hombre y espacio* (translated in Spanish by Jaime López de Asiain y Martín). Barcelona: Editorial Labor.

12. Bollnow, O.-F. (2011). *Human space*. (translated in English by Christine Shuttleworth). London: Hyphen Press.

13. Bollnow 2011, Ibid 22-23.

14. Ibid 24.

Bollnow recalls the Aristotelian concept of space, whose six cardinal points (front, back, top, bottom, left, right) are not fixed points in an abstract space, but are related to the subject and vary with the position of the subject. Bollnow insists on the interpretation of the Greek word τόπος (*topos*), which has often been translated as place, when in fact in Greek this word is place and space at the same time. It is a place with spatial thickness, like an enveloping skin: “Aristotle defines it more exactly as “The limit of the enveloping body”.¹⁵ This space that envelops the body and interacts with it as in a dance is perfectly reflected in the beautiful drawings that Bauhaus artist Oskar Schlemmer made for his choreographies (Figure 1) that illustrate the energy interactions between man and space. In these choreographies, Oskar Schlemmer showed how the body draws abstract space. *Slat dance*, for example, is a dance characterized by the dancer’s particular wardrobe, adorned with very long wooden sticks fixed as endings of his limbs in a way that, as they move, highlight the lines that relate the human body to the space around it.

This essential relationship that we humans have with space is something often forgotten in our technological age where space seems reduced to a small screen governed by software of which we are only profane users. In our displacements we continuously use GPS, something practical, apparently free and at our service, but that in reality, we pay for with the progressive erasure of our innate capacity to relate to space and, above all, with the loss of confidence in our congenital faculty of spatial orientation. The anthropologist Franco La Cecla claims the importance of this human con-

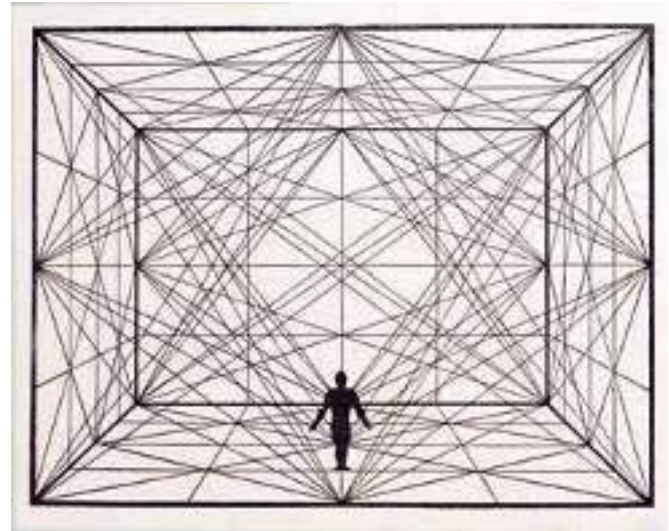


Figure 1. *Spatial cube* by Oskar Schlemmer (source: Alamy stock photos).

natural capacity of orientation, existing in any culture, which is as innate as the language and that we can never lose, even though, nowadays, it is totally anesthetized by the excessive technology and organization of the space. We no longer use it. What he calls “local mind”, that is, the capacity to understand the territory and orient ourselves in it, is a natural faculty of human beings that we develop when we inhabit space actively and look in it for the signs that allow us to orient ourselves (stones, mountains, trees...). It’s a faculty that develops naturally as a consequence of human habitation. When this dwelling cannot develop freely, when space is excessively organized, rigid, watertight and we are not allowed to model it, to personalize it, then the “local mind” is “lobotomized” giving rise, affirms La Cecla, to a “cultural genocide”.¹⁶ To inhabit

15. Gohlke quoted by Bollnow 1969, 35.

16. La Cecla, F. (2011b). *Perdersi*. 4. Roma: Editori Laterza.

is to perceive the world, to pay attention to its signals and to order them, an activity very similar to language. For this reason, writes La Cecla, “*la ‘mente locale’, al pari della parola, può essere ridotta ma difficilmente estinguersi*” (“the ‘local mind’, as well as language, can be reduced but hardly extinguished”).¹⁷ When the “local mind” is asleep, space is no longer perceived as ours but as an abstract and impersonal space that does not belong to us. And that’s how our impersonal modern cities are, with streets, canals, networks, static and predetermined spatial divisions where our dwelling no longer builds or models anything, but is limited to the institutional formality of the residence (apartment number, street, postcode...)¹⁸

The magic space

Gaston Bachelard, however, continues to consider inhabiting as an activity charged with emotionality. He shows how our relationship with space, despite being lessened by modernity, remains poetic, emotional and imaginary. In his book *La poétique de l'espace (The Poetics of Space)* (1957)¹⁹ he proposes carrying out a “topo-analysis”, which is a systematic psychological study of the places of our intimate life, “*l'étude psychologique systématique des sites de notre vie intimes*”.²⁰ All these places are contained within the house, the primordial space of living, the first shelter and protection of human beings. Bachelard points out how, in human habitation, space and time interact, fluctuate and intertwine with rhythms, sometimes synchronous and at others unequal as, for instance, in the capacity of space to contain compressed time, mem-

ories. All lived, remembered and imagined spaces are projections of the space of the unconscious, which is always that of the desired happiness.

Numerous artists from the Vanguard have attempted, using walking as an exploration tool, to connect with the magical space revealed by the unconscious that frees the mind from rational ties. The Dadaists were the first. They organized in 1921 what was called the first visit to a “banal place” in the city of Paris, as a manifestation of rejection of the bourgeois art closed in museums. This event marks the beginning of walking as a form of anti-art, a dimension that will later be adopted by various artistic currents, from the wandering of the surrealists, through the walk of Land Art artists to the Situationist *dérive* of Guy Debord. Francesco Careri, in his book *Walkscapes, walking as aesthetic practice*,²¹ points to the Dadaist intervention as the first urban ready-made, the first aesthetic action carried out in everyday reality. According to Careri, this action was fundamental: artists have from now on discovered the capacity of space as an aesthetic form that can replace representation. This is the moment when the transition from the “representation of space” to “inhabiting space” happens. This turns upside down the whole system of art. Now a new artistic expression is introduced: action, which replaces representation or, at least, relegates it to a secondary position (the photographic documentation of the action). The exploration of space opens up as a new field for artistic production.

In December 1966, the magazine *Art Forum* published an article about Tony Smith’s experience trav-

17. La Cecla 2011b, Ibid 5.

18. La Cecla, F. (2011a). *Mente locale*. 17. Milano: Elèuthera.

19. Bachelard, G. (2013). *La poétique de l'espace*. Paris: Presse Universitaire de France.

20. Ibid 27.

21. Careri, F. (2002). *Walkscapes. El andar como práctica estética*. 70. Barcelona: Gustavo Gili.

eling on a forbidden stretch of the New Jersey Turnpike, on the outskirts of New York, which produced a revelation in Smith: he became aware of an existing reality, which had always been there but he had never “noticed”: the asphalt of the road and the surface of the earth, in other words, the world in its “raw” state, to use Levi-Strauss’s expression, meaning that he had lived an experience outside the established cultural canons. The simple experience of traveling the road seemed intensely aesthetic in itself and suggested to him a series of questions: “can the road be considered an artwork? If it can, in what way? As a large ready-made? As an abstract sign crossing the landscape? As an object or as an experience? As a space in its own right or as an act of crossing? What is the role of the surrounding landscape?”.²² From this experience, Tony Smith begins a reflection on the aesthetic nature of the route that he divides into two main aspects: the street as a sign or symbolic layout and the journey as an experience. Both will give rise to two fundamental contemporary artistic facets: Minimal Art and Land Art. In his “aesthetic fulguration” Tony Smith perceives the “end of art” but, in reality, it is not an end but rather a beginning and a change of scenery: art leaves museums and enters the lived space, opening up to the large dimensions of the landscape. As Careri writes, “from this moment on, the practice of walking begins to be transformed into a true autonomous art form”.²³ Walking as an art form has since then been adopted by many artists, without ever losing its relevance or originality, always offering different types of experience and revealing itself to be an inexhaustible

22. Careri 2002, Ibid 120.

23. Ibid 121.



Figure 2. *Rainbow panorama* by Olafur Eliasson (source: Wiky Commons).

source of creativity and discoveries. To cite a few examples: Robert Smithson and his suburban odyssey in search of the Monuments of Passaic (1967); Richard Long and his countless walks around the world, starting with the first one, the shortest but also the most striking, *A line made by walking* (1967); Francis Alÿs and his numerous works walking, always in an original and suggestive way, as he did with his magnetic shoes (1994) or pushing a huge block of ice that was progressively melting (*Sometimes making something leads to nothing*, 1997); Hamish Fulton, who has only created works based on the experience of walking, etc... Not counting all the sculptors who have proposed works of art that could be walked through, thus intensifying the aesthetic experience with the corporeal perception, such as Robert Morris and his *Glass labyrinth* (2014) or Olafur Eliasson with the *Rainbow panorama* (2011) (Figure 2), just a couple of examples among many.

Walking generates new interpretations of reality

Extending the field of art to architecture, urbanism and social life, the architect Careri, author of the aforementioned book *Walkscapes: walking as an aesthetic practice*, uses walking to explore the city with a method that he calls “*transurbance*” (from the Latin *trans*: through, and *urbis*: city) that allows him to discover the empty zones, the negative spaces of urban development, the *terrains vagues*, the wastelands forgotten by the functional network of urban mobility. According to Careri, these are the areas that nowadays represent the “seas still to be explored, the unknown lands”,²⁴ in this world where every spot of the territory is already discovered, systematized, computerized and institutionalized. These are “other” territories, indeterminate zones, “public spaces with a nomadic character”,²⁵ that arise spontaneously on the margins of the city and that bring us a new perspective that dynamizes the “static”, organized and sedentary city. The multidisciplinary artistic group Stalker, founded together with Lorenzo Romito, is an open collective that brings together artists from different disciplines, urbanists, curators and social researchers who explore the territory by walking to discover it from their own bodies, listening, perceiving, feeling and facilitating the spontaneous and playful encounters with the different communities that inhabit the city in marginal situations. They explore the suburban areas with their bodies, on foot, through the wilderness rediscovered, which leads them to build new representations of the city and its inhabitants, new narratives whose aim is to open borders and welcome the marginalized and reactivate abandoned spaces.

24. Careri, F. (2016). *Pasear, detenerse*. 24. Barcelona: Gustavo Gili.

25. Careri 2002, Ibid 184.

Walking spectators

In the field of dramatic and performative arts, we would like to highlight the very interesting theatrical proposal of the Italian group DOM,²⁶ which presents a theatrical show in which the spectators walk and become an active part of the sequence that they themselves generate. In their show *L'uomo che cammina (The Walking Man)*, the spectators, limited to 15, have to follow an actor dressed in red who leaves the theatre, moves into the street and takes a long walk, from 3 to 5 hours, passing through the monumental and tourist center of Rome, entering next the underground, getting off at a peripheral station, continuing walking along suburban paths reminiscent of Pasolini's films and finishing the tour at an emblematic place in the city, the mouth of the River Tiber, next to a slum settlement. While the spectators walk, there are actors disguised among the people of the street who create events, small scenes, ambient music, smoke behind a ruin... (Figure 3), moments that affect and create a cinematographic visual experience. At the same time, the spectator never knows precisely who is an actor and who is simply a passer-by in the city and so, he observes with attention everything around him and realizes the incredible richness in the street, the variety of existing characters and the creative ferment in the air. This spectacle in movement makes you feel part of an extreme long shot in which you are both spectator and actor at the same time. Spectacle and reality intermingle to reveal the city as a dream stage and life as the real theatre. The show *L'uomo che cammina* has been staged in several Italian cities, adapted, in each case, to the characteristics of the different cities. DOM

26. DOM, (2019, June 1). *L'uomo che cammina*. In <https://www.casadom.org/luomo-che-cammina.html> (Accessed: 22 October 2019).

is an artistic project by Leonardo Delogu and Valerio Sirna, which investigates the relationships between body and landscape, carrying out performances, theatrical shows, and workshops. According to their website, they have been inspired by Jiro Taniguchi's beautiful graphic novel *The Walking Man* (2015),²⁷ which portrays the ephemeral pleasures of walking in a very poetic way.

To conclude, we can affirm that, as human beings, we have the innate capacity to live space, to orient ourselves in it and to construct it by unfolding it before us as a film in which we are protagonists and spectators. We are territorial beings always wishing to expand our territory in a process that Deleuze calls "deterritorialisation": "For life to circulate and become, we have to set the territory in motion, undertake lines of escape, deterritorialize",²⁸ become nomads, erase and experiment, not put down roots, but "make rhizomes". The logic of life is not in being, in identity, in defined objects, in borders, but in processes and becoming. Out of fear and laziness, we imprison life, we put it in watertight boxes and compartments. Our hyper-technological society keeps



Figure 3. *L' uomo che cammina* (*The Walking Man*), theatre show by DOM (source: Laura Apolonio).

us in excessive security, a soft comfort zone that separates us from the direct experience of space and extinguishes our desire. And if the body is pure desire, the space that surrounds us is the otherness that stimulates our perception, which, in return, generates images. Thus, it is the body/space dialectic that fosters our imagination and keeps desire alive.

27. Taniguchi, J. (2015) *El caminante*. Barcelona: Ponent Mon.

28. Larrauri, M. (2017). *El deseo según Gilles Deleuze*. 48. España: Los libros de fronterad.

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Grand Tour, an Artwalk and the merging of an ephemeral nomadic community

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“It must not be imagined that a walking tour, as some would have us fancy, is merely a better or worse way of seeing the country. There are many ways of seeing landscape quite as good; and none more vivid, in spite of canting dilettantes, than from a railway train. But landscape on a walking tour is quite an accessory. He who is indeed of the brotherhood does not voyage in quest of the picturesque, but of certain jolly humors—of the hope and spirit with which the march begins at morning, and the peace and spiritual repletion of the evening’s rest”.¹

This paper is about Walking Art, getting people closer to art by walking, and about the power of walking to generate a stable though ephemeral, nomadic community.

Around 2000 I was, as director of the Nau Còclea Contemporary Art Center,² concerned by the awkwardness exhibited by many of our visitors, unable to concentrate and really appreciate artworks. People walked through the exhibitions with a very social attitude, looking here and there, often chatting, and seeming a little distracted. Their experiences lacked moments of intensity and intimacy. We realized that there was a great gap between the passion invested in the works by their artists and the relative apathy of most exhibition attendees. To “consume” art is not the same thing as engaging it. And to “consume quickly” does not allow one to apprehend the tempo or the soul of the artworks. Something had to be done. And this is how we started this project. A new, more open way to assimilate these creations, and to be touched by art, lay behind the idea of the Grand Tour. But this is only

1. Stevenson R.-L. (1876). Walking Tours. Cornhill Magazine. 33, 685-690.

2. Centre de Creació Contemporània Nau Còclea is in the small village of Camallera, near Girona in Catalonia, Spain. It is a dynamic art center and an artist residency. Web site: www.naucoclea.com

the beginning of the story because the Grand Tour brought us many other surprises.

Grand Tour is an art project by the Nau Còclea Contemporary Art Center in Camallera, (Catalunya, Spain) where I work. It consists of a 250-kilometer walk taken by people and artists of all kinds: musicians, storytellers, visual and live artists, dancers, writers, and poets. The walk starts on a summer day and ends about three weeks later. Every day the group walks 15 to 25km, along with an artist, or a group of artists, who have prepared something for them. The path traces a spiral route through the region, crossing urban and rural areas, natural landscapes, and seaside and mountain trails. Both during the walk and at stops, the artists perform and present their artistic interventions (poetry, dance, installations...), day and night.

The trip is open to the public and offered in every possible format: participants can walk every day, or for just two or three days, or they can simply show up at a meeting point and enjoy the performance. Walkers can start or stop their journey at any time, and adapt their trips to their personal plans. Grand Tour is a project for all types of audiences: families with children and solo travelers, old and young, experienced walkers and beginners.

The Grand Tour in History

The Grand Tour was the name of a trip made in the 19th and 20th centuries by young artists and wealthy non-artists to discover Europe's heritage. Every traveler had his/her own Grand Tour, an itinerary that combined visits to essential, must-see sites (the ruins of Rome, the cathedrals of France, the paintings of the Flemish Primitives in Amsterdam and Bruges, the palaces of Florence and Venice), along with stops that

were more personal and idiosyncratic. The Grand Tour featured a sense of initiation and ritual, as its young men and women were leaving home for the first time. It was also a challenge, as the tour was not fixed, and was different for everyone. This may seem to have changed in our days. Contemporary tourism can be disappointing, and leave the traveler feeling impoverished. It seems that the further we go, the more we encounter the same globalized culture and environment. But traveling will always be an art, and good travelers still know they can exercise their perception regardless of whether the distances are short or long. They know, for example, that they can discover a universe in an intense and deeply experiential way by walking. We each can make a real personal trip of artistic discovery. And that's why the Grand Tour is still alive. This mix of individual freedom, personal affinities, and cultural heritage is the original departing point and what inspired us to name our project after the historic Grand Tour. Travel and touring make us see the world from the outside, and to go back to our inner world. Inevitably, we contrast the places and arts we encounter with our common daily realities and observe ourselves anew. But, to allow these experiences to unfold us we need time, and we also need to spend it having genuine experiences, which belong to the inner territory of each individual and each group.

Unpredictability and atemporality

Unpredictability and surprise play an important role in this process. It is one thing to go to a place where you expect to see something. But it is something else, more exhilarating, to explore space and time, ready for some wonder to happen any second. Let's look at an example: one day during the first Grand Tour trip

we were supposed to meet artist Job Ramos.³ He was scheduled to perform when we passed through his village, but we were not very sure about, it because he had not shown up or phoned in a couple of days. The guide informed the travelers that Job might appear at any moment, but that it was not known exactly when. This information had surprising effects. Suddenly, for the group, “everyone became Job Ramos”. Their attention became extremely sharpened, and a whole range of objects, movements, colors, and even people became either artworks or clues left by the artist for the group. It could be a rag in the wind, an indecipherable road signal, some stones arranged on the way, a colored bed sheet hanging from a window, a boy waving while riding a bicycle... everything in the apparently normal reality of the walk became very rich, very intense, meaningful, and Job Ramos –who we finally met at the end of the day– seemed to infuse all of it.

Another characteristic feature of the Grand Tour is the creation of a process in which time ceases to exist. Every walker has experienced this. In the process of walking, time and space disappear and merge in the body. The rhythm of the walk, the presence of the place and the effort of the body replace one’s usual gauges of time and space. At the same time, the walker begins to develop an inner-outer perception without clear borders between himself and the surrounding world. This is particularly evident after three or four days of walking, and it is a very propitious situation for art and creation.

There is more: when artists and audiences do everything together (walk, eat, get tired, rest...), creation becomes a part of daily life and the boundaries that

separate artists from the public are completely blurred. A community that shares a path for a few days is neither a group of artists nor an audience, but something halfway in between. It is a nomadic caravan that has the power to transform the behavior of all its participants. When all the members of a group commit to the same experience, the group is transformed, becoming a provisional but solid society able to create and to produce art.

Pilgrimage vs. Walking Art

Pilgrimage has often been compared to walking art. There are indeed many aspects common to the two experiences: geographical displacement, the body’s vulnerability, exposure to meteorological conditions, a nomadic community of travelers, changes in roles and daily routines, provisionality and the ephemeral contexts of individuals. There is, however, a very important difference between pilgrimage and walking art: whilst the *raison d’être* of pilgrimages is an external, sacred object or place, artwalks do not usually have these ending points to infuse the whole project with meaning. Thus, the meaning of the artwalk must come from the walk itself. With pilgrimage, “to arrive” is the goal, whereas with artwalks this focus shifts to the act walking, from “going” to just “being”. To peregrinate is always a journey out of the self, even if this process is then reversed. An artwalk entails just the opposite: to transform landscape, travel mates, weather conditions, food, bodily sensations into a unique inner experience.

Perhaps because of this, artist Mike Collier refers to his walking works as pilgrimages. “Pilgrimage is about

3. Job Ramos is a catalan artist. His research has to do with identity and identity transfers, Boundaries between fiction and reality, mental and physical landscapes (In <http://www.jobramos.net/> , Accessed:11 November 2019).

embarking on a journey of discovery that takes me out of myself; it is not an inward-looking process” but the same idea can be considered in the opposite sense.⁴

It can be seen, somehow, as being spiritual and an atheist at the same time.

Transformation of the Artwork

In fact it is not just artists and audiences that change. Artworks also have to go through profound changes when performed in a walking art context, and this is very good for traditional forms of art: the concert, the play, the recital, the exhibition. All these formats merit some revision and innovation. Of course, traditional artworks can be shown outside of theatres and auditoriums, being performed in unusual and beautiful natural spaces. But the possibilities of walking art can go even further when the project is specifically and intentionally conceived as itinerant.

Concerning the visual arts, we began to imagine site-specific presentations, taking art to different locations outside the showroom. This required a walk by the visitors, a form of displacement. This was what we were seeking. We suspected that the act of going to the artwork had the power to transform the people’s approach to it. In this regard, we had some clues in the work of artists such as Alícia Casadesús⁵ and Perejaume⁶ who work in nature and who regularly lead people to the places where they want



Figure 1. Amelia Burke in *l'Escala*, Grand Tour 2015. Photo: Clara Gari.

the work to be discovered. Some walking practices, like those of Deriva Mussol,⁷ or Francis Alÿs, or the more communitarian approach of Walking Women,⁸ point in the same direction.

Deriva Mussol performed “Looking for the Stage” for the Grand Tour 2015.

They propose a group walk in silence, letting participants to be surprised by the scenarios and scenes provided by reality and each individual’s imagination. Careful and attentive observation is the door to dialogue with our memory, experiences, sensations and sense of surprise. What’s new in what we think we know? What hides behind the daily life of our streets?

4. Collier, M. (2018). Pilgrimage. In <https://walkingart.interartive.org/2018/12/pilgrimage-collier> (Accessed: 20 July 2019).

5. Catalan artist Alicia Casadesús might be labeled as a land artist but her work goes beyond any classification. Her early work “Llauró” performed 20 years ago is still inspiring artists and researchers. In <https://www.aliciacasadesus.com/llaur%C3%B3-12-cites> (Accessed:11 November 2019).

6. Perejaume is a catalan conceptual visual artist and writer. Nature, time and popular traditions are his main inspiration sources. In <https://en.wikipedia.org/wiki/Perejaume> (Accessed:11 November 2019).

7. Deriva Mussol is an interdisciplinary group led by catalan artists Eva Marichalar Freixa and Jordi Lafon. They perform walking practices with artistic, anthropological and educational goals. In <https://derivamussol.net/qui-som-quienes-somos-about-us/> (Accessed:11 November 2019).

8. <https://walkingwomen.com/> is a group of women activists and artists.



Figure 2. **Ada Vilaró and Pep Aymerich**, *Grand Tour* 2015. Portbou.
Photo: Clara Gari.



Figure 3. **Alicia Casadesús** live art in Collsacabra, *Grand Tour* 2015.
Photo: Clara Gari.

Also, in *Grand Tour* 2017, the duo of El Jo i l'Altre⁹ performed a walking artistic creation whose starting point was the Sanctuary of Nuria in the High Pyrenees. The two artists performed a ritual by the lake, pouring milk over a pyramid of sugar until its total dissolution. After doing this, small bottles of the leftover milk were filled and entrusted to travelers, to be transported along the journey and poured, on the last day, on the sacred mountain of Montserrat (which has the same shape as the small sugar mountain dissolved on the first day). The initial performance happened to fall on the same day and exactly at the same time as the terrorist attack in Barcelona, on August 17th, 2017. The last was performed on September 3rd.

Sound Art and Soundscapes

Sound Art is another important source of our walking art experiences. Soundscape is one of the most important activities of the Nau Còclea Contemporary Art Center and a regular practice of many of our art residents. We are very interested in integrating it into our *Grand Tour* experiences.

We view soundscapes as defined by Murray Schaffer.¹⁰ We all are always open to sound, our ears never close, not even when sleeping –but this is precisely why we often disconnect our ears from our minds. Auditory sensitivity is the result of a practice that opens us to our surroundings. It comes after a long practice of consciousness and presence. The sound landscape is not just that of the sounds of nature; of water, birds, and wind. It is also that of machines, roads, sounds of

9. El Jo i l'Altre is the artistic name of Pep Aymerrich and Jordi Esteban. Both are sculptors and performing artists. Their art is near to ritual, nature, and body. In <http://eljoilaltre.com/es/> (Accessed:11 November 2019).

10. Schaeffer, M. (1997). *Our Sonic Environment and the tuning of the world*. Rochester: Destiny Books.

words, and with the beauty of accents and interjections.

In Grand Tour 2016 musician and sound artist Josep Manuel Berenguer recorded a water sound guide to help walkers to hear the nuances and small differences between the sounds of the torrent flowing down the mountains.¹¹ What they listened to and what they heard depended on the sound wave frequencies and their expansion in the air. At the end of the circuit, people walked far from the spring and, in deep silence, approached the musician, awaiting them with his guitar.

Nomads and Locals

While walking we are, more than ever, guests: of landscapes, of community structures, of cultural heritage, of ecosystems. But, most of all, guests of all the people who live, work and love the place where we walk. And we assign much importance to it. We like to be received, guided or hosted by the local people, not only artists but also farmers, youngsters, collectors and archivists, dynamic associations, environmentalists, women's groups, historians, choirs, children. They are proud to show us what they do and what they are. Our arrival may mean something to them too. Sometimes it is an opportunity for insight, and to find what is most worthy to show, or most valuable to preserve, or most beloved by all of them.

Saxophone player, free improviser and music teacher Miquel Àngel Marin¹² comes from a very small village of fishermen and farmers on the Ebro River Delta. He grew up playing with toads and crabs along the small irrigation canals in the rural paddy fields. Now, togeth-

11. Berenguer J., M., is a sound artist. In <https://ficcionalarazon.org/2017/03/16/josep-manuel-berenguer-de-los-colores-del-agua/> (Accessed: 11 November 2019).

12. Dodó, A. & Entonado J.-G. (2018). Interview with Miquel Àngel Marin. La Carne magazine. In <https://lacarnemagazine.com/improvisacion-libre-segun-miquel-angel/> (Accessed: 11 November 2019).

er with the college students of his village, La Cava, and in collaboration with the agricultural community, he is recovering the old, forgotten names of those small canals, reinstalling poles with the old ones. The work is being done right now, and we will see the results in August 2019, going to each and every one of these canals, to rename them and to dance, pronouncing and singing the names of the small canals.



Figure 4. Lluïsa Xarnach installation, Grand Tour 2018. Photo: Clara Gari.

Grand Tour Walking Art Grant

When budgets have allowed, we have given a Walking Art Grant to an artistic project specifically designed to be implemented for Grand Tour travel. It consisted of €1,000, plus an art residency at the Nau Còclea Art Center (1 month) and the expenses related to the travel itself. Two artists have claimed the Grand Tour Grant to date.

Romanian artist Paula Onet won the grant in 2016 with the project Holy Blisters¹³, a documentary film

13. Holy Blisters. See in: <http://www.pelinfilms.com/holy-blisters.html>, <https://vimeo.com/152437113>.

about Peter and how he deals with his disease, Restless Legs Syndrome. As Onet says “Because of his RLS, he can’t sleep, so he walks. He has to. His ultimate wish is to lead a normal, stable life but he can’t if he doesn’t sleep, and he can’t if he walks, either. He discovered he can bless his curse by doing pilgrim routes, but being on the road all the time sabotaged his romantic relationship.

Monique Besten received the grant in 2017 to develop the Walking a Grand Tour project,¹⁴ an 18-day virtual solo walk from Queralbs to the Montserrat mountains, to be repeated in August/September in the company of many people. Monique traveled virtually via the Web, during her residence at the Nau Còclea Art Center. She also planted the seeds of some trees there. Some months later she walked the same route, transported the small trees, and planted them in some places along the way. The account of her trip combines virtual and physical walking and can be read in her blog.

So many other artists deserve a grant, as there are so many of them doing such wonderful things all around the world. Unfortunately, the meager funding of culture in our country has temporarily suspended the grant for the last two years. We are looking for an international sponsor to resume it.

Research on participation: ReCCORD project by the European Network of Cultural Centers

A study in 2017 on audience participation identified the Grand Tour as a successful case among hundreds of other big and small cultural manifestations. RECCORD (Rethinking Cultural Centers in a Europe-

14. Walking a Grand Tour was a double journey done first by internet navigation and after walking the same trajectory. In <https://wherewandered.blogspot.com/> (Accessed: 11 November 2019).

an Dimension) was a project led by the European Network of Cultural Centers, Cultural Production Center Godsbanen (Aarhus, Denmark) and the University of Aarhus. The project was supported by Aarhus, European Capital of Culture 2017.

This ‘Research/Action’ project explored and reinforced cultural centers in Europe through a 2-year process of scientific research, exchanges, and artistic documentation, followed by a conference in Aarhus in May of 2017 presenting the research’s results. RECCORD focused on the future of Cultural Centers in Europe in the context of globalization and changing societies and cultures. The project was based on an innovative and bottom-up process combining scientific research, staff exchanges, and informal education. Each participant in the actual exchange was both a research-related fieldworker collecting empirical data as a part of the overall research program and, later, an active presenter of the information gathered. The overall goal was to assess cultural centers’ possible roles and the importance of participatory sociocultural processes.

As for the Grand Tour case, we were very happy to host social researcher Vassilka Shishkova who studied and reported on the Grand Tour for this project, presented at the last meeting, in Aarhus May of 2017.¹⁵

Present and future

The project started in 2015 and has continued since. Every year we add a line to the tracing of a spiral route in the territory. The first voyage began from the Nau Còclea Contemporary Art Center and toured various regions of Catalunya, ending in Sant Feliu, in the south of the Costa Brava. In 2016 a tour along the coast in a

15. For record meeting project and conclusions see: <https://encc.eu/activities/projects/reccord> (Accessed: 11 November 2019).

northerly direction led us to the south of France, where we walked west. We crossed the border again and finished our trip in Ripoll. In 2017 we walked from the Pyrenees to the sacred mountains of Montserrat near Barcelona, and in 2018 from Montserrat to the Ebro River Delta.

In 2019 we will go backwards, starting in the Delta and heading northwest, to finish in a very small village, Torrebesses, near the town of Lleida. Mario Urrea, Torrebesses' mayor, will be our host and will share with us his village's most surprising delights. We are experts in discovering such charms in the most unlikely places.

So far, about 300 artists and 800 walkers have ac-

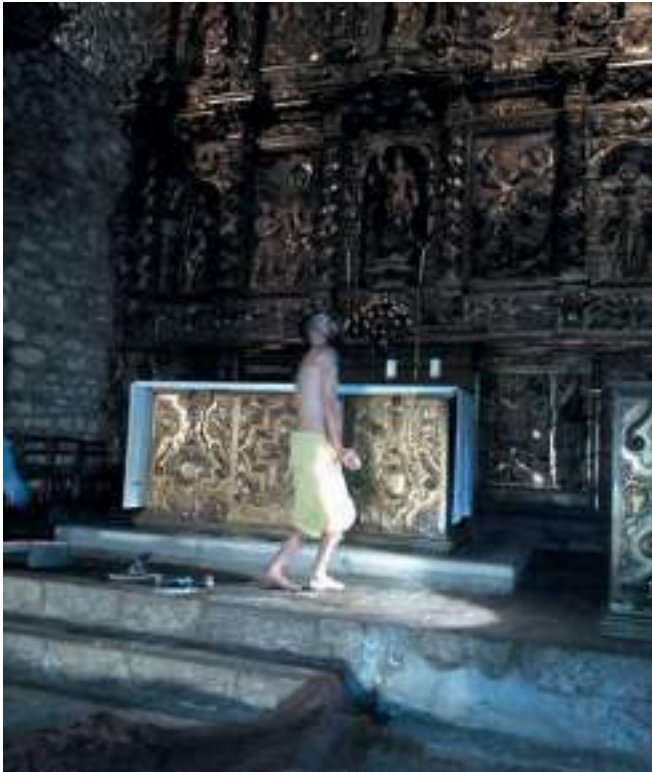


Figure 5. *Carlos Alma dancing in the baroque altarpiece of Setcasas 2016.*
Photo: Jordi Lafon.

companied us, and some 4,000 people from across Europe and all over the world have turned out to share some of our activities at some point of the journey.

Walkers must register on the Grand Tour website to join a trip. They pay for their accommodations at the camping sites and mountain huts where we stop each day. Between stops walkers carry some food and water for the day, getting the rest at the destinations.

For summer 2019 a small group has already formed, from the former trips, and acted as the core of the event and inspire new walkers. They have a Facebook group called "Gran Tour, Participants Caminants". On August 13, we left from l'Ampolla, a small village by the sea in the Ebro River Delta, and walk for three weeks, to Torrebesses. We traveled about 250km, through and by mountains, industrial zones, rivers, cities, and farmlands, together with musicians, poets, live artists, performers, and visual artists. Thus, we became a nomadic art brotherhood and sisterhood in search of our own Grand Tour, of a collective inner path towards creativity and joy.



Figure 6. *Last day Grand Tour Queraltbs, 2016.* Photo: Jordi Lafon.



Figure 7. *Music Jam in Ripoll Grand Tour, 2016*. Photo: Jordi Lafon.



Figure 8. *Music Jam in Ripoll Grand Tour, 2016*. Photo: Jordi Lafon.

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Dramaturgies: creative process behind the scene, the journey

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The Journey

In Rio Grande do Sul, the most southern state of Brazil, more precisely in the city of Rio Grande, on the beach called Cassino, there is a walking trip of 240 km to Chuí, the extreme south of Brazil. This challenge is known on the internet as The Crossing of the biggest beach in the world. The walk does not pass through cities, so one is losing phone and internet signal on the way, staying totally without communication with the big city and the technological world. With the sea on the left side and desert sand on the right side, the walk follows this way, in all its extension, which can provoke a mental challenge for the lack of alteration of the landscape. It also initiates a control of thought, because one walks miles with the sensation of not knowing how much distance is left.

This part of Brazil is also known as neutral fields, where once it was a land without law and “from whom to arrive first”. There are many stories and events of piracy, robbery, and shipwrecks. The boat that arrived first could pretend to be a lighthouse and end up causing shipwrecks to plunder the belongings of others or to make them hostages. Even today, shipwrecks are found on the beach, among the furthest lighthouses in Brazil.

Juana Miranda, along with Paola Ludovice, made this trip in December 2017, through a tour company that provides meals and setups for the campsites. We went in a group of 14 people, the majority of them did not know each other. We carried a sleeping bag, clothes, and fast foods such as cereal bar, dried fruits and seeds

We walked 240 kilometers in 7 days to create a play, inspired by this experience. We understood that walking alone generates self-knowledge, thoughts, reflection, being with oneself, even as a group. We wanted to do a journey of extremes, in which there is fatigue,

hunger, limits that generate discomfort and possible stress with the group if they are not well managed.

We intended to provoke public reflection about what we are doing with our lives, and how much we should put ourselves at risk or out of our comfort zone. We are interested in addressing the themes of loneliness and isolation, themes so present in all of us, even in the midst of the buzz and crowding of people in big cities, and in our daily tasks, or even in the facilities of communication, and the different ways of being allowed by all the media that are available to us today. But one must ask: how much do we know about ourselves? How well do we know each other? How much are we available and interested in understanding and finding, really the other, in essence? Do we have time for that?

The speed of the world, the information and the accumulation of activities that we do in a few hours in the routine of everyday life puts us “running after the tail” and losing connection with us. From this perspective, Jorge Larrosa Bondia reinforces that:

“The experience is increasingly rare because of lack of time. Everything that happens, passes too quickly, faster and faster. And this reduces the fleeting and instantaneous stimulus, immediately replaced by another stimulus or by another equally fleeting and ephemeral excitement”.¹

With the speed that life is passing, and the need we have to be able to do everything we wish, we understand the importance of living a concrete experience, in that sense discussed by Larrosa Bondia, which

would give us time to witness events and specific sensations and more intense, be present. For the experience, this bias is an environment and a moment that the world is willing to live less and less, and often observes only the life of another person, by the cinema, by the book, by the music, and so on.

From this perception that the experience would be that special moment in which we leave the comfort zone, of our daily automatisms, to put us, even, in conflict with us, facing us with situations that are not normally in our daily life, because of that we decided to do the long-distance walking trip to the Chuí. And from this borderline experience there was created a physical documentary, that is, an artistic result directly inspired by this unique experience.

The creative process led to a 17-minute dance-theater scene titled *The Journey*, with my direction, interpretation, and choreography of the dancer Paola Ludovice, and an original soundtrack of the musician and composer Paulo Lessa.

In this article, we focus on the creation of this scene, having as theoretical references: *The Journey of the Hero*, by Joseph Campbell,² concepts of “physical theater”, by Eugênio Barba,³ and the concepts of dramaturgy in the dance of Gisela Doria⁴ and Ligia Tourinho.⁵

Dramaturgy possibilities

To begin the reflection of the presented scene, I propose to try to answer and to reflect on what is dramaturgy. It comes first to mind that is a term widely used

1. Bondía, J.-L. (2002). *Notas sobre a experiência e o saber de experiência*, 23. Universidade de Barcelona.

2. Campbell, J. (1949). *O herói de mil faces*. São Paulo: Cultrix/Pensamento.

3. Barba, E. (2014). *Queimar a casa*. São Paulo: Perspectiva.

4. Doria, G. (2016). *Entrelaçando Fios: possíveis eixos dramaturgicos na Dança Contemporânea*. *Art Research Journal, Brasil*, 3(2), 194 – 208.

5. Tourinho, L. (2009). *Dramaturgias Do Corpo: Protocolos De Criação Das Artes Da Cena*. 2009. 353 fls. Volume 1: Tese apresentada ao Instituto de Artes, da Universidade Estadual de Campinas, como pré-requisito para obtenção parcial de título de Doutor em Artes. Universidade Federal de Campinas, São Paulo.

in theater, being directly related to the presence of playwrights for the creation of the theatrical texts. This would be the most “traditional” understanding of dramaturgy. As summarized by Doria:

“Often, dramaturgy is understood as theatrical devices that refer to the existence of characters, fictional or otherwise, and to the construction of plots, linear or otherwise. In this sense, it is worthwhile to resume, for a moment, the notion of theatricality, thematic which, in turn, also requires an openness of eyes, so as not to fall into the trap of rapid and generic definitions.”⁶

This research intends to approach the dramaturgy more broadly, that is, the dramaturgy of the play as a script, a narrative structure that, in this sense, would be present in all the scenic presentation. It is the dramaturgy of the body as a body that creates the story that will be told, the dramaturgy of the scene as a choice of space to be used and all this in favor of the presence and maintenance of the public eye. Gisela Doria, in her doctorate, presents three dramaturgical axes that can be associated with the dance, which are: descriptive dramaturgy, evocative dramaturgy and instituting processes dramaturgy or dramaturgy of presence. This opens up possibilities for various studies, based on this expanded concept of dramaturgy.

“It is also important to emphasize that this choice is related to a personal need to organize structures that can help artists, choreographers, and researchers consciously work with the composition or decomposition of drama, as well as the production of meaning in their choreographic works.”⁷

Thinking of a direction in the script, we find, also, Eugênio Barba. In *Burning The House*, he defends a

meaning of dramaturgy expanded and not tied to dramatic literature. According to the director, narrative dramaturgy would be “the plot of events that guide viewers about the meaning or the various senses of the play”.⁸

From this perspective, I believe that it would be essential to create a script that gives us the basis, whether as a story lived by the characters or as a narrative line, to create “the way” that would lead the audience to follow the actions of the scene. But we are not just in the field of narrative drama. We also sought to work the rhythm of the scene, the dynamics, the physical actions and the use of the voice to keep the audience’s attention sensorially. In this sense, we explore what Barba calls “organic or dynamic dramaturgy”. In his words:

“At the level of organic or dynamic dramaturgy, I worked with physical and vocal actions, costumes, objects, music, sounds, lights, spatial characteristics. At the level of narrative drama, I worked with characters, facts, stories, texts, iconographic references”.⁹

From this concept mentioned above “organic dramaturgy”, we dedicate ourselves to the corporal scores, the definition of what would be spoken, use of scene objects, construction of the soundtrack, use of space, etc., deepening the conception of the scene in its specific dramaturgias, as Lígia Tourinho approaches in her doctorate:

“In order to extend the term dramaturgy to all the arts of the scene, to emphasize the opposition to contemporary dramaturgy versus classical, literary dramaturgy and to legitimize the many voices of the author of the scenic product, new terms such as dramaturgy of the actor, dramaturgy of the painting, dramaturgy of the body, dramaturgy of the dancer, dramaturgy of the dance, dramaturgy of tensions, etc”.¹⁰

6. Doria 2016, Ibid 194.

7. Ibid 197.

8. Barba 2014, Ibid 40.

9. Barba 2014, Ibid 40.

10. Tourinho 2009, Ibid 89.

These concepts of dramaturgy of body, dance, tensions, and others are the ones that best express what was the creative process of The Journey that had as inspiration source a real lived experience, to compose what we call a documentary physical because we had not a dramaturgical text but an experience lived and still latent in our bodies. So, we tend to define a narrative dramaturgy for the scene, to structure the sequence of actions and events for the presentation, seeking the script of the “story”, of a trajectory, besides the sieving of the scene, with the function of dramaturgy of space, in the definition of how to occupy the stage; the dramaturgy of the body as a specially created movement, etc., which will be presented below.

Narrative dramaturgy

The theories of Joseph Campbell (1904-1987) served as a reference for how, pragmatically, to set the narrative drama of the scene from the experience. According to the author, the character leaves his house to live an adventure, goes through several challenges, having, therefore, a variation between moments with allies, with enemies, light and intense challenges that generate emotion and tension. With this, the spectator follows with interest and anxiety for what is to come.

With his studies of mythology, Joseph Campbell broadens my understanding of the events of life. In his book *The Hero of a Thousand Faces*, he asserts that “religions, philosophies, arts, social forms, primitive and historical man, fundamental discoveries of science and technology, and dreams themselves that populate sleep arise from the basic and magical circle of the myth.”¹¹ In this way, he argues that there would be a trend of

11. Campbell 1949, Ibid 15.

events, challenges, and trials through which each one, whether person or person in his life, must pass to reach a new stage of his journey.

In spite of using the term “hero” to present the main character’s journey, this trajectory can be used on any fictional character, “common” character, prince, king, or mythical hero. In this sense, it refers to the challenges that each one goes through during his or her life. In his words:

“...the hero, therefore, is the man or woman who has managed to overcome his personal historical limitations and local and has attained normal valid forms, human. The visions, ideas, and inspirations of these people come directly from the primary sources of life and human thought. That is why they speak eloquently, not of the present psyche and society, in a state of disintegration, but of the inexhaustible source through which society is reborn. The hero died as a modern man; but as an eternal man - perfected, not specific and universal - he was reborn. His second and solemn task and feat is, therefore, to return to our midst transfigured, and to teach the lesson of the renewed life he has learned”.¹²

The purpose of this research is not to present this study of the Hero’s Journey. It is to verify that there is a standard route of the mythological adventure of the hero, that could serve as a base structure both in the narrative dramaturgy and in the dramaturgy of tensions, that we could follow. The research explores the sequence that goes from the separation of his commonplace, of the habitat in which one finds himself, to the beginning of a new path. Finally, the return to that place of origin, after transformation lived during the course.

To facilitate the understanding, the following graph presents a more direct and summarized way of the he-

12. Ibid 28.



Figure 1. *Hero's Journey Formula*
 In <https://www.storyboardthat.com/articles/e/heroic-journey>
 (Accessed: 10 September 2019).

ro's journey.

Since the beginning, I had in mind to put somehow real experiences of the members who made the journey but we still did not know exactly how. During the trip, we recorded in photos, videos, and logbooks what we wanted to express at the moment, be they, feelings, memories, pains, reflections, etc. When we arrived in the rehearsal room, with no definite text, we missed something that guided the research. Thus, we try to define what each day of the trip meant, we created a first structure, which I present as follows:

- 1st day of the trip - THEME: What have we come here to do?
- 2nd day of the trip - THEME: Monotony/landscape that does not change
- 3rd day of the trip - THEME: Physical limit (complete 100km)
- 4th day of the trip - THEME: Cold bath

- 5th day of the trip - THEME: Spirituality/ancestry
- 6th day of the trip - THEME: The process (What the public wants to know?)
- 7th day of the trip - THEME: Storm

From what each of the listed themes means, we had as a goal to create stretches of two minutes of duration for each one, intending to complete 14 minutes of work. In the movement research, we identified that the theme "Physical Limit" was what most interested us, because it synthesized the whole experience of the trip. Then we list all the extreme situations that we could call "Physical Limit", situations that happened and were remarkable in the trip. Thus, we created a second structure:

- Long and tiring walks;
- Sensation of the heavy body as if you are carrying stone;
- Sensation of being pushed by a bull to be able to continue;
- Throw the boot into the sea;
- Commemoration of reaching 100km;
- Dance on the beach when you have no head for anything else, so tired;
- Unbearable foot blisters of pain;
- Walking 42km on the same day, entering at night;
- Cut your sneakers to keep walking with it without so much pain in your fingers.

We can consider these two preliminary structures the beginning of the work within the concept that those authors cited previously call dramaturgy of the body and dramaturgy of tensions. Because it was tense moments of the experience, that would be transformed into vectors of composition for the choreographies. We use these concepts, thinking that the dramaturgy of the body has, as a priority, the use of the body to draw the dramaturgy/script of the scene, and use of tensions as turning points of history and moments of greater energy.

Based on the hero's journey synthesized, I tried to outline a trajectory for the character that had a more interesting script, with a curve of emotion, conflict, challenges and moments of lightness. The list below defines the final script:

Opening of the show with the presentation of the character with personal testimony – 3min (Presentation of the character with reference to his common world and called to the adventure)

Walk with stops – 3min (Crossing the threshold with the decision to go and start the journey)

Felling and stumbling * First stress *, write 100km on the ground - 2 min (Tests, allies and enemies)

Cut tennis shoes * peak of stress * - 1 min (Ordeal)

Dance on the beach, relief and feeling of pleasure - 2 min (Reward)

Walk with stops, write 200km on the ground - 1 min (Dedication to change, way back)

Dancing dusk and in the dark * moment of stress* - 3 min (Great challenge, resurrection)

Cold bath - 2 min (Reward and reflection of preconceptions /comforts of urban life)

Body dramaturgy

In working out our script, we have identified that in the case of a trip like this, which goes beyond physical limits, it is not just a matter of telling a story, telling what happened there, but mainly re-identifying the body memory of the experience of living the limit, wear of the body, the ends. We realize that in December 2018, a year after the experience, it can be expressed much more in the body in motion, which lived and was recorded physically in pain, difficulty, sweat, and will, than in words. We know how to repeat or recall moments of difficulty, especially allowing the body to express itself. This

greatly facilitated the dancer's interpretation, by acting in a situation she lived and knew. We then work on the personal emotions experienced in the crossing.

For this reason, the show has been defended as a physical documentary, since it tells the trajectory of the journey not only narrating its seven days of duration, but re-identifying in the body the daily battles between the psychological and physical limitations to make this crossing. With few spoken statements, certain "outbursts" to guide the public, the dance choreographies express above all difficulty of the strenuous trajectory.

Still, some travel situations are interspersed with these choreographies, showing the inhospitable environment of the place, with its "vision of sand and water for seven days" (168 hours in a row), beach camps, foot bubbles, little freshwater we had. A strongly sensory experience and imagery, and is being presented on stage, from film techniques, while script and editing, including documentary profile.

We spent a lot of time and energy looking for the movement of each choreography. The reason for that is that we wanted to get closer to the sensation and memory of that moment in the journey. Also, to approach the theater, that is, to make more apparent the situation that was being lived and not the plastic form of the movement.

We have two visually more choreographed moments, in which the character is in extreme situations of tiredness. We decided that the dance would express this psychophysical difficulty experienced in the trip. The execution of complex, difficult movements exemplifies for us a time when we did not just walk, it was to surpass all our standard limits to move on, where you think of giving up, where the body cannot stand it anymore.

The first choreography we titled Felling and Tripping, in which the character reaches the goal of

100km on the third day of the trip. We found ourselves between stumbling, falling and being lifted, being knocked over by the other or by our thoughts, wanting to stop. A moment of extreme weariness.

In this choreography, initially, we created movements thinking of the difficulty of execution, in sudden falls, in the race as the last energy left over. After creating the drive, we changed the phase, because it was necessary to work the speed and the emotion. Performing those movements after decorating was no longer the problem and had become more “easy”. Thus, we work the time of each movement to give the feeling of fatigue to the public. Next, we work the emotion referring to the trip and situations of extreme tiredness that could be felt. We used many words and synonyms that described this moment so that the dancer better understand “in the body” what the direction would like for this initial stretch. Examples: heavy body; exhaustion; difficulty breathing; impossible to lift; anchor pulling down and psychological destruction. Thus, our objective was to articulate the design of the movement with a certain quality of scenic presence.

The second choreography we titled *Dance in the Dark*, which was a moment of the journey, its fifth day when the walk lasted 42km and entered the night. That day, we arrived at the camp very late, at about 10 pm. It was an extreme moment to extrapolate sanity. We had two major concerns in this choreography, in addition to containing technically difficult steps: first, we wanted another sensation different from the first choreography. It would be the hour when one does no longer have a “neuron to think”, where there is no logical reasoning; He speaks things without thinking and his body moves alone, following the group, not having more strength, but he is merely executing. So, getting on a move that

referred to that required several days of error or search.

The second concern for this part was to show that the day ended, nightfall and the walk continued. So we had to work for the first time together with the light, we wanted something to be seen, even in the blackout. We thought of small points of light to help in this visualization. We created a choreography very different from the others, which was mainly thought in terms of aesthetic visual, that is, images that the audience would see as a movement of light. Many jumps, bearings, turns to give the intention of a walk-in disorder and without nexus by the space. A movement that represented this physical experience, in which one no longer thinks about anything and only keeps on walking, without having the strength nor to fall to the ground.

The two choreographies take place after a walk, aiming to refer back to where you arrived physically and psychologically, after forcing yourself on this continuation of the long distance walk.

Space dramaturgy

This dramaturgy has as a priority the use of space to construct the script/dramaturgy, thinking of keeping the attention of the public. Thus, we defined the scenes where there is greater intimacy, where the audience is closer and the character speaks for his personal testimonies, or shares intimate moments; where we undress any mask and break the fourth wall. Already on the rest of the stage, we would tell the events of the trip, day after day, in the form of fiction, without looking at the audience, through dance moves or staged. Mostly complex movements in their execution, which show the difficulty of the route.

The walk goes through a mostly sinuous path. We reach extreme fatigue, even in thoughts, and where nothing

else seems possible, we construct the new, in consciousness, at every chosen step, the language that is sought. What we want to construct and say, then begins to take shape to the disheartening.

These steps make up our life history based on our choices, steps in the unknown, and always in

search. Like language, we identify with all possible dramaturgies, we work in detail with all the items that make up the scene, broadening the knowledge of the theories, with a support in the journey of the hero, believing that this concept keeps the attention of the public eye.

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A Travessia (The Journey)

Juana Rondon de Miranda

Dancer, Researcher, Director

Paola Ludovice

Dancer, Choreographer

Paulo Lessa

Musician, Composer

Brazil

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Paulo Lessa, Paola Ludovice, Juana Miranda, A Travessia
(The Journey, Reaching Chui).
photo: Cristiano da Cruz, 2018.

Page 331.

Paulo Lessa, Paola Ludovice, Juana Miranda, A Travessia
(The Journey, Performance in Mostra Dulcina de Moraes).
upper left photo: Humberto Araujo, 2018.
(The Journey, Performance in Prespa).
upper right, centre photos: Paulo Lessa, 2018.
lower left, lower right, photos: Christos Ioannidis, 2018.

Directed by Juana Miranda, choreographed by Paola Ludovice, performed by Juana Miranda and Paola Ludovice, with an original soundtrack composed by Paulo Lessa, *A Travessia* (The Journey) was first presented at the Mostra Dulcina de Moraes 2018 of New Directors, for the graduation program in Theatrical Direction.

This piece is based on a real journey from the Praia do Cassino to a city named Chuí, a southern township located at the very end of Brazil, near the border with Uruguay. The 240km trek took seven days, through an uninhabited strip of beach, without communication with the world, where the dancers took their journey. It was an experience of the extremes, where fatigue, monotonous views, and hunger tested their physical and mental limits. The artistic adaptation of this arduous hike was created as a “physical documentary” of the group’s journey.

Long moments that rang with the metronome of drumming footsteps begged the mind to explore the deeper questions that revel at the meaning of who we are, and the whys of life. How much do we know about ourselves? How well do we know each other? How much are we open and interested to understand and truly discover one’s essence?

The Conference in Prespa was an amazing experience since the group got to live and present their piece to other walkers. The selected audience of walk researchers certainly gave a deeper perspective on their work. The location and the event itself also resembled *The Journey*, because of the country’s borders and connections to the geographical, political and human boundaries.





Where are you going? (129hours/387km across Albania and Greece/ Macedonia)

Jez Hastings

Walking Artist

Staffordshire University
UK

Walking across two countries in one go, crossing/not crossing borders. My pieces are fairly fixed to one solo traverse. This walk took place the month before the International Walking Encounters/Conference in Prespa National Park. It was a performance carrying everything I needed on my back. A daily routine and rigor of one foot in front of the other, finding a spot to make a bivouac each evening and making sure there was always enough water. My practice is one of occupying an outside space, moving at a human scale and a slowness of speed allowing other moments and incidents to occur. Absorbing and intense within its own simplicity. Apart from the physicality of walking, this work/practice is a linear improvisation.

There is a response (actively or inactively) to whatever occurs visually, lingually or even just in silence, absorbing the moment. This performance can only be that of the individual. The daily labor is improvised, never knowingly planned. Walking for hours at a time - the longest day was 14 hours, the shortest was 4.

I had no access to large scale maps so was reliant on old road maps and compass. I used local knowledge and conversations to enable me to travel from one village to the next. Sometimes only seeing a distant shepherd or cowherd as my daily contact. Other times there was always someone passing to or from the fields. It became a liminal and dialectical temporal event, a narrative within its own making.

Although an individual performance, the experience being solely mine, in bringing the piece to an audience I offer momentary incidents through photographs and texts via exhibitions and handmade books.

Pages 333-334.

Jez Hastings. *Where are you going? (129hours/387km across Albania and Greece/Macedonia).*

photos: Courtesy of the artist, 2019.





Nomadic* in Form, Itinerant in Process - a walking encounter

Jez Hastings

Walking Artist

Staffordshire University
UK

* For clarification the terms within this paper. Nomadic is a system of land working where hunter-gatherers/herdsmen travel in search for food or move animals to find fodder, whereas Itinerant refers to a person who travels mainly for work from place to place. (Coming from the Latin Itinerari - to journey).

In 2018 I walked with the Caravane des Anes.¹ 15 days on foot through the Lozerre and Cevennes with ten working donkeys and their five Aniers and daily visitors. This residency explored the daily rigor of walking and the efficiency and effectiveness of traveling at 3mph as a Sol nit's 2001 single mode of transport. This comes from a deep personal ecological stance; stoic, disciplined, simplicity, political, open and trusting in its process. All I used had to be carried by myself. At night we would set up a bivouac. Searching a breathing space as a temporality between action and movement, stopping for food and rest, always leading to a series of serendipitous incidents along the route. I carried a 'carnet de voyage' noting and sketching moments along the way. It was never about kilometer counting but of time spent journeying à pied.

Walking this way questions power and privilege as well as quiet trespassing. Creating a palimpsest of stories within a landscape passed. The way humans have forever moved on foot across the earth's surface, be it as migrators, nomads, pilgrims or those who work with a transhumance practice of farming. I propose that when one chooses to walk there is an ecological respect for the environs and those who inhabit the land and work it. The relationship between performer/artist and the land/space through which they pass becomes a necessary dialectical response between the two. The individual experience can only be had by the performer via the occasion of walking, reiterated afterward to an audience in the traditional style of the storyteller. Memories, conversations and incidents all rolled into one. Erling Kaage, philosopher said: "Being on the journey is always more satisfying than reaching the goal".²

Walking is a political act. The art of which belies its

1. In <https://www.youtube.com/watch?v=fWpkDEkEyqw> (Accessed: 12 May 2019).

2. Erling Kaage from his lecture/conversation R4 April 2019 and book on Walking.

simplicity. This paper aims to interrogate the questioning of power and privilege as well as quiet trespassing. Acknowledging the way humans have forever moved on foot across the earth's surface, be it as migrators, nomads, pilgrims or those who work with a transhumance practice of farming. Nomadic in form and itinerant in process.

The Caravane Des Anes 2018 followed Robert Louis Stevenson's original route of Travels with a Donkey 1878 in October 2018. Stevenson is considered to be the first travel writer and his book consolidated his ability as such. Traveling alone, using the skills and knowledge of those living in the area, his kit was so much that he had to use a donkey in order to carry it. The book also reflects his poor relationship with this beast of burden. 140 years later not much has changed geophysically. The landscape of the Lozerre and Cevennes, South-Eastern France remains the same; small fields, stone houses, and barns, only the roads, which we came across infrequently, being the major interjection in this historical and geographical story.

However, there are far less people now - the introduction of the internal combustion engine has changed working of the land, denuding it of people. Today there are 67% less inhabitants than there were one hundred years ago. The routes and paths still viable as those working with donkeys determine to keep them open. Although these donkey drivers (Aniers) are following ancient ways referencing the mule trains of the 18th century, it is more for tourism these days than trade. Despite this, an interjection of a (failed) railway line between two major towns along the route between the 1890s and 1930s, officially closed the route to those on foot. Trespassing took place along the tracks and after a while, the trains became financially unviable. More people chose to walk rather than ride. Human/

animal power reoccupied the space, taking ownership of their land, re-placing the railroad and leaving the rail company broke. Even now walking in these steep vallyed hills and mountains is still very much de rigueur of local inhabitants. The villages that were chanced upon were not surprized at new 'troupe' arriving 'a pied', always accompanied by a bell announcing our arrival. (The tradition of which was to notify the village that a trade convoy was arriving). The five Aniers held onto and were the guardians of this voyage. The eldest being 73 and the youngest 15, the granddaughter of the senior Anier. E Shumacher 1973 in Small is Beautiful suggests an idea of economics as if humans matter, this is what the Aniers are about; time, engagement, social, economic, environmental, caring for their animals and those that they meet along the route, as opposed to RL Stevenson whose journey was for personal gain only.

Walking as a practice

At its very basis one requires a space in which to operate; a path, track or bearing across open land. The route is a combination of the historical (often repeated trade routes rendering these into lines across a map) and contemporary. Ley-lines, spiritual paths, drailles, monks trod, or other such deliberate routes - some clearly in existence today and are well-worn routes, others are just bearings or passed down knowledge of way makers unseen by the human eye, repeated year on year and passed down from one generation to another. This is why during the three weeks a map was hardly seen let alone used.

Moving steadily and deliberately across the land at 3mph is something that has been done for millennia. As an artist, I was embedded in this walk. It was for me, not trade or tourism, other commercial value or

even recreation, it was a performance. The occupying of space, moving at a human scale, a slowness of speed allowing other moments and incidents to occur. Absorbing and intense within its own simplicity. Apart from the physicality of walking, this work/practice is a linear improvisation. One, therefore, has to respond (actively or inactively) to whatever occurs visually, lingually or even just in silence, absorbing the moment. As Fulton says “The walk is the work”.³

If one strips bare extravagance and possessions, the complexity, luxury, distraction, noise and necessary greed of the digital, a beauty is allowed to emerge. This raw, unadulterated self, moving at 3mph brings about great joy in the individual. Without the digital noise and need for ownership, we find ourselves within whatever space we occupy. Walking rekindles our wonder of the surroundings and the space we occupy. It enables us to question the unimportant - Why is this growing here? Who/what made this mark? What is that noise? What is that view? What joy does this bring? Should we be grateful for this simplicity of the task?

To quote Seneca,⁴ “True happiness is to enjoy the present, without anxious dependence upon the future, not to amuse ourselves with either hopes or fears but to rest satisfied with what we have, for he that is so wants nothing”.

These journeys can be hard, but never punishment. Walking long distances, carrying only what one needs, the reasoning and actions become stocic, austere and determined. When one chooses to walk in this way there is an ecological respect for the surroundings and to those that inhabit the land and work it. In doing so one creates a palimpsest of sto-

ries as well as dialogue within a landscape that is walked. Walking this route enabled a challenge to the internal combustion engine requiring a discipline and an attitude to embrace frugality which, in step, allows greater freedom and engagement with the land. One is not a ‘viewer’ or ‘passer-by’ through the land but a participant who enters and remains for a human timescale.

Nomadic in form, this walk referenced a historical event and entwined it with a system of journeying that had existed long before Stephenson wrote his book. The paths and drailles were there to enable passage from land to land, mountain to mountain and of course, village to village. Farming was not fixed as it is these days but was fluid, cooperative, choosing the right pasture for the time of year, coping with the predators that may threaten stock; wolves and bears. Making sure that one’s flock would survive the winter and bring further lambs in the spring. The small fields of crops and potagers⁵ were lower down, nearer the village and hamlets and the main transport was on foot, be it two or four. The ways were steep and the valleys deep. In winter these places can still be cut off to motor traffic reliant to upon those on foot or hoof.

Experiences

Walking along these routes one could feel the history/stories flowing up from the very paths that had been trodden for millennia. The ritual of moving from place to place was and is still key to those who work in this way. The donkeys and their Aniers realize this with quiet consideration, modesty, and care for the environment as well as their futures. Interestingly the National Park Authority has tried to manage these places for visitors with

3. Fulton, H. (2002). *Walking Journey*. 106-111. London: Tate Publishing.

4. In https://en.wikipedia.org/wiki/Seneca_the_Younger (Accessed: 19 May 2019).

5. Potager - small plots of land to grow vegetables, raise hens or ducks.

interpretation boards, car parks for views and the modern idea of 'recreation' - these are the new economies. Even the cool and silent forests have signs imploring one to be quiet, look for particular items, plants or creatures as if on tap - a performance for those who arrive and depart without moving through. Being aware of the route goes far beyond that of beckoning tourists to experience the rationale of spending money. This land has become denuded of people due to commercialization and capitalization of the land. Wind turbines are numerous as is the building of them, although necessary in the light of climate change solutions they bring with them an industrialization not seen in these places before. New roads have to be built, trees removed, noise and dust hang in the air. Official signs litter the place; "Watch out for trucks, Give way to wagons, Be quiet and calm." The manipulation of tourists means they don't see these areas. Only the nomadic travelers, working and trading on foot, whose paths criss-cross these new 'motor-ways'. The Aniers were understanding of the developments but also upset by the land being industrialized. The realism of need and consumption. More electricity, more waste, it is not what the future is making but what is being stolen from the past. It is a disregard for the coherent organism that humans and land have had for thousands of years. This land is being reworked again but not with peasant values but as a consumable commodity for generating electricity via turbines. There are new heavy roads, built for machines to service the new industrialization. Not for the light-footed donkey and human; these routes are crossed, cut into and even at one point coming in contact with the pilgrim route to Santiago Compostello.⁶ However it is changed, this land is inseparable from its spiritual routes. The little

6. Santiago Compostello - Pilgrimage town in Northern Spain.

blue and yellow scallop shell markings along the route telling of further lines and other ways. It wasn't therefore just one trade route but many, that for over hundreds of years peoples and animals had trod as per Solnit⁷ "Humans are slow animals and what we excel at is distance, sustaining a pace for hours upon hours or days".

Within these ancient drailles is a silence of the past, those that have passed before; women, children and men trading, passing through, escaping, traveling, and visiting. These ancient tracks bear witness. There were times, if one was quiet and alone, one could hear it whispered in the trees.

Form, function, and rituals

Nomadic in its form and itinerant at its core, these journeys can only happen if one moves on. This paradox requires an attitude contrary to the consumerist way that absorbs many people. My work is based on being itinerant, a passing through, of no fixed abode, a contemporary liberty. It is anti-consumerist, not held to a screen, relying on old skills - map and compass work. It is stoic, frugal and determined. There is a freedom of moving through, a chance to stop whenever, to look, to stare, to examine and to think. Walking is simple. The ground decides the pace. One can have a conversation with nature, lost in one's own thoughts which disappear over the landscape where one treads. Meditative. There is a collective restraint in not rushing. Walking is basic and authentic, rekindling a sense of wonder. This art is simple and forthright, concentrated in the moment yet light and hopeful. Daily rituals - become the grammar of the walk. I would note these nuances in my *Carnet de Voyage*, recording conversations, places and happenings through text or sketches. My photographs would

7. Solnit, R. (2001). *Wanderlust*. 46. London: Verso.

document instances related through the walk but not necessarily directly to the text. They were in conjunction with each other. There was a dialogue, maybe a conversation with others, about these moments. Words tumble from the page of the carnet. Maybe thought out, sometimes as a stream of consciousness, poetic yet not poetry. These unstructured observations are reminiscent of Georges Perec 1975 *The Carnet de Voyage* becomes an artefact in its own right.⁸ It is both an affective and effective document. Affective as it demonstrates a time passing and effective because the words remain and the audience then re-imagines them. The text becomes an image in the mind and then another image in the exhibition, re-imagined by whoever reads them.

My photographic images are not as James Elkins⁹ says an engine of memory, rather as a paradox; clear yet unclear, as if from a different era, resonating with a sense of yearning and maybe longing. Many are not of anywhere in particular but render and reclaim the moment of observation. They hold a stillness, a quiet “balayage” (sweeping or scanning) of something passed, a calmness and sense of place unvisited or unnoticed. I do not search out these places -rather awaiting the instant to photograph as I walk, recording the very instance of observation- the essence of temporality. Although these are liminal in telling the whole story of the walk, my enquiry is where photograph and text meet. I trust therefore that I can share a documentation of this experience as a diachronic process through both text and photography. This spent time explores, examines and informs a dialectical moment with a future audience. This resulting work recounts my practice; the original experience and the capturing of the very instant

in which the audience must then decide how to interpret the image presented to them.

Simplicity at its core, this walk was about time spent moving from place to place. A longitudinal work. Time is pro-longed through walking. There is no rush. Carry what you need, no more no less. Little by little, step by step. The requirement was to make sure the donkeys were fed and safe each night. They were never tethered. These were pack animals reliant on each other and their Aniers. Some were leaders, others followers, all walking at their own pace with the caravane. If it was mountainous then the Aniers would place a particular donkey at the lead, if it was flat then a different one would be used. Again, if a steep descent a different one would be the safest for all the rest to follow. The eldest donkey was 27 years old, the youngest 7. Between these extremes of ages, were best for load carrying and for the daily distances undertaken, which was always dependent on landscape. The walking was always similar in time, three hours early, then stop, two hours then stop for lunch - a two-hour affair when the donkeys would have their packs removed and could wander eating and resting. Once the break and heat of day was done another three to four hours would be completed.

Relationships

Walking with a group or solo sometimes builds up a melange of stories between us all. Food was shared each midday and evening. One gravitated to certain people at certain times. Only on reflection is it clear why. Journeys together harness different stresses. Weather, hunger, thirst, satisfaction all have their parts to play.

8. Perec, G. (1975). *An Attempt at Exhausting a Place in Paris*. Cambridge MA: Wakefield.

9. James Elkins in *What Photography Is* (2011), he examines the strange and alluring power of photography.

Some people count the kilometers wishing the end to arrive, others are happy with the knowledge of being in the present as per Leon Mc Carron¹⁰ “To walk is to meet people on their level, face to face and shoulder to shoulder and it serves more powerfully than anything I have found to highlight a shared humanity among all”.

Those who travel together also travel on their own. At first, the early steps remind us of this and what is yet to come. They can be sore and the legs tire easily. Relationships built between us, the silence negotiating strategy as well as journeys each of us would take. The Aniers hold their own rhythms. Up at dawn, check the donkeys next to where they bivouacked. Brush them down, talk gently to each one, and then get their saddles for the packs to be attached ready. Next, eat whatever is available. If in a village some coffee and fresh bread and maybe a pastry. If away from the village, water and whatever was left from the night before. As the packs arrived the donkeys would wait patiently being brushed, hooves picked and then balanced out, weighted correctly to age and experience. Then there was another wait. The Aniers would each roll a cigarette - thin enough to be barely recognizable as such and light it. There would be a 20-minute discussion as to the route (which they already knew) and where they would stop at mid-day and who would provide them with lunch; saucisson, cheese, bread, and wine. Every day was different yet the meal was always the same fare, except it wasn't because each place had better meat or worse cheese or nicer bread. Without warning, the cry to set off was emitted by Jean Pierre - only once, and we would all set off. The Aniers placing their donkeys depending upon the land to be encountered. The moment

10. McCarron, L. (2018). Strangers in the Holy land. In F.O. Nuallain (Ed.), *The Kindness of Strangers: Travel Stories That Make Your Heart Grow*. 198. London: Oxfam, Summersgate.

of immediacy, finding a natural rhythm that has been there for 60,000 years. The slowness of this movement allows a drawing of connections that in our usually busy digital-filled world would never be experienced. The arrival of the Caravane at each village had the resonance of a traveling circus, a theatrical experience not lost on participants and audience alike.

There is an intimacy of the journey when traveling on foot. It questions privilege and is a great equalizer. It doesn't matter how educated or rich one is, one still has to put one foot in front of the other. Ownership becomes disregarded. One carries what one wants and after several long walks, experience cuts through and one learns that carrying what one wants is very different from carrying what one needs, acknowledging Gros when he asks; “Is this thing really necessary?”¹¹ When one has little to impede oneself then there is a connection between the walker/performer and the land. The pace ensures a scale of ‘nature time’. Seeing, smelling, hearing, feeling, noticing or just being in the space, occupying a moment in time, part of the elemental, an intense feeling of being. The presence of the self in response to the place and nature.

Mapping

Old skills/new ways. I was curious to observe that maps and compasses were never needed along the route by the Aniers. Nobody referred to a digital map on a phone. There is evidence of mental cartography here. Interestingly the two days I walked alone I was reliant on both map and compass as well as waymarkers that the national association ‘GR’ for walkers had marked along the route. However, the Aniers had the

11. Gros, F. (2014). *A Philosophy of Walking*. 189. London: Verso.

route imbedded within. Knowing the lay of the land, the twist and turns in the forest, the correct path to follow when such paths merged. The route lay deep within them. Sophie, aged 47, the lead Anier's daughter (and probably the next most experienced Anier in kilometres/years traveled, she has been doing this route since she was 12) - told me: "Suivez le chemin que le jour vous dit de faire -Follow the path that the day tells you to".

For the Aniers history and repetition have given them internal maps. Three generations of Aniers were on this journey. Held inside their heads, passed on orally and then physically walked, a reminder of a daily passage, transferred from one layer of generation to the next. These were not just mental maps but stories and images of a land unfolding.

So, was I a walking artist or an artist that walked? The performance was no longer mine alone but a conversation between myself and the earth and perhaps those with whom I shared the journey. Dependent not only on self but the weather, season and my ability to negotiate the physicality of the "chemin".

Leave as a traveler, arrive as a stranger. Reaching the final town was not what was expected in terms of arrival. A band of troubadours had gone ahead and waited as we crossed the ancient bridge at St Jean du Gard - the group was tired and we had been joined by excited school children and parents as well as others, joyous in our arrival. We were yet to comprehend what had happened, how we had all changed and what we were yet to become. The Aniers, casual to the last, were pleased in the knowledge that they were once again, homebound. There was an enduring camaraderie amongst them for those whom they encountered. All their donkeys had fared well, the youngsters knowing that they had learned new routes and the oldest satisfied that this was to be their last trip. Knowing that

they were only repeating the daily rigor of their own life. The performance was over and another world awaited. Gros supports this by stating "when you are walking, there is only one sort of performance that counts: the brilliance of the sky, the splendour of the landscape".¹² For us that took part there were no borders, just horizons. The walk had quickly become my work. The daily diligence of allowing a route to reveal itself as a painter would with a canvas. Countering time, measurements and the hurriedness of the digital - we walked and we stopped, we walked again. Day after day after day. The final documentary pieces for audience were a group of photographs, texts in a series of handmade books and a limited edition photobook.

"For my part, I travel not to go anywhere, but to go. And so write about it afterwards" Robert Louis Stevenson.¹³

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12. Gros 2006, Ibid 2.

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I could have been at the beach right now: An exploration into a possible future scenario for the Netherlands

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“August, 17th, 2018, the first day of my walk. I see flatness all around me. Green grass. A straight, rhythmic dotted line of trees divide the landscape into grids. Farms that form islands in the otherwise open land. Ditches small and big. Cows, sheep, and birds. On the straight roads are packs of cyclists dressed in elastane, their muscles and the occasional beer-belly forming the only curves in this picture. The V-shapes that the bicycles form, are mirrored by the birds in the sky. [...]”¹

The landscape here described is typical for the Netherlands; human dominance over nature in the long fight against the water. The battle against the ocean and the rivers shaped the land into its current existence. A complex set of engineering structures keeps the Dutch protected from the water. Along the coast dunes, sea locks and dams protect the country from the North Sea, and inland dikes and pumps protect the country from the irregularities of the rivers Rhine, Waal, and IJssel. But the question is: for how much longer? A changing climate puts the lower-lying deltas of the world increasingly at risk. Elbe in 2002, New Orleans in 2005, and recently the floods in Romania in 2018, they all show the increased vulnerability of regions close to rivers and or seas.

My artistic walk in summer 2018 should be understood in the context of these escalating climate problems. With sea levels that continue to rise, the one-third of the Netherlands that lies under the sea-level requires our full attention. That is why I walked the 700 kilometers that mark the border between the topographically higher- and lower part of the country. On the hypothetical beach, I opened myself up to multiple registers of perception. Using walking as a tool enabled me to prompt questions about a future scenario along this topograph-

1. During my artistic walk of summer 2018 I noted all my observations and thoughts in a travel diary. This is one of the excerpts.

ical border, interacting with and gather narratives about the landscapes. These narratives form the first step in asking what the future holds for interior lands that may one day become a beach.

Situation

After centuries of fighting against the water, the Dutch have now reached a stage in which the public perception is confidence in safety from inundation. With the last big flood as far as sixty years in the past, the country is now well protected by dunes, storm barriers, dams, and draining systems.² The current defense systems protect the country from any other water catastrophes. However, with climate change, the water cycle is changing. This increasingly will also affect the Netherlands in ways the engineering structures cannot adequately help against. The droughts of summer 2018, for example, caused damage to nature, agriculture and infrastructure systems. In this instance, climate change did not cause floods and human casualties, but it did damage valuable ecosystems and cause economic disruptions and loss. The walk, that I will now continue to discuss, provides new perspectives on the complex changes that the Netherlands face regarding their relation to the water.

Methodology

When I first started researching this project, I spoke with geologists, artists, and hydrologists to learn more about the topographical border area. To complement this set of knowledge I longed for a closer interaction with space. Walking proved to be a great tool to learn

about additional aspects of the changing landscapes. It is because of the slowness of the action, the direct contact with the ground under the feet, and the barrier-free contact with the surroundings that make walking a great tool to discover narratives of places. By going on a walk, the space opens up to the walker and therefore enables the walker to learn about the place.³ If you spend as much time in a landscape as you do on a walk, you automatically start to develop a refined interest in the place and start to ask more questions about it. Asking more questions about the landscape results in a process that Rebecca Solnit describes as “the mind-opening up”.⁴ When you walk through a landscape, you start to notice smaller details that may have initially seemed insignificant. When your mind opens up it allows the observer to perceive new things. In other words, through the method of walking, the walker can reach a deeper understanding than could be found through studying the landscape from an office at home.

On my walk, I not only learned from my mind that opened up, but also a great deal from the people that walked with me, from those I met along the way and the hosts that welcomed me in their homes. I stayed with a young couple both active in the tourist industry who informed me about the conflicting interests between cafes and the reinforcing of dunes. Another night I stayed with a couple from which one of the men used to be a skipper. Having worked for forty years on the inland waters, his stories about the rivers kept me up all night. Another night I stayed with a 93-year old great-grandniece of a friend of mine. Together with her husband she literally created the land she was still living on. He built the

2. After the Elizabeth Flood in 1953 in which almost 2,000 people died, plans were made for the construction of the Deltawerken. The Deltawerken are a series of constructions that protect the lower-lying countries through storm surge barriers, locks, dams, sluices, and dykes.

3. Bates, C., & Rhys-Taylor, A. (2017). Finding Our Feet. In C. Bates & A. Rhys-Taylor (Eds.) *Walking Through Social Research*, 1-11. New York: Routledge.

4. Solnit, R. (2005). *Wanderlust: a history of walking*. London: Verso.

ditches to drain the land and she sowed the seeds to create life on the land that once used to be the bottom of the sea. Hearing the many stories of the many individuals I met on the walk, I realized how important it is to gather narratives that the different landscapes store.

The walk

Selecting walking as a tool, I was able to open up many sensory and cognitive registers to perceive intensely that which surrounded me. The more memorable encounters of the walk exemplify how the practice of walking sparks thoughts and discussions on a future scenario.

Passing through Zeeuws-Vlaanderen, an uncanny whiteness of the fields led me to better understand the salinization problems the province faces. Due to rising sea levels, the saltwater in the soil rises. The sweet water -that is lighter and thus floats on top of the salty groundwater- is pushed aside by the rising salt waters. This decline in fresh soil water directly affects agriculture in the region. Most of the crops are not salt resistant and therefore land becomes useless. On the walk, I encountered two possible adaptations to this problem. The first I observed with my eyes in the uncanny white fields. I asked the local farmers about the strange colored soil and I was told that they had made the field



Figure 1: *Walking through a field that is neutralized with chalk*. Photo: Karen Blanken, 2018.

productive again by neutralizing the excess salt with added chalk (Figure 1). A second solution showed me that it is possible to adapt in a positive sense when you are aware of the problem in an early stage. The farmers of Zeeuws-Vlaanderen adapt to the saline conditions by growing salt-resistant crops and by subsequently using these products as unique selling points of their region. Wilhelm, one of the many hosts who welcomed me to their homes, proudly prepared me a meal featuring as its central ingredient grasswort, *Salicornia europaea*, one of the salt-resistant crops farmers transitioned to. Thanks to them, I still had a taste of what a future land would taste like. Not only Wilhelm proudly served local saline crops, but also the many restaurants in the area use this as their signature ingredients. Coincidentally or not, Zeeuws-Vlaanderen is the Dutch region with the highest density of Michelin Star restaurants. Connecting to the unique environment they are in, the restaurants serve dishes with cockles, sea lavender, abalones or for example watercress.

On the island Schouwen-Duiveland, bird chirps characterized the trail. In this part of the Netherlands, many tidal areas disappeared because of the construction of the Deltawerken. It is a region characterized by the conflict between coastal protection, agriculture, and loss of nature. At the time of the construction of the Deltawerken, people didn't care so much about nature. The main objective was to keep the water out. Therefore, at the time of construction, many unique tidal area ecosystems disappeared, causing a decline in various bird and plant populations. With a changing planet and declining populations, awareness grew amongst biologists that we are responsible for preserving other species. To help the populations, 33 places were assigned as places where new nature needed to arise. At the time,

the decision was heavily protested by the agricultural sector. Farmers had to give up their lands to the water after decades of fighting (and winning) against it. However when you walk through the area today, it is hard not to enjoy the sound of the common red hanks, *Tringa tetanus*, or the looks of the colorful sea-lavender, *Limonium perezii*. Every chirp reminds you of how important it is to find a way to live alongside other species. The engineers can keep the water out and chemicals can transform saline lands into agricultural paradises, but for whose benefit? And to what extent? The sound of the bird-wings in this part of the Netherlands reminded me each time of how important it is to find solutions for all sectors and all species.

The walk through the province South-Holland brought me past some of the lowest-lying regions of the Netherlands. Straight ditches that divide the land into rectangles mark this part of the country. The ditches are part of a complex drainage system that has kept the land suitable for agriculture for many centuries now. Through various pumps, the system diverts the water to the bigger river and canals. To protect the land from the higher situated water of the rivers, strong dikes are needed. Walking on these dikes gave a good impression of how vulnerable the land beneath the dikes is. Besides seeing the direct gravity situation, I could also feel the vulnerability under my feet. The dikes were extremely dry during the month I walked through the Netherlands. Dry dikes mean an increased vulnerability to cracks. On the walk, I passed Wilnis, for example, a little village in which several neighborhoods flooded in 2003, because of dikes that dried up after a long warm summer. Walking passed these places and feeling the dryness underneath my feet makes me realize that few people are aware of the complexity of global warming's problems. In Wilnis we can see that it is

not just the rising sea levels that cause a threat, but also a lack of water that can ironically lead to floods.

September storms characterized the last two days of my walk. In the night leading up to what I thought would be my last walking day, I barely slept. Heavy rains and strong winds kept me from falling asleep. In the morning the family I was staying with didn't want to let me depart, because the storm was still raging outside. After breakfast, I thought the winds had calmed down and I decided to start my final walk. But as soon as I stepped outside the shelter of the village, I noticed that the storm was still present. Every step was a battle against the wind. On the one hand, hoping for trees to protect me against the wind, and on the other hand, wishing there were no trees so I wouldn't have to be afraid of falling branches. After a two-hour struggle, the landscapes opened up even more. Without a single object providing shelter, the open fields did not protect from the storm in any possible way, so I decided to hitchhike the last

kilometers to the ferry. The ferry took me to the island Schiermonnikoog, where my uncle and aunt waited for me. The next day my uncle took me on a substitute walk to the meadows at the far north of the island. Living on the island, and being a bird-fanatic, he goes there often. It is a tidal area, and so one would expect to see minor fluctuation in the heights of the marshes. However, this was not like any other day. The bridge providing access to the area normally passes over the tidal trenches, but on this particular day, the water stood higher than the bridge itself. In a brave attempt, we took off our shoes and started wading through the ice-cold path-turned-into-stream. On this day, I experienced what it means when climate change causes more frequent and more intense storms to hit the land. When my uncle slipped and fell, it was the moment that we finally recognized we would not reach our destination – the storm had transformed the entire area into a sea (as seen on figure 2).



Figure 2: *The moment we decided not to follow the path any longer.* Photo: Tom de Neef, 2018.

Seeing differently

Having this 5-week long bodily interaction with the landscapes on the topographical border of the Netherlands completely changed the way I perceive them. The act of walking opens the walker up to the spaces⁵ and therefore allows the walker to perceive the spaces differently. My walk exemplifies how engaging with the landscape changes the image that you remember those landscapes by – what stays etched in the brain. How you perceive the landscapes influence the way you remember them. For my work, it is important to study how to perceive landscapes because remembering/perceiving stands at the core of what you discuss about a place. This is important if you aim to start discussions on the effects of climate change, the very reason I started this project.

What you discover in a landscape all starts with your engagement. The act of walking provided me with narratives and insights that I would otherwise not have found or experienced. Sociologists and urbanist Lucius Burckhardt, therefore, is a great supporter of walking as a way to learn about landscapes. His painter's pallet metaphor, for example shows how observers select what they perceive of a place.⁶ Just like how a painter selects from different materials, different colors, and different techniques, observers of a landscape also select from different tools like interests, knowledge and for example, weather conditions. A tourist develops a different image of the place compared to an ecologist or a real-estate developer. On my walk, I noticed how you can perceive beyond a touristic gaze and instead spot the conflicts between agriculture and salinization of the land.

5. Bates & Rhys-Taylor 2017, Ibid 1-11.

6. Burckhardt, L. (2006). Warum ist Landschaft schön? : Die Spaziergangswissenschaft. Berlin: Schmitz.

After walking for five weeks I began to develop an emotional connection to the place. The connection additionally provides the walker with new perceptions of the space. Marie Ulber calls this new perception through mental connection the creation of a mental space.⁷ She explains how mental components like thoughts, emotions, memories or wishes, extend how you perceive a space. On my walk, this meant that I perceived the slight differences in height with a renewed understanding. Hearing the wishes from people I stayed with (“I like to live here until the day I die”) makes you reassess what you see. My mental connection to this place now leads me to wonder: which parts will one day be devoured by the waves, and which parts will be saved from this disaster?

The ‘I could have been at the beach right now’ walk showed me how I as an observer, I was able to create my representations of the space. By walking through possible affected landscapes, I was able to collect the stories and to connect the set of spaces into one question that shouldn't be ignored; what is going to happen to these spaces? By practicing and engaging with perceiving the land, I was able to perceive a future narrative for the spaces.

Preparations happening prior to the walk already contributed to a profound understanding of the landscapes. Much of the information that I gathered came from historical sources, geography experts and technical descriptions. The various sources proved insightful on what happened in the land demographically, economically, culturally, and geographically. The preparations helped me to select from the landscape's potential pallets and to renew my gaze. However, nothing could

7. Ulber, M. (2017). Landschaft und Atmosphäre: künstlerische Übersetzungen. Bielefeld: Transcript.

have prepared me for the images that started to unfold after weeks of walking and imaging in the concerned landscapes. Armed with a new way to perceive the landscapes I was walking through, helped me in discussing the project, and thus the potential future scenario, with others. In other words, walking, on the one hand, helped me to understand, gather and create narratives, and, on the other hand it was walking that helped me to communicate and discuss it with others. Through the act of walking, I created a new profound understanding of the landscapes I passed and could at the same time address the potential future these landscapes are facing.

“September 7th, 2018. [...] The landscape I stand in physically resembles that of my first day, but the landscape I perceive differs greatly. To the left green grass is hidden under greyish waves. The heightened road I stand on is marked by seaweed and shells. Ahead of

me, pole tops break the waves. The massive windmills seem unaffected, only now the gradient of green doesn't chameleonise any longer. On the right, the sheep stand strong on the top of the dikes that form their territory. The path I walk on could have been the beach, but for now, I only perceive it as such”.

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The walker as an activator of the displacement of senses

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Image 1,2: upper Photo: Edith Derdyk, lower Photo: Inês Bonduki

Image 1, 2

In contemporary landscape, trails are open to provoke and instigate strategies and statements that aim at the walk as practice, not only as a poetic procedure but also as an ethnographic, anthropologic and philosophical procedure. The act of walking is an interdisciplinary subject: a crossover of distinct areas of knowledge, projecting and incorporating atavistic, symbolic and existential experiences regarding our civilization journey. These actions focused on the “encounter metaphor”, are distant from the “product for sale”, they problematize and offer new meanings to the artistic circuit that constitutes the tripod creation/production, circulation and consuming.



Image 3: Photos: Edith Derdyk)

Image 3

We are the only erect animal species that have walked long distances ever since. We have been tracing routes across the whole planet, from immemorial and archaic times. We have crossed horizons, linked approaches to knowledge, exchanged tastes, imagined unexpected encounters; we designed new routes for lands already mapped out. The temporal aspect, in addition to the very spatial displacement, becomes an aggregating element, coloring with different hues the layers in the construction of the narratives originated from this experience. These poetic narratives emphasize the vertiginous scale between the quotidian and the unknown, the facing of the unexpected, the estrangement of others, the call for evasion, the realization of exile, the vocation for nomadism and the eternal quest for shelter and care, and the crossing of borders.

Experiences of space-time displacement are pillars for the field of invention – in Art, Science and Technique. The recurring presence of the walking act as a poetic substance of the contemporary scene translates impacts and introduces our ethical, poetic and aesthetic yearnings constitutively in the sociocultural problematics to be enabled and legitimized, composing a fresh global landscape in geopolitics, a kind of a manifest for the overflowing of the borders, mainly in times of turmoil such as the one we have been going through. Margin, frontier, border, limit, contour, and center/periphery: these words have acquired much bulk, be it in politics

or arts. These keywords are ever-present and somewhat inflated. Going through the invisible walls corrosively installed in urban and rural territories sets in the body a collision of desires between the supreme need to evade, wander, ambulate, cross as a nomad on one hand and, on the other, the search for shelter and care that generates a libertarian friction in an ever-escaping body. Otherwise, the grouping of humans on fenced islands, cultural condominiums, and bubbles subtitled with words of order is anchored in production. This grouping is based on the speculative financial system, whose economic project molds the body within a functional and pragmatic scope that meets the productive demands imposed by the market and locks up the body in permanent immobility and sedentariness.

For these reasons, this gathering in Prespa has utmost importance –it activates the frictions of resistance against the liquid flux imprinted in human relations, the target of attacks modulated by a capital lifestyle that encapsulates our bodies, dreams, and desires inside an existence contrary to the original calling of life itself – our great collective adventure of the perceptive shifts that Art can offer as a prime passport to displacement.

Image 4

Here, I propose a cut: The walker as an activator of the displacement of senses, regardless of the previous motives and intentions of a given walk. If there is no walker, there is no way! Without a body, there is



Image 4: Photos Edith Derdyk

no walker! Without the first step, there is no way. And for all steps will be a first step, always. The imaginary that springs from this poetic practice, springs from the sine qua non condition of the body presence, or bodies, in displacement: a body that observes and absorbs, a body that restores buried memories, a body that projects actions to activate other meanings in the landscape walked through, liberating perceptions, reinventing horizons. The physical realization of the territory summons temporal connections, given the presentification of the present, promoting calls from the past and wills from the future. And, certainly, the reports –which are the walker’s testimonies and accomplices– legitimate this singular experience, they map out narratives that unfold in distinct materialities: from artists’ books to performances, from texts to photographs, installations.

The artist-walker is an ambulant menhir, incorporating person as or hereafters in the walk: as peregrine, expeditioner, vagrant, nomad, pedestrian, traveler, flâneur, situationist... And each hereafter activates reading layers: anthropologic, urbanistic, historical, ethnographic,

scientific, poetic... And each hereafter inscribes other interpretations in the landscape... And each hereafter stirs in the walker’s body spatialities and temporalities that unfold inventive writings and readings of the landscapes that inhabit the territories already walked by or yet to be explored – the walker is, all at once, a writer and a reader. The displacement is a kind of choreographic score that provokes the displacement of senses.

Image 5

Questions are raised. I see them as structural in walkers’ reports throughout time:

- What is this body that manifests the compulsion to cross and be crossed by territories and times?
- What would be the impulses that qualify the ways oscillating between the wish for shelter and the wish for evasion, between estrangement and belonging?
- What would be the dramaturgies that emerge from what makes us different, comprehending the walking act as a metaphor for the gathering of differences?
- How do we build the reports, the narratives, the imag-



Image 5: Photos Inês Bonduki/Renato Hofer

es revealed in the clash between the mental representation of a place – the map – and the physical experience in this place – the territory –, which are expressed by language?

- Being the walking act an atavistic need, what is, after all, so contemporary in this action?

Well, these are some thorns in the side, that is, some of the frequent questions that inhabit the interstices of any walk, entwined with the program of the walker that wishes to map out parts of the world.

In the two moments, I share with you below is a mapping of my researches and experiences:

As an educator, I briefly approach the program I conceived and coordinate for the Lato Senso Post-Graduation: The Walk as a Method for Art and Education,

a two-year course at A Casa Tombada, a multicultural venue in São Paulo City, Brazil.

As an artist-walker, I present the experience related to the project Through the Margins of SP: a 220km walk through the outskirts of the metropolitan city of São Paulo, a fourteen-day walk in 2017, with Renato Hofer/ architect and Inês Bonduki/photographer

On the Lato Senso Post-Graduation: The Walk as a Method for Art and Education

Image 6

The act of walking – an ancient and permanent action throughout the civilizatory arch - congregates transversality in the field of knowledge. Thus, the board of pro-



image 6: Photos Inês Bonduki

fessors in this post-graduation includes artists, writers, photographers, performers, and also scientists – in the exact and in the human sciences: anthropologist, architect, astronomer, biologist, philosopher, cartographer, historian, etc.¹

The program is structured from the statement “the walk as a method”, understood as a trigger to the production of knowledge through the cultivation of the senses. The word method, from ancient Greek *methodos*, is formed by *metá* – ‘after’ or ‘what follows’ + *hodós*, ‘way’, literally how to follow a way. Therefore, we focus on the construction of the passage between “the poetic of the walking act experience” to “the poetic experience”, using as a base the material reports originated from this action. To walk is an experience that cannot be transferred: it is ephemeral, untouchable, and printed in our DNA traces. How to make viable the net of experiences that spring from the walking act itself in the artistic language that proposes and activates sensibilities? The program offers an iconographic repertoire, theoretical /conceptual keys, workshops with varied languages, immersions in urban and rural spaces to find new meanings for the body conjugations and its space-time displacements.

Image 7

In troubled times, such as today’s, crossed by crucial questions concerning material and spiritual survival, given the urgencies that demand environmental protection programs and the preservation of the human ecology in all stances, the “act of walking” is coated with varied layers that bring new meaning to the artistic act, aiming at symbolic, existential, ethnographic, anthropologic readings, among others. The sheer need to resume body meanings and the space-time perceptive

1. To learn more about the program: <https://acasatombada.com.br/caminhada-como-metodo-para-a-arte-e-educacao-1osem-2020/>

extensions become levers for the slowing down as a resistance mode against the acceleration of the virtual, technological and communicational environments as well as against the means of production that impose a functional, pragmatic and productive lifestyle. To problematize the impact of routine in our ‘community’ life becomes vital, given the violent exploration of natural and human resources. The question of social, physical and territorial mobility is set in the very foreground for the present geopolitical emergencies –migratory flows, public x private lines, nomadism x sedentariness, the desire to evade x the search for shelter, and the otherness and alterity challenge. With the determination of exhaustion of the current models and the sheer representation crisis, this post-graduation emerges as the materialization of the call to overcome these limits and borders, summoning our eternal vitality towards the heroic and mythic conquest of the desire for displacement.

On the project Through the Margins of SP:

“Through our daily routes we created a series of rituals that are like marks in space, but that are also the expression of an escape or, at least, the signs of a simulated exile. Nothing is given. Even having everything sorted out being lost is a possibility. In fact, ‘not to find your way in a city doesn’t mean anything. But to get lost in a city as someone would get lost in a forest, demands full training. In this case, storefronts and street signs, passers-by, ceilings, kiosks or bars must speak to the walker as the crack of a stick trodden upon in a forest, as the cry of the stone-curlew in the distance, as the sudden quietness of a clearing showing a lily shooting upright in its center. Paris has taught me this vagrant art”.²

2. Benjamin, W. (1986). *The Berlin Chronicle*. In *Reflections: essays, aphorisms, autobiographical writings*, 9. New York: Schocken.



Image 7: Photos Edith Derdyk

Image 8

Here is a brief report on the circular crossing in the outskirts of São Paulo, the largest city in Latin America. Spread over 1,521km², it is the eighth-most populated city in the world, with about 21 million inhabitants.

Image 9, 10

The idea of the walk was born from the encounter of three walkers who have different procedures for the act of walking, recording and organizing their narratives. The accomplishment of this herculean task – to face a city with tentacles – sprang from the need to get closer to everything that makes us different as walkers – almost like a glimpse of the enigma that welds the very desire for a path: dislocate and detach from one-

self; overlay and accumulate in layers several readings, mapping the same territory in varied ways. Drawing, writing and photography/film are our means to capture perceptions.

Image 11, 12, 13

We were together in this endeavor – to walk the outskirts of the metropolitan region of São Paulo City. This extension is normally run by motorized vehicles, however, we wished to capture this territory through body measures, with the sole of our feet – and for this very reason to walk intensively– to cross and be crossed without mediations to reach the borders in transit: from north to south, from east to west, investigating the gigantic dimension of the city where we live – after all, this



Image 8: Photos Edith Derdyk



Image 9: Drawing Renato Hofer



Image 10: Photos Edith Derdyk

is where the city begins and where it ends. What are its contours? The walk would be like having extended instants of an open book, mapping out the unknown in a metropolis whose dimensions and realities escape us.

Image 14

It took us eight months to trace a route plan. We had to understand the city map, to find support bases, places to stay, to establish routes and distances between daily start and finish points, to find interlocutors who would have us – schools, NGO's, cultural centers in the outskirts, small hotels –, strategic places that would help us complete a given number of walking hours per day to accomplish the journey.

Our journey began long before we started walking literally, with our feet on the ground of streets, alleys, avenues, shortcuts, bridges, back streets, dead ends, tunnels, expressways, marginal ways, train tracks, boats,

dams, steep ways, hills, parks, sidewalks, dirt streets, stone and cement streets, rivers, gutters, overpasses, squares, industrial plants, and churches, many churches. We drew contour lines that embraced the skin of this megalopolis we live in.

With the map in hands, it seemed that we were going to unreachable places without knowing the idiom there spoken, cut off as if we walked across a crowded desert... but we were only getting ready to walk through São Paulo's outskirts.

Image 15

The summons for this crossing sounded challenging—to face the real imaginary of a walled city such as São Paulo, a city tinted by violence, by fear, by suspicion and poverty, but also by the richness of a hybrid popular culture, by the beauty of lively gatherings in streets that escape the urban master plan, by the possibility



Image 11: Photos Inês Bonduki



Image 12: Photos Inês Bonduki



Image 13: Photos Edith Derdyk

of humanizing the blind spots by trespassing the armored fences that segregate our social classes with such vast inequity. The expectation of our crossing put us in this enigmatic condition – we would be foreigners in our city.

Image 16

Before we started our endeavor, the image we were confronted with was of compact housing agglutinations and crowds. It seemed like an almost insurmountable way. However, during the crossing, we experienced a megalopolis made by traces of reminiscent villages, sometimes tribal in their organization. The devastating, agglutinating city that gentrifies everyone like a black hole, still preserves, in its outskirts, the traces of urban living as a gathering space and not only as impartial

support without marks, a bare space for transit statuses. The city in details leaves behind its image of pragmatic support, a heritage of the car industry as a sign for the productive speed, to show itself as a playful game board.

Image 17

Our walk in February 2017 coincided with the shift of the municipal administration. The previous one had its focus on the humanization of the city with the implementation of unprecedented bike lanes, the reactivation of street Carnival parades and the occupation of squares. The current one is an administration in line with the neoliberal thought, privatizing public spaces, shrinking the citizenship spirit, whose slogan was precisely “Speed up São Paulo!”. Be fast, quick, efficient,



Image 14: Photos Edith Derdyk)



Image 15: Photos Inês Bonduki



Image 16: Photos Edith Derdyk

work for heaven's sake! I mention these facts because I believe that we would not have been able to envision this walk under the current administration, which, in addition to the privatization spree, is arming citizens and, by so doing, is promoting more insecurity and suspicion.

Image 18

To walk is above all to advertise complicity, trust, the guarding of citizenship rights that take over the urban space as its own home. Slow down São Paulo is our underfloor, in other words, the body is the pencil tip on the sole of our feet.

Image 19

The political/economic platform built before the current tsunami the country has been going through may have encouraged us to throw ourselves trustingly into this hidden city. It is worth pointing out how much the São Paulo marches in June 2013 opened the era of relentless demonstrations against government policies in Brazil. Crowds took over the streets in cities all over the country, like peregrinations, structurally changing the relationship with public spaces – the notion of a collective body walking through previously unwalkable places. As a symptom, from this date on, many groups and projects by artist-walkers have sprung and reshaped the space and time relations in the complex dynamics of the urban net.

Unfortunately, an abyss was cracked opened before us and it seems irreversible for now, signaling a profound transformation in the Brazilian ideological political scenario, revealing symptoms of a fast and violent setback in public x private relations. The financial system has capitalized on these collective body's vital powers that grabbed the cities by the feet by sealing public spaces, preventing the interaction be-

tween differences, making the city a sanitized stage. I stress these issues because to walk today in Brazil may be seen as a quite dangerous act, even revolutionary, precisely because of all the impediments that are being erected against the mobility of thought itself. Note that, at this very moment I am writing this paper, we are at risk of having our sovereignty taken! Darker landscapes lurk on the horizon and the act of walking claims libertarian states higher and higher.

Image 20

Here are some fragments of our daily collective experience that are revealing how vivid and still is the present:

Image 21

On foot we will cross the margins of this vast metropolis, establishing geographic and human relations that escape us in the daily routines we impose onto ourselves. Two weeks living in the speed of the walking pace –is São Paulo up for that? We believe so. Especially now, when all freedoms seem to be in pruning hands, to walk is a political act. The daily route to be planned intentionally has plenty of gaps. As our old friend writer, José Saramago would say, "Freedom is always good, even when we move into the unknown".

Image 22

What defines the traveler's luggage? We had to face the matter of lightness, of real needs, of affections, of attachments and letting go. We traveled closer together and freer.

Image 23

The sky is the spinning sky wherever we are! To be under the stars stirs in us the call for learning about the



Image 17: Photos Inês Bonduki/Renato Hofer



Image 18: Photo Inês Bonduki:



Image 19: Photos Edith Derdyk



Image 20: Drawing Renato Hofer

eternal ever-moving displacement that is repeated in cycles, showing us, through our brief journey on this land, the education by the sky. The walkers' map is read in the field geography and its topographies imprinted on the soles of our feet, signaling the physical measures of the urban chronic geography under the celestial designs of the Kairos temple.

Image 24

If you think you are the one choosing your break, think again. We are chosen by landscapes, events and situations, which lures us in an irresistible or insurmountable way, as the street of our childhood, something left behind, or a heavy dark cloud. The break is like silence in music, preparing us for a high or a low note that approaches the horizon.

Image 25

Our day off and shelter wherever we may be, the body is our home. The balance between the desire for evasion x shelter, between eviction x care, the eternal clash with uncountable measures of time and space, sometimes ground by somewhat abstract representations, however, irretrievably challenging us with the frictions and confrontations of our limits when placed inside the urban w(all)s... and so we walk tirelessly through the city, touching on the edge of utopias.

Image 26

We discovered Mauro Neri's throbbing and socially engaged work spread all over the Grajaú neighborhood. It expresses the wish for a more poetic and democratic city – which aggregates, not separates –



Image 21: Photos Inês Bonduki:

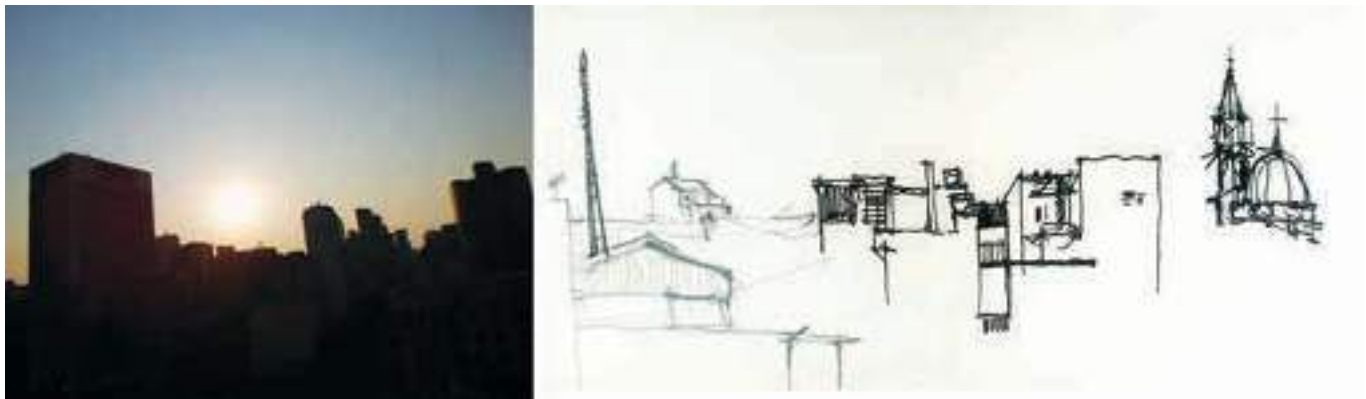


Image 22: Photo and Drawing: Renato Hofer



Image 23: Photo Renato Hofer



Image 24: Photo and Drawing: Renato Hofer



Image 25: Photo Renato Hofer



Image 26: Photo Edith Derdyk



Image 27: Photos Inês Bonduki:

with the phrase ‘ver a cidade’* (literally ‘see the city’ or a pun with the word ‘veracity/veracidade’) painted on walls. The body begins to understand distances, efforts, and dynamics. Two extremes in the dam: on one the deed, on the other the cause.

Image 27

We waved goodbye to the fluvial city and its surreal views, structures, and situations that crossed old routes. The mountain between the two buried rivers looks like an insurmountable barrier, but the city is generous to those who walk gently through its gates.

Image 28

Here’s an everyday truth: the map orchestration – be it printed in the thousand pieces of paper, like a laborious puzzle, or the quick GPS deciphering the territory in a plain and abstract way –, so that the lines are

drawn be capable of generating routes... And then the land navigation finds its destination like a magic trick!

Junctions galore shatter the landscape and open space to ways where architecture mimics the colors of nature. How many meters make a driveway?

Image 29

The extensive extended walk traces a segment of kaleidoscopic mosaics with varied situations – from thick cement to precarious buildings, from a little kindness to the rude confrontation of the concrete – sewing an endless discontinuation of the human face in the urban net that, only a body in tune, living through each drop spaced by the sole of the pace, can observe and absorb.

Image 30, 31

The city is an organism full of enigmas to be deciphered, both in small and large scale: a city that is open



Image 28: Photos Renato Hofer

when there is some kind of encounter between bodies or that is all to itself, facing walls concretely invisible. From the remaining topographies to the unstable men-hirs, indexes point to inside out archaeologies, cacophonous layers.

Image 32

We were crossed by neighborhoods, gardens, communities, cities, edges, peaks, and valleys. The city shows itself as an extensive book made of pages that are sewn together like the head of an octopus with a thousand tentacles, through the aerial net and underground tunnels, transporting secrets, disposables, waste, abandoned things and appropriations. It was an endless journey, a mix of violence and subtlety, concreteness and lightness, human traces.

Image 33

Crossing the Tietê river, whose bridges show its clutches, a mixture of hand and dental arch. The memory of the primal river under the thick dirt blanket and the aggressive stench gives the cement more concreteness. I had never crossed a bridge over this river on foot before and it is such an ordinary route for so many people. It made me realize the real gap we have in our city! It was hard... It is hard. But at the same time, it's glorious!

Image 34

Each day the way is longer in the time of the "Invisible Cities" (Italo Calvino) that emerge and slip through the corners, liquefying the tons of objects of the daily productions consumed and turned to dust.

Image 35

So far so close, so high so low, so slow so fast: the topologic integration of scales taking turns and the

crossings of human ambiences and temperatures, the innumerable nets conjugating all the micro and macro city in secrets, classified information, desires, gossip, messages, conflicts, whispers, howls, bureaucratic info, telemarketing, surprises, frights: this is life all cabled up – a way of the path, wrapping the planet in itself!

Image 36

Among detours in yellow, wasted lands, scorched fields and airways, the city shows itself as an inventory of recodified situations.

Image 37

The embrace around São Paulo was concluded in 12 days plus 2 days of rest. We covered 220km. The sameness of repetitions and the difference of otherness walk hand in hand, either in the small details that can only be noticed on foot or in scales caught by the eye long before the body gets there. What remains is a mosaic continuously discontinued woven by the human need to interact, a need that is sometimes fenced by invisible walls. The walk was completed as the embrace of a wish to inhabit a city as a body that breathes, uncertain whether the circuit is finished when the finish/start point – Saint Miguel Paulista Church – is reached, for more gaps and rifts have been open than conclusions closed. However, the affective luggage is bigger now, multiplying the walkers' intents, eternally foreign in their city, opening up to listen to what's yet to come.

And what would this walk be without the traveler's logic that needs resting shelters? Yes, we had plenty! And above all what would this be without the complicity and trust established among the travelers?

Image 38

The last crossings were somewhat simple. Intercepted roads, rivers and railroads lead us to the be-



Image 29: Photo and Drawing: Renato Hofer



Image 30: Photos Edith Derdyk)



Image 31: Photos: Edith Derdyk)



Image 32: Photos Edith Derdyk



Image 33: Photos Edith Derdyk

gining of our final destination. Fourteen days and over 220km later, we still don't know where these countless gates would take us. Neither could we decipher the succession of menhirs that redesigned the sights. Nevertheless, we apprehended a little of this city made of people and had the privilege to meet some who believe in the building together of a

city for each and every one.

Image 39

People always ask me (and I ask myself) why I throw myself into these projects and experiences. When an encounter takes place, the hint to an answer is found.



Image 34: Photos: Edith Derdyk



aquecedo... jantar de

porcelana: mais do que pelas coisas que todos os dias são fa-
 bricadas vendidas compradas, a opulência de Leônia se mede
pelas coisas que todos os dias são jogadas fora para dar lugar
às novas. Tanto que se pergunta se a verdadeira paixão de
 ... dizem o prazer das coisas novas e

Image 35: Photos: Edith Derdyk



Image 36: Photos: Edith Derdyk



Image 37: Photo: Renato Hofer



Image 38: Photos: Edith Derdyk



Image 39: Photo Renato Hofer

Out Of Place

Bill Gilbert

Artist, Professor Emeritus, University of New Mexico
USA

In this paper, I will present a version of art made in walking from the perspective of embodied experience rather than theoretical analysis. The story is basically one of an attempt to address a reoccurring feeling of being 'out of place'. This sense of alienation is perhaps a common response to the effects of the industrial revolution in 'developed' nations. It is certainly a common experience amongst my American peers who came of age in the 60s. It was a period of cultural upheaval. The Vietnam War laid bare the power structure of the United States and created an enormous divide between the youth and rulers of our nation. We felt 'out of place' in our own country. Many left.

It was also the time of a dawning environmental awareness. "A Silent Spring"¹ made clear that the course humans were on would lead to ecological collapse. "The Monkey Wrench Gang"² served as a generational call to arms. This environmentalism of the 1970s predated the current focus on the advent of an Anthropocene Epoch and "The Sixth Extinction".³ It operated in the context of an assumed division between nature and culture and, as such, did not include the issues of colonialism and social justice.

This is all to say that the walking practice of today operates in a very different cultural dialog from that of earlier expressions. We now realize that to survive the changes coming in the Anthropocene we must develop a fundamentally different relationship with the planet on which we live. To forge that new relationship we need to actually know the ecologies of which we are a part. It may be too little, too late, but it seems worth getting started, step by step.

1. Carson, R. (1962). *Silent Spring*. Cambridge MA: Riverside Press.

2. Abbey, E. (1975). *The Monkey Wrench Gang*. Philadelphia: Lippincott.

3. Kolbert, E. (2014). *The Sixth Extinction: an unnatural history*. New York: Henry Holt and Co.

As an American artist, I acknowledge that in the field of the contemporary art of “western” nations, walking based art is foremost a European tradition. The social wanderings of the *Dérive*⁴ artists or the re-colonization efforts of British artists remain the baseline for current explorations of the form. My generation grew up in the arts under the reign of minimalism and the full bloom of the Earthworks movement. In this period US artists such as Robert Smithson and Michael Heizer were busy choreographing bulldozers to create large-scale marks on the surface of the earth while Richard Long and Hamish Fulton practiced their art leaving nary a trace. While American artists mimicked the exploitive mindset of Manifest Destiny,⁵ European artists framed a walking-based practice that conforms much more closely to a contemporary environmental consciousness.

My drift to walking occurred in a path moving away from the abusive practices of my American predecessors. My focus from a very early stage has been on creating art in the context of a sustainable relationship with the planet. The question was how to begin to define an art practice in these terms. Like many other members of our consumption-based, capitalist society I had no real connection to or understanding of the ecology of our planet. Since leaving home at eighteen to hitchhike across the country, I had wandered the US with no real connection to any specific place. Migrating from the eastern seaboard to the west coast, I arrived in a place new to me, a place in which I had no cultural or environmental history. I was decidedly ‘out of place’.

In going mobile I tapped into a deep cultural strain in

our nation. The United States is an immigrant nation. It has been a foundational part of our nation’s identity. Unlike our Native American/Indigenous residents, all Americans of European descent share an immigrant heritage. There is a definite restlessness, a propensity to pull up roots and move embedded in our national psyche. It is exactly this drive that selected for the early immigrants who crossed the ocean to start over in a new (to them) land. It finds its expression in the concept of manifest destiny and the resulting rapid expansion of the nation westward. J.B. Jackson refers to the inherent temporality in the construction of early towns that followed the train lines going west as evidence that as a new nation we were committed more to the exploration of space than the construction of place.⁶ It continues into the contemporary era as Americans repeatedly move from state to state in search of better opportunities.⁷ Jack Kerouac’s *On the Road*,⁸ a fundamental text of my generation, captures this spirit. We hit the road to move away from our geographic and cultural roots in search of a new definition. In the America of the latter half of the 20th century the road itself became a place to occupy and we, as a nation, became comfortable cutting ties with any specific geographic location.

My personal migrations from New England to Colorado to California to Montana to New Mexico seem to fit with this larger cultural pattern. The issue I faced as an immigrant who arrived in New Mexico in 1978 to live on land that was the long-term home of Pueblo and Hispanic culture was how do I move from a position of being out of place to one of being in place. How do I begin the process of integrating myself into the ecology

4. In <https://www.cddc.vt.edu/sionline/si/theory.html> (Accessed: 20 August 2019).

5. In <https://www.americanyawp.com/reader/manifest-destiny/john-osullivan-declares-americas-manifest-destiny-1845/> (Accessed: 20 August 2019).

6. Jackson, J.-B. (1994). *A Sense Of Place A Sense Of Time*. New Haven: Yale University Press.

7. In <https://www.census.gov/data/tables/time-series/demo/geographic-mobility/historic.html> (Accessed: 20 August 2019).

8. Kerouac, J. (1976). *On The Road*. New York: Penguin Books.

of my chosen home? The evolution of my art practice from that point forward has been framed by a series of experiments in the effort to establish this integration into place.

In Place

My efforts to redefine an art practice in New Mexico began with an environmental rather than social concept of place. At that time, my thinking was aligned with environmental writers like Edward Abbey⁹ and Gary Snyder¹⁰ who saw the human species as the problem. As a sculptor, my first instinct was to develop a dialog through engagement with the native materials of the place in which I had come to reside. I began with a commitment to work only with the materials available in my environmental backyard in the Galisteo Basin south of Santa Fe, New Mexico. Spending days traveling the dirt roads through the pinon and juniper covered hills, crossing the arroyos feeding the Galisteo River and climbing the Ortiz Mountains above my home, I gleaned juniper, aspen and adobe to use in my Native New Mexico installations. I soaked in the solitude, the solace of open spaces,¹¹ afforded by the high desert in the attempt to tune into the rhythms of my new ecological home.

In the process, I became acquainted with the shape of the land, the territorial boundaries between plant communities and the activities of non-human inhabitants. Installations from this period juxtaposed the continuous flow of native materials and natural forces with the controlled architectural spaces of galleries and museums.¹²

9. Abbey, E. (1981). *Desert Solitaire*. Salt Lake City: Peregrine Smith.

10. Snyder, G. (1959). *Riprap*, Kyoto: Origin Press.

11. Ehrlich, G. (1985). *The Solace Of Open Spaces*. New York: Viking Penguin, Inc.

12. Native New Mexico, 1982. In <http://www.unm.edu/~wgilbert/install.html> (Accessed: 20 August 2019).



Figure 1. **Bill Gilbert**. *Native New Mexico*, Hoshour Gallery, Albuquerque, NM. Courtesy of the artist, 1982.

I then brought this new knowledge of native materials to the question of human habitation. We built our home in Cerrillos out of the adobe earth in our backyard, carving it into a hillside for protection from the wind and orienting it to the sun for warmth. Blending art and architecture, I physically worked myself into place.



Figure 2. 37 Red Tail Road, Cerrillos, NM

This experience altered my understanding of place. In the process, a perspective emerged that dissolved the barriers between nature and culture, which considered both the social and environmental aspects of place. My work then transitioned from an environmental stance to an ecological one. The installation *My Back Yard: Lineage*¹³ from this period consisted of a peeled aspen canopy over a series of sculptural forms, (a well, a trough, a lantern, human torsos), made by fusing the adobe soil from my back yard at high temperatures. These forms housed videos exploring my family lineage, our food sources, gender relationships, and human connections.



Figure 3. **Bill Gilbert.** *Lineage*, Center For Contemporary Art, Santa Fe, NM. Courtesy of the artist, 1998.

In this new body of work my attention shifted from a singular focus on the environment to building cultural connections to place. I had entered an entirely new, social zone of being 'out of place'. To enter the cultur-

13. *My Back Yard Lineage*, 1998. In <http://www.unm.edu/~wgilbert/install.html> (Accessed: 20 August 2019).

al dialog in New Mexico required building connections with Native and Hispanic cultures. My interests in native material based art forms led me to the Pueblo and Hispanic potters of our region. At the University of New Mexico, I instituted classes in contemporary Indigenous ceramics that were team-taught with Mary Lewis Garcia at Acoma Pueblo and Juan Quezada in Juan Mata Ortiz, Chihuahua, Mexico.¹⁴ The classes were held on-site and provided students and me with an education in art and culture in equal parts.

Running classes at Acoma and in Mata Ortiz also introduced me to a new regional definition of place and led to a radical change in my art process. I once again found myself 'out of place', living and working in environments and communities with which I had no personal history.

To address this renewed sense of dislocation, I instituted the Land Arts of the American West (LAAW) program at UNM. This semester-long program in the Department of Art and Art History¹⁵ is dedicated to providing students with an education based in the cultural and environmental diversity of their home region in the southwestern United States and north-central Mexico. In an annual nomadic migration, LAAW travels from Albuquerque north as far as the Great Salt Lake, west to Lake Mead, south to Juan Mata Ortiz and east to Big Bend National Park. We camp out for weeks at a time working in the low desert, mesa, riparian and alpine eco-niches, and the Native, Hispanic and Anglo communities of our region.

The issue for me was how to build a new art practice that would function in the nomadic studio of LAAW and serve to build my knowledge of these new places.

14. In <https://landarts.unm.edu/sites-juan-mata-ortiz.html> (Accessed: 20 August 2019).

15. In <https://landarts.unm.edu/> (Accessed: 20 August 2019).

How could I develop my art practice as a process for connecting more deeply with the communities and environments of our region? My previous approach based in a sculptural adaptation of native materials was problematic. In LAAW, we committed to a 'no trace' policy of engagement.¹⁶ This ruled against removing materials for use in my sculptures. I searched for a new approach that fostered engagement with the sites along our journeys and could translate back to the urban center without transporting large quantities of material.

The solutions I have come up with to date share a common methodology. They are all based in the relationship between walking and perception of place. The strategy quite simply is to engage with each new site step by step to build knowledge of that place. All the following projects use some form of predetermined, arbitrary system to determine my path across the land. The intent is to subvert our natural tendencies as humans to follow trails, avoid obstacles, conserve energy, etc. and design a transect of the landscape that encourages chance encounters with the topography and other occupants.

For John Wesley Powell: attempts to walk the grid, 2005-2007¹⁷

The first series in this new practice developed out of the process of scouting possible sites for LAAW encampments in which I used a seemingly endless series of USGS maps, each one representing a small section of a grid laid over the United States. In so doing, I was engaging a fundamental decision the US government

made about how to develop the west. Even as the west was opened to immigration from the east, the terms of its addition to the nation were under negotiation. The forces of commercial development lobbied for the continuation of the grid used in the original states along the east coast. In this system, all plots of land were equal, with each being the same dimension. John Wesley Powell,¹⁸ the second director of the US Geological Survey, argued for a different approach. In his conception, the arid lands of the west were a fundamentally different ecology from that of the east coast and a vast percentage of the available land was not suited to human inhabitation. Contrary to the underlying principle of the grid, in his conception all parcels were NOT equal. He suggested development based on local control of resources with water being the primary concern.¹⁹ He lost. The Homestead Act²⁰ providing land, sight unseen, to immigrants from the east went forward on the basis of the grid. The resulting suffering as people uprooted their families to travel across the continent to occupy land that could not sustain them was enormous. The story of their travails has been told over and over. It is a story we tell ourselves as a nation about the west, the frontier. It is an essential reason why Euro-Americans have been so 'out of place' in the west.

This grid then seemed like an appropriate choice to define a series of experiments in learning about place in my home region. For each encampment site along the LAAW program journeys I would attempt to walk the grid presented in the USGS 1:24000 maps. Setting off from the cook tent in a northerly direction, first I would

16. In https://en.wikipedia.org/wiki/Leave_No_Trace (Accessed: 20 August 2019).

17. In <http://www.unm.edu/~wgilbert/physio.html> (Accessed: 20 August 2019).

18. Debuys, W. (2001). *Seeing Things Whole: The Essential John Wesley Powell*, Washington, DC: Island Press/Shearwater Books.

19. Powell, J.-W. (1962). *Report on the lands of the arid region of the United States*, Cambridge, MA: Belknap Press.

20. In <https://memory.loc.gov/cgibin/ampage?collId=lsl&fileName=012/lsl012.db&recNum=423> (Accessed: 20 August 2019).

walk north for an hour using a compass to guide my path. As much as was physically possible, I walked a straight line. When obstacles in the topography forced me off my line I marked the gps point and took a compass reading to determine my path forward. After an hour walking north, I would turn east, walk for an hour, turn south, walk for an hour, turn west, walk for an hour and mark my endpoint. Later on in the series, I added a second grid oriented south to make the duration of my walk a full eight-hour working day. Along the way, I

kept notes of what I was seeing, a journal of the walk.

Once the walks were completed, I transferred the gps points to the map to delineate my path revealing all the diversions from the perfect grid caused by the topography of the site in the attempt to reveal the disjunction between the abstract conception of place (the map) and the physical reality of each unique place articulated by the walk. In dead flat sites like the Bonneville Salt Flats, I was able to come close to conforming to the grid.

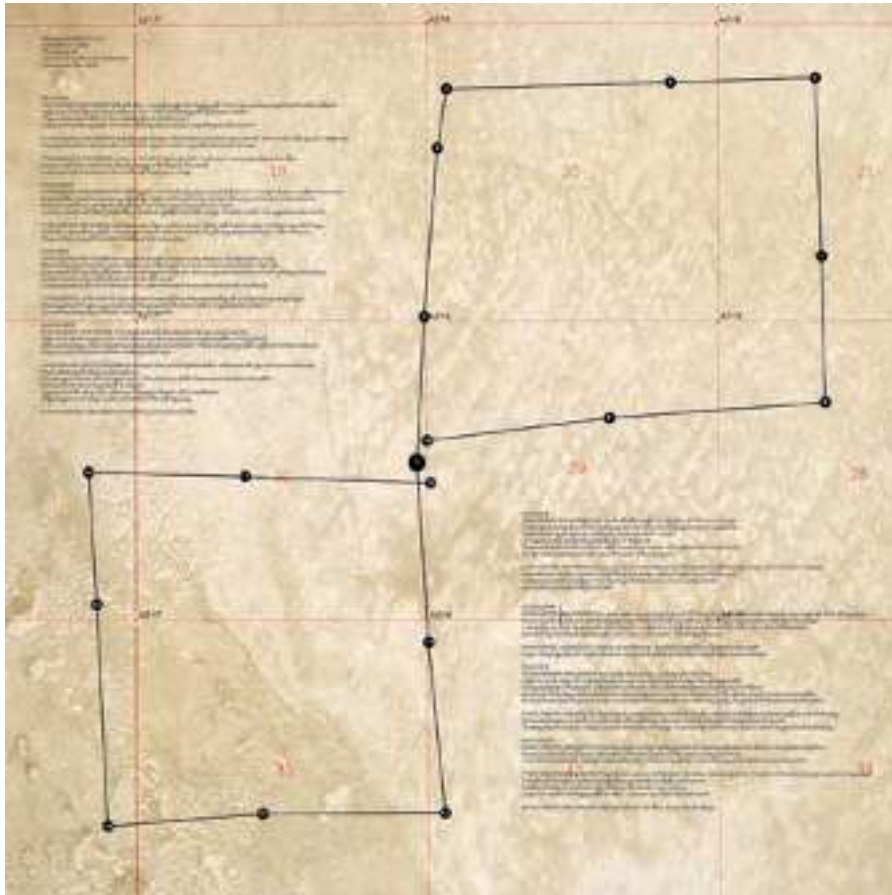


Figure 4. **Bill Gilbert.** *For John Wesley Powell; attempts to walk the grid: Floating Island, UT.* Courtesy of the artist, 2005-2007.

In the broken terrain of mesa country of southeastern Utah, it was just not possible.

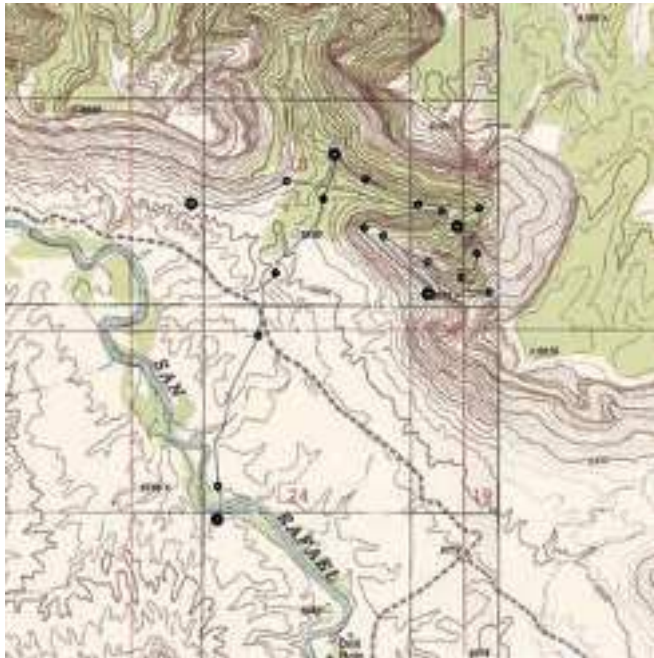


Figure 5. **Bill Gilbert.** *For John Wesley Powell; attempts to walk the grid: Botleneck Peak, NM.* Courtesy of the artist, 2005-2007.

In the process of carrying out these walks, I accrued layers of experience of place. By exploring areas removed from human trails I ended up climbing ledges, crossing streams, picking my way up to forested slopes and, in so doing, gained body knowledge of each new place, one step at a time.

Walk/Drive, 2007-2010²¹

As the LAAW program unfolded through the first several years in the field I began to focus on the differences in perception I experienced between my time walking at our sites in the field and time spent driving from one

site to the next. In the course of our journeys, the LAAW program was covering over 8,000 miles per year. In doing so we aligned ourselves with another major cultural bias, namely our American fixation with automobile and the open road. I drove the interstate highways and back roads mindful that this was the primary experience of the west for many Americans; a view of a landscape framed by a car window. When I contrasted that approach with the embodied experience I had walking across the land, the opportunity for a new series arose. In Walk/Drive I juxtapose perceptions gathered through two forms of mobility along a similar trajectory. The project takes the form of a video in which the image jumps back and forth between driving and walking as I move for an equal amount of time along the same bearing. The duration is set by how long it takes to drive from campsite A to B. The bearing is determined by plotting a course between our current campsite and the next along the LAAW journey. The perceptions accumulated along the way dialog back and forth.

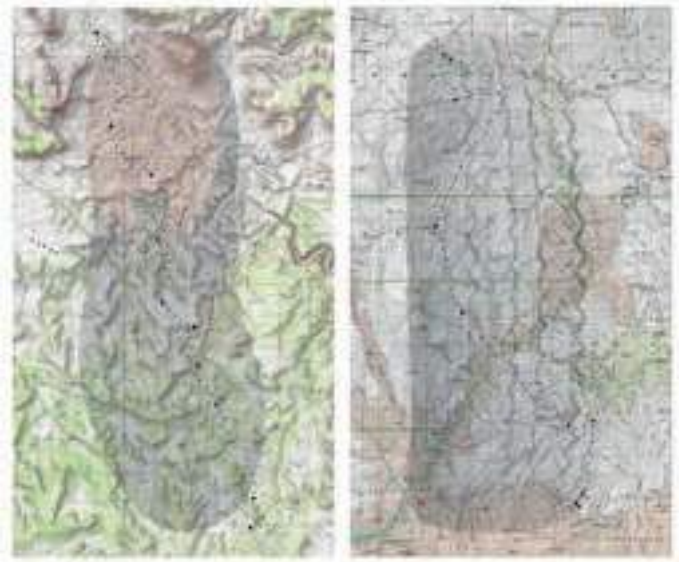


Figure 6. **Bill Gilbert.** *Walk/Drive*, video still. Courtesy of the artist, 2007.

21. Walk/Drive. In <http://www.unm.edu/~wgilbert/physio.html> (Accessed: 10 August 2019).

Walk to Work, 2009²²

Returning home after a couple of months in the field with LAAW is always an adjustment. For example, I have to get back into the routine of commuting to work. We live 45 miles north and east from Albuquerque and I spend roughly 2 ½ hours each day driving back and forth from my home to my office. After completing the Walk/Drive series I found myself thinking about that commute in different terms. I realized that I really didn't know the land between my home and office, though I was very familiar with the view along New Mexico Highway 14 and Interstate 40. I decided that I should walk to work. Using Google Earth, I determined a bearing from my house to my office at UNM and plotted a course. I set out one morning around 6:00 AM and headed for Albuquerque. My route took me through the town of Madrid, NM, over a pass in the Ortiz Mountains, across a private ranch, and into broken ground draining towards the Rio Grande to the west. I spent the first night camped out in the rain on a patch of Albuquerque Open Land to the east of the Sandia Mountains. The next morning I bushwhacked through the Scrub Oak and Mountain Mahogany onto the slopes of the Sandia Mountains. As I climbed the flanks of the Sandias, the rain turned to snow. From the ridge top overlooking Albuquerque, I could see sunshine below. The Pino Trail led me down the dry side of the mountains to Elena Gallegos Park at the bottom. The next day I walked out into Albuquerque proper, working the grid west and south through neighborhoods filled with lawns and American flags. I crossed I-40 and eventually made my way to UNM campus, the art building and my second-story office. It was as if I had entered an entirely foreign space.

22. Walk to Work. In <https://www.pbs.org/video/artisodes-bill-gilbert-22/> and <http://www.unm.edu/~wgilbert/physio.html> (Accessed: 10 August 2019).

The work in its final form consisted of a video following my progress across a topomap with a spoken journal of the walk and images taken from my location each hour along the journey. In addition, I laid out a topomap of my walk on the floor in soil samples from the land along the route.



Figure 7. **Bill Gilbert.** *Walk to Work*, 516 Gallery, Albuquerque, NM. Courtesy of the artist, 2009.

Morgantown Mundane, 2010²³

One of the troubling questions in being a place-based, environmental artist is how do you create work in foreign/unknown places. How can you presume to present a work about a place with which you have no deep cultural or environmental history?

The invitation from West Virginia University to do a walking project provided me with an opportunity to attempt a resolution to this question. The methodology employed in this case was to begin at the gallery where the exhibition would be presented, walk each day in a different cardinal direction for eight hours and document, in sound and photographic images, my

experiences along the route. The idea was that the project would reveal itself through my encounter with place. As I walked off the WVU campus out into Morgantown and then into the surrounding countryside, it became clear that the dominant theme for the project would be coal; its production, transportation and the resulting pollution.

The installation in the Mesaros Gallery included a rendering of the four walks in chunks of coal on the gallery floor and a video on an adjacent wall documenting the path of my walks on a map with the images along the route and a narration of the experience that included conversations with people I encountered along the way.



Figure 8. **Bill Gilbert.** *Morgantown Mundane*, Mesaros Gallery, West Virginia University, Morgantown WV. Courtesy of the artist, 2010.

23. Morgantown Mundane. In <http://www.unm.edu/~wgilbert/physio.html> (Accessed: 10 August 2019).

Terrestrial/Celestial Navigations, 2011²⁴

This ongoing series began in response to time spent out at night in places that still have dark skies. It started with a night at Muley Point in southeastern Utah and a walk in which I became disoriented and unsure of the way back to my tent. Locating Scorpio low over the horizon provided orientation in an otherwise unfathomable space. That experience led me to consider the relationship to the sky that desert peoples (and sailors) around the globe nurture. I see this series as a symbolic attempt to mend the rift in contemporary American urban culture between the earth and sky. I begin with the images our European ancestors projected onto the uncounted stars in the night sky in the effort to bring order to that chaotic space. The specific constellations chosen relate to the ecologies of the place I intend to walk (Eridanus for river valleys, Orion in mountainous areas where people hunt, Scorpio in deserts, etc).

I use Google Earth to project the constellation star points onto a map of the site, load them into a GPS unit and then go walk those points on the ground. I attempt to become in place by paying attention to the particulars of place. The awareness of the advance of climate change has sharpened this focus. In this period of rapid climate disruption, as species extinctions accelerate, those that can migrate do, those that cannot must adapt or die out. The reality is that the place I walk today may be quite different in only a decade or two. To capture the particular moment in evolutionary time I record the plant species I encounter as I walk from star point to star point. Again, the random transect this system produces samples from the various eco-niches present on a given site. I then re-search the names of the plants encountered en route. In one version, these walks have been presented as digital prints with the constellations overlaid on the satellite maps surrounded by images of the plant species.



Figure 9. **Bill Gilbert.** *Terrestrial/Celestial Navigations: Eridanus, El Vado Lake, NM.* Courtesy of the artist, 2011.

24. *Terrestrial/Celestial Navigations*. In <http://www.unm.edu/~wgilbert/physio.html>, (Accessed: 10 August 2019).

For another iteration generated in a residency at Ucross Foundation near Sheridan, Wyoming, I chose to walk Eridanus in the river bottom and Orion on the grasslands covering the hills above. The final work combines digital prints of both walks presenting a site map inserted within the outline of my body positioned against a background of urban concrete with spheres of the plant species floating past. The prints are accompanied by a book containing the final digital image, portraits of each of the plant species, and a narrative description of the two walks.



Figure 10. **Bill Gilbert.** *Portrait In Place: Eridanus, Ucross WY.* Courtesy of the artist, 2011.



Figure 11. **Bill Gilbert.** *Portrait In Place: Eridanus, Ucross WY.* Courtesy of the artist, 2011.

In conclusion, my walking practice is one stop along an extended journey to find a niche in the ecology of place. It evolved as a way to connect my art to the basics of daily life, to begin to understand the ecology in which I live and to form a baseline through which to understand the changes ahead. The artifacts produced are a combination of physical performance and botanical survey (art and science) that serve as a record of specific places at specific moments in time.

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Creating Contemporary Photography in a Traditional Landscape: walking through representations in the Irish landscape

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The island of Ireland is a place whose representations have run far wilder than the island is itself. The country was under colonial rule when photography was invented, and in this paper, I am going to discuss how the defining representations of the Irish landscape were formed during this period from a romantic, picturesque tourist gaze. Since then, Ireland has become famous for the greenness of its hills and the wildness of its countryside. I am going to examine how this imagined place has impacted how the landscape is seen, experienced, and continually represented.

In Ireland, there are 42 National Waymarked Trails. These are long-distance hiking trails that can be anything from 30 to 210km long. Combined, these trails traverse about 4,000km across various parts of the country. No one has ever walked them all. On a fairly dry Monday morning on the 17th April 2017, I set out to try and walk every single one. The process was fairly simple we walk a trail, get to the end, and start the next one. What really inspired me to start this project was this longing for a sense of place or connection to the Irish landscape. From the start of the project I decided to document the process of walking, of traveling between trails, of experiencing my homeland and create work that would reflect the varying experiences while undertaking this project. After walking about 3,000km, in October 2018 I decided that this was a project that I wanted to develop to its full potential in regards to both my artistic practice and the depth of my academic research. This project has become a practice-led master by research that I am currently pursuing at the Institute of Art, Design & Technology (IADT) Dun Laoghaire, in Dublin, Ireland.

The working title of my research is On Foot: Photography, Cultural Landscape and Ireland's Waymarked Trails. This title can be broken down and used as a way

of illustrating a number of the aspects of the research I am conducting; On foot referring to the act of walking, looking at how walking as an action has evolved to our current psychological understanding of it, and how walking then relates to a creative practice; Photography as my mode of representation and an artistic expression, and the methodologies that have to be considered when conducting practice-led/fieldwork driven research; the concept of a Cultural Landscape, and which impacts and informs work created in a specific location through historical and current representations of a place, incorporating research within the field of imaginative geographies; and Ireland's Waymarked Trails, being the literal place that all of these methods and concepts are implemented, which through my research I aim to examine what information exists about these specific trails, and how I can contribute to that knowledge.¹

In this paper I am drawing upon the beginnings of this research, examining how the landscape of Ireland has been represented in the past and examining how these representations have affected present-day experiences and representation of landscape in Ireland.

Ireland Imagined

"It has often been claimed that if Ireland had never existed, it would have had to have been invented. That the island of Ireland does exist as a geographical place, however, has not prevented generations of photographers from framing their pictorial representations of the island to form the imaginary image that existed for them in their mind's eye before they experienced it in reality".²

The above quotes are the opening lines to Dr. Justin

Carville's book, *Photography and Ireland*. In this book, Carville examines the multi-faceted aspects of Ireland's photographic history, creating a book that both chronicles the lesser-known photographic histories of the island, but also delves into the multiple geographical imaginings of the country/landscape which have led to the current picturesque views of wild, empty landscapes that are known globally today.

I open this section of the paper with the above quote as I believe it to be the most distilled foundation for the history of Ireland's representation which highlights how it is impossible to discuss Ireland's representations without using the term imagined. Carville dedicates the opening chapter to *Geographical Imaginings*, informing the reader that the tensions between real and imaginary have "been identified as the difference between the alien eye of the colonial or foreign photojournalist, and the indigenous gaze of the native Irish photographer".³ To unpack and develop this quote, I am going to use the work of Eamonn Slater.

Slater's text *Contested Terrain: Differing Interpretations of Co. Wicklow's Landscape*⁴ is an article that investigates the different ways the Irish landscape can be seen; how these viewpoints can be read and represent the terrain differently; and how these ways of seeing either create a sense of detachment or attachment to the landscape. Similar to Carville, Slater argues that "the type of romantic tourism that has emerged in Ireland since the 1800s is more determined by the perceptions of the visiting tourists than by the reality perceived".⁵ Here again is the comparison of the imagined and the real. To develop this argument, he analyses the work of Mr. & Mrs. S.C. Hall, who in the 1800s were proba-

1. I would like to say thank you to my supervisors Dr. Mark Curran and Dr. Justin Carville for helping me further this research.

2. Carville, J. (2011). *Photography and Ireland*. London: Reaction Books

3. Ibid 9.

4. Slater, E. (1993). *Contested Terrain: Differing Interpretations of Co. Wicklow's Landscape*. In *Irish Journal of Sociology*, 3, 23–55.

5. Ibid 23.

bly the most famous travelogue writers to visit Ireland.⁶ The Halls' spent their time in Ireland in county Wicklow, an area that is colloquially known as the garden county of Ireland. It is a mountainous region very close to Dublin that in the 1800s contained many large estates held by the landlord class. The landlord class in Ireland was almost exclusively from the United Kingdom, who were the ruling colonial power in Ireland. In the extracts Slater focuses on from the Halls' text, they describe the landscape as having a "wild grandeur, healthful and refreshing," with first their gaze landing on the "bleak mountains", then sweeping down into the "rich and fertile valleys" and along "the most romantic rivers" that carved its way through the wooded landscape.⁷

As the reader follows their words down the page it can be assumed that the reader has been placed at a high vantage point, looking out at the landscape. This height creates distance from the landscape being viewed as if the reader is standing back to look at a painting. Slater goes into a deep analysis of comparing the writing techniques and descriptive style of the Halls' text to that of Roman landscape painters, showing how the way that the reader is taught how to view the landscape is based on a Claudian compositional structure.

Based on the time period that Mr. and Mrs. Hall were visiting Wicklow, this was not an uncommon practice. As Rebecca Solnit explains in her book *Wanderlust: A History of Walking*, the landed estates of this time were going through a period of making "nature itself cultural".⁸ As the gardens lost their formality, this new 'landscape garden' was a cultivated space "that need no longer

produce anything more than mental, physical, and social stimulation".⁹ These views were made possible because of the large hunting parks that surrounded the estate houses, which had acted as a screen between the leisure classes and the land worked for agriculture and lived on by the poor native tenants.

As the Halls' traveled to these picturesque locations and gazed upon specific aspects of the landscape, they were choosing what aspects of Ireland would become the world wide representations of that place. The contrasting dualism of their descriptions; the beautifully crafted, fertile lowlands, and the sublime wildness of the bleak mountains were used to balance the scene in front of them, enabling the viewer to move beyond passive viewing of the vista, to an active reconstruction of the landscape within their imagination, in accordance to the principles of the picturesque. Slater reasons that the consequences of mentally composing the landscape to fit within the viewer's definition of picturesque results in "objects on the actual landscape" being "manipulated into new relations with each other" so as the landscape could be made to fit within the prescribed visual standards.¹⁰ When something does not fit within the composition it is seen to ruin the rest of the 'picture'. The example the Slater uses from the Halls' text regards a small moss house in a short valley that, in the eyes of the Halls, disrupted what they otherwise saw as an empty, peaceful landscape. According to Slater:

"The destruction of the moss-house is a mere consequence of the decision to redesign the landscape from within the framework of the picturesque. With this in

6. Hall, Mr & Mrs. S.-C. (1835). *The work Slater is referencing being: S.C. Hand-Books for Ireland: Dublin and Wicklow*. London: Dean and Son

7. Slater 1993, Ibid 26

8. Solnit, R. (2014). *Wanderlust: A History of Walking*. London: Granta.

9. Ibid 87. This transformation was aided by inventions such as the "ha-ha", which was a small walkway sunk into the ground so that servants could cross through the gardens without interrupting the view across them, as well as acting as an invisible barrier to the outside world.

10. Slater 1993, Ibid 29. A consequence of this is that objects within the landscape are then determined important (or not) by their ability to fit into the picturesque standards of matching beautiful and sublime, which can change how someone views certain things to have new, unrelated meanings to the object's actual function.

mind, it can be argued that the picturesque framework is not interested in how the picturesque came into being [...] but only in the appearance of the final product - the picture[esque]”.¹¹

Within Ireland, a picturesque landscape dissolved into representations that excluded any trace of activity or work that would impact the landscape.¹² What causes this to shape so much of the landscape, is the evolution of walking that was also underway at this moment. Those who were judging the landscape within these constrictions were now also moving through the landscape, and so expecting the landscape to transform around them into the next iteration or vista. Solnit describes this transition as moving from the pictorial to the cinematic where gardens were “designed to be experienced in motion as a series of compositions dissolving into each other rather than as a static picture”.¹³

Solnit asserts that “such an influence is the Romantic taste for landscape, for wild places, for simplicity, for nature as an ideal”, that when these viewers transitioned to walkers, being able to look out at a landscape become “the consummation of a relationship with such places and an expression of the desire for simplicity, purity, solitude”.¹⁴ People were entering the landscape, but still requiring it to be a separate entity, still looking out at it, as opposed to being within it. To accommodate such viewing, larger and larger areas of the landscape needed to be “re-designed” to fit within the picturesque ideals of those looking upon them.

Solnit goes onto discussing other factors that allowed for this “naturalization” of the English garden. She pro-

11. Ibid 31.

12. Such things as livestock herding were excluded, as it only passed over the landscape and already carried idyllic connotations. In general, the perilous legal position of the Irish tenants on the land, and the meager size of their allotted areas “prevented them from painting the landscape on such a large, picturesque scale”. Ibid 32.

13. Solnit 2014, Ibid 90.

14. Ibid 85.

poses that there is an equation of the landscape garden with English liberty that the English elite who were “cultivating a taste for nature were politically positioning themselves and their social order as natural, in contrast to French artifice”.¹⁵ Applying this argument to the Irish landscape, the creation of a beautiful, naturally empty landscape, one that the English landlords were naturally part of, can be seen to vastly aid in this erasure of any evidence of the native Irish from having lived in their own terrain, creating this landscape that has been shaped and carved to look like a naturally empty place, sublimely bleak and poetically picturesque. This argument is further strengthened by Carville’s writing on the use of photography during the late nineteenth century in Galway as part of the Congested Districts Board,¹⁶ describing how the photography they made was ruled by the duality of poverty and the picturesque. In Congested Districts Board imagery “progress became collapsed into aestheticization” and “the clearing away of unsanitary housing [...] were projected as the visual modernization of the landscape”.¹⁷

Taking this understanding of how the romantic representations of Ireland were formed, I will now look at how this style of representation and land ownership affects how people interact with, and therefore represent the current Irish landscape.

Ireland Represented

The country of Ireland has only existed completely separately from the United Kingdom since 1937 (only becoming a republic in 1949). In this short lifetime, Ire-

15. Ibid 90.

16. Congested districts were places in the west of Ireland that could not sustain the population living from the land, and the Congested Districts Board was given the power to compulsory purchase land and rehouse people, along with many other abilities. Carville 2011, Ibid 72.

17. Ibid 72.

land has had to define its ownership over the land and landscapes. Ireland is predominantly privately owned¹⁸ meaning that there is a landowner for every landscape, and many legal questions in regards to access rights for those looking to walk the land. In my experience of walking through the Irish terrain, I have seen many gates brandishing bright red “no trespassing” signs. I believe that having been a colonized nation for several hundred years, there is now a deep-rooted relationship in Ireland between people and owning private land, and keeping it private.

Unlike many other European countries¹⁹ there is no official ‘right to roam’ in the countryside of Ireland, which then affects those who want to walk through a wild, ‘natural’ Irish landscape. I have found that the most accessible way for one to walk in a rural location off of roads, is along pre-made walking trails. In Ireland, three major trail bodies are recognized - the National Waymarked Trails Programme by Sport Ireland, the Slína Sláinte Scheme under the Irish Heart Foundation, and the outdoor recreational areas developed by Coillte.²⁰

My research and creative practice focuses on the National Waymarked Trails of Ireland, which is a network of medium to long-distance walking trails throughout the country. The first trail was established in 1982, and since then a trail network of over 40 trails (totaling to approximately 4,000km) has been developed across the country. The aims of these new walking routes were

both to attract increasing numbers of international travelers, but also to create ways for local people to interact with their environment.²¹

One of the seminal pieces of writing that look at Ireland and walking is *The Way that I Went* by Robert Lloyd Praeger.²² One of Ireland’s greatest field botanists, Praeger is famous for having walked 5,000 miles all around Ireland over the course of five years as he conducted the most comprehensive flora catalog of Ireland of that time. His book, *The Way that I Went*, focuses just as much on the landscape and the process of walking, as on the practical reason why he was out there botanizing. While I believe this to be an important text for my research (there are not many other accounts of a person walking a few thousand kilometers around Ireland), there is an important distinction to be made between Praeger’s experience with the wild landscape and the experiences I and many others have now within the modern Irish landscape: we are walking on a specific trail that has been built just to be walked.

A writer who has discussed this specific style of modern trail walking is Robert Moor in his book *On Trails*.²³ It was while Moor was walking the Appalachian Trail in the United States of America that he became fascinated with the idea of trails “Who created it? Why does it exist? Why, moreover, does any trail?”²⁴ According to Moor, the verb “to hike” (defined as “to walk for pleasure in open country”) only entered the English language

18. The state-owned wild spaces are maintained by National Parks and Wildlife Service, who look after the Republic of Ireland’s six national parks (the Wicklow Mountains National Park; the Burren National Park; Killarney National Park; Glenveagh National Park; Connemara National Park; Ballycroy National Park), as well as the state-owned nature reserves.

“National Parks in Ireland | National Parks & Wildlife Service.” (2011). In www.npws.ie/national-parks (Accessed: 14 June 2019).

19. In other European countries such as Scotland, Finland, Iceland, Norway, Sweden, Estonia, Latvia, Lithuania, Austria, Czech Republic, and Switzerland, there is (to differing levels) a freedom or ‘right to roam’ that takes the form of general public access rights to walk in rural areas.

20. Coillte is Ireland’s state owned commercial forestry company.

21. *Setting New Directions: A Review Of National Waymarked Ways In Ireland.* (2010). National Trails Office, and Irish Sports Council. In

https://www.irishtrails.ie/Sport_Ireland_Trails/Publications/Trail_Development/Setting_New_Directions.pdf. (Accessed: 7 Jan 2019).

22. Praeger, L.-R. & Viney, M. (2014). *The Way That I Went*. Cork: The Collins Press

23. Moor, R. (2017). *On Trails*. New York: Simon & Schuster Paperbacks

24. *Ibid* 2.

in this form within the last two hundred years. Before this, it was usually used to refer to someone sneaking or make a tedious journey. This leads Moor asks the simple question: what is a hike? What are its defining characteristics? The requirements that Moor creates say that it must be; land outside of anyone's ownership; remote yet reachable; free of any dangers or threat, but also have minimal technology and few other tourists; be deemed "worth exploring" which can be interpreted as meaning that the landscape the trail brings you through must possess some sort of value such as a picturesque aesthetic.²⁵ When listed as such, these requirements appear contradictory. Moor's view is simple, writing that:

"The modern hiking trail is an uncanny thing. We hikers generally assume it is an ancient, earthborn creation - as old as dirt. But, in truth, hiking was invented by nature-starved urbanites in the last three hundred years, and trails have sprouted new shape to fulfill this hunger".²⁶

While Moor's discussion of trails is unique, I believe that hiking trails are an evolution, and the current incarnation of a walking trail can be seen in the previous trails through the picturesque. As discussed earlier in this paper, through the development of the picturesque landscape, trails were designed purely to bring the walker through a beautiful landscape. Solnit credits this style of trail development as one of "the great English contributions to Western culture".²⁷ I argue that there

is a clear connection between this picturesque gazing, where the subject is separated from the environment and looking onto it, and how many people engage with the landscape today in Ireland. In recent years, 80% of Ireland's population increase has been to urban areas.²⁸ As our population shifts to urban centers, people lose the understanding that previous generations may have had with the land. There reaches a point where someone interacts with representations of a place more than with the place itself. In this way, I believe that people have become abstracted from the land not only no longer having lived experiences within the landscape, but also not knowing how to interact with the landscape.

In the Guardian's recent article Crisis in our National Parks: how tourists are loving nature to death,²⁹ they discuss how Americans are flooding to the National Parks and landmarks to experience a specific picturesque moment, take a photo (of the landscape or themselves), which they can then post on social media and all towards building the specific visualization of the landscape and their interaction with it that they want to share with the world. The elitism that existed when the Halls' were composing their exact landscapes can still be seen today, as people perpetuate what has become the socially accepted and expected representations of a landscape on social media platforms such as Instagram. However, as these picturesque representations of landscapes become popular on social media plat-

25. Ibid 204.

26. Ibid 203.

27. Solnit 2014, Ibid 88.

28. "Population Distribution - CSO - Central Statistics Office." www.cso.ie, Central Statistics Office of Ireland, 11 July 2018. In www.cso.ie/en/releasesandpublications/ep/p-cp2tc/cp2pdm/pd/. (Accessed: 14 June 2019).

29. Simmonds, C., et al. "Crisis in Our National Parks: How Tourists Are Loving Nature to Death." *The Guardian*, The Guardian, 20 Nov. 2018. In www.theguardian.com/environment/2018/nov/20/national-parks-america-overcrowding-crisis-tourism-visitation-solutions (Accessed: 1 April 2019).

forms, people descend to these locations en masse, without necessarily understanding how their interaction impacts the area.

This article tells a cautionary tale; as visitor numbers go from a couple thousand a year to five thousand per day, the human impact is unavoidable. As people queue to take their variation of the same picture, each post further cements the imagined geography that is being built within the social media landscape, ultimately clashing with the reality of physical geography. In the Guardian article, it reports that:

“In May 2018, a Phoenix man fell to his death when he slipped off the cliff edge. In 2010, a Greek tourist died when a rock underneath him gave way, police said, as he took photos. Like the recent death of a couple taking photographs in Yosemite, the incidents have raised troubling questions about what happens when nature goes viral”.³⁰

Such fatal accidents have also occurred in Ireland, with tourists falling from the Cliffs of Moher in Co. Clare.³¹ The outdoor ethics organization Leave No Trace has called upon people to avoid geo-tagging where they take their photos in a hope to lessen overcrowding and possibly the destruction of that wild space.

This commodification and destruction of the landscape can be seen represented in the work of Seán Hillen and his piece *Irelantis*. This work collages of a collection of picturesque postcards by John Hinde, with Carville describing the fantastical scenes as extending “the imaginary possibilities of the island of Ireland so

that it began to collapse in on itself”.³² This work can be seen as the destruction and post-modernizing of a landscape that had yet to reach modernity. Carville then references Fintan O’Toole’s observations on *Irelantis*, who describes it as “a cultural space that has gone in the blink of an eye, from being defiantly closed to being completely porous to whatever dream is floating by out there in the media ether ... this Ireland is [...] everywhere and nowhere”.³³ Hillen’s transformed landscapes still hold aspects and references of the original postcards excessive twee - however, the work still offers insight into how contemporary Ireland projects an image of itself. The *Irelantis* photomontages highlight the complex amalgamation of the photographic realities and fictions, building an imaginative geography that could also be viewed as a distant non-place; a landscape to travel through or past, but not exist within.

It is possible to compare this to the introduction of Valérie Morisson article, *A People’s Sense of Belonging: Dislocation in Post Celtic Tiger Art*.³⁴ Morisson’s article brings together the ideas of sense of place, landscape, and how a place is viewed by its native people. Morisson opens the article highlighting the dominance landscape art has received within not only Irish art but also representations of Ireland in the international art community, reiterating the power of the imagined Irish landscapes.³⁵ She goes on to state that whether representations of the Irish landscape are poetic or political, they “have sharpened people’s sense of belonging and therefore constructed imaginings of Ireland as Nation

30. Ibid.

31. Flynn, P. & Gallagher, C. “Student Who Died at the Cliffs of Moher Has Been Identified.” *The Irish Times*, *The Irish Times*, 6 Jan. 2019. In www.irishtimes.com/news/ireland/irish-news/student-who-died-at-the-cliffs-of-moher-has-been-identified-1.3749146 (Accessed: 14 June 2019).

32. Carville 2011, Ibid 10.

33. Ibid 12.

34. Morisson, V. (2008). *A People’s Sense of Belonging: Dislocation in Post Celtic Tiger Art*. *The Canadian Journal of Irish Studies*, vol. 37 (1/2), 178–207.

35. “Since the very first reported moments of the existence of the country, Ireland has constituted a landscape. It doesn’t appear as a land, but as a place artistically represented” Ibid 179.

Quoting Guibert, Pascale. “This is Not Really an Island: L’Irlande ‘ré-inventée’ par sespaysagespoétiques.” in *Réinventer l’Irlande*, edited by Nicole Ollier, 121–30. *Maison des Sciences de l’Homme d’Aquitaine*, 2001.

[...] they have contributed to the elaboration of an ethnoscape that has remained firmly etched in collective memory”.³⁶ However as our world develops into a globalized connection and spreading of culture, Morisson states that experiencing Irishness is no longer tied to the island of Ireland, and instead there can exist a disjunction between a physical place and a sense of identity.

At the time of writing this paper, I have walked 40 of the 42 National Waymarked Trails of Ireland. The end is in sight. Have I found an Irishness within myself that I had not existed before? Has the weather molded me to the landscape with its gentle but relentless rain?

When I reflect on the images I made while walking I have yet to compile a selection that expresses the Irish landscape in a way I feel is correct. Following these trails, I have experienced the picturesque, sublime beauty that they are sculpted to show me. I have also walked long sections on featureless roads when a trail has needed to be rerouted as it has lost the permission of a landowner to cross their fields. Because of these access rights I have experienced

firsthand how private and closed off Ireland can feel to someone walking. I have walked into places where the local people did not know there was a trail that passed through their town and often didn't know why I would want to walk there. When I do find myself in a popular area, the crowds of people are a startling experience. Sitting at the Cliffs of Moher in Co. Clare, I watched the steady arrival and departure of large tour companies. Those who disembark have half an hour to experience this land and then leave again. Their experience was not of one continuous, changing landscape, but a fragmented kaleidoscope of each popular location. In these moments I connect with Hillen's collaged, conflicting representations of Ireland. If we go back once more to Justin Carville's opening piece, it is now clear how even though "the island of Ireland does exist as a geographical place", its existence has been unable to prevent "generations of photographers from framing their pictorial representations of the island to form the imaginary image that existed for them in their mind's eye before they experienced it in reality".³⁷

36. Morisson 2008, Ibid 180.

37. Carville 2011, Ibid 7.

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The Contemporary Walking Pilgrimage: Emerging questions and considerations

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My path to the path

My partner had long expressed a desire to undertake the Camino de Santiago, and for Christmas in 2015 I gave her a number of books on the Camino, and the promise that we would go the following summer. The Camino de Santiago is a walking pilgrimage with many established routes, the most popular, and the one that we would be undertaking a portion of is the Camino Frances, or the French Way. This path begins in France at the city of St. Jean-Pied-De-Port and travels approximately six hundred kilometers across northern Spain to Santiago de Compostela, the legendary burial place of St. James. Not being able to be away from other obligations long enough to do the entire route, we began outside the Spanish city of Ponferrada, and over the course of eight days walked approximately two hundred kilometers to the Cathedral of Santiago de Compostela.

Many undertake the Camino, and other walking pilgrimages, looking for answers or an experience that one might presume they are not finding through their daily life. Whether their questions or desires be religious, psychological or perhaps even physical, there is a consistent theme of searching associated with the decision to undertake the Camino. While in my conversations along the way, people rarely were able to articulate what they might be searching for (a perhaps unanswerable question) but there was a consistent aspiration to achieve something more, something different, something exceptional from the experience. I undertook this journey on the Camino de Santiago out of love and devotion to my partner and was not expecting the lasting impact that the experience produced.

I was not a hiker or one who was deeply interested in religious pilgrimage, or even in walking. But, being

one who loves research, planning, and coordination, before our trip I dove into the subject and studied the spectrum of necessary gear from shorts and shirts to shoes, hats, sleeping bags, and packs. I read about the customs, traditions, and history; poured over information about the food, the culture, and the itinerary. Even in these early stages of research, some aspects surrounding the history and experience stood out.

While being long established as a Christian pilgrimage, the story of the Camino path itself extends significantly before the reported finding of St. James' remains in the 9th century. Archaeological evidence shows that Celtic people had traveled it a thousand years before the birth of Christ, in search of Land's End and the sun's resting place. To this day, many pilgrims continue their journey beyond the Cathedral de Santiago to Finisterre (from Latin, Land's End) on the western tip of the Iberian Peninsula, following this ancient path to its terminus where the sun would set in the Atlantic Ocean. The historical connection between the route we would be taking and those who had traveled it for over three thousand years created an extraordinary foundation for the experience.

Another unexpected aspect of the Camino was the sheer number of people who participate. In 2016 there were over two hundred and seventy-seven thousand pilgrims registered as completing the Camino by the Pilgrim's Office in the Cathedral de Santiago. This increase is a jump from the mere one thousand, eight hundred and one pilgrims recorded by the office in 1986. Over the course of just thirty years, there had been an increase of over fifteen hundred percent. This is a staggering amount.

After completing the Camino de Santiago and tak-

ing the train back to Madrid (quickly covering in a few hours many more kilometers than we had walked over days) my partner was already expressing a desire to return to undertake the "full" length of the French Way in the near future. While not exactly ready to commit at that point, this experience did point me forward towards a new path.

Along the path and where it took me

I had not undertaken the experience of walking the Camino de Santiago as part of an artistic practice. My creative work prior had been interdisciplinary and spanned both traditional and experimental sculptural practices through a broad variety of mediums, primarily interactive installations with aspects of audio and video that were often interactive. I worked to design experiences that would encourage the viewer towards a deeper contemplation about the environments that they inhabit, and the passive and active role of their interactions as they engaged with those environments. I had also worked in experimental sound performance, and with different aspects of social practice. While these artistic approaches seemed fairly removed from the ideas of a walking pilgrimage, there were many characteristics of the Camino experience that resonated with my artistic experience and would not let go.

Upon contemplation, I found that when the Camino de Santiago was considered through the lens of contemporary art, it had much in common with aspects of social practice and strategies for active engagement that I had utilized in my installation work. While the context is created externally, the audience makes the work in real-time through participation. The participation is interactive (with time, space and people), it is experiential, and it builds a collective community with

shared values and goals.

As an artist, I was curious and continued to reflect on and critically examine the unique spaces created by contemporary walking pilgrimages and in fact, the idea of a contemporary walking pilgrimage itself. Historically, as a population, whenever humans have been given to option to utilize a mode of travel that is less strenuous or faster than walking, they have. This idea of undertaking a walking pilgrimage by choice rather than because you could historically not afford a horse, feels to be an anachronistic endeavor. Why in, this specific moment in time, have so many people decided to leave the comforts of home and the conveniences of modern travel for this? One might presume that there is a growing surge of rising religiosity, but research by Ian Reader¹ and a study by Lluís Oviedo, Scarlett de Courcier and Miguel Faria² on pilgrim participation in the Camino de Santiago and other such pilgrimages around the world points to a more complex picture. Over half of the individuals who are undertaking most of these pilgrimages are not interested in the experience as a mode of participation in traditional religiosity.

Another curious aspect of the Camino is the social structure created through the Camino experience and the temporal and geographic connections that inform that structure. Participants on the Camino are a self-selected group of people who choose to undertake an optional activity. A pilgrim's passport must be purchased in order to receive the rights and privileges of the pilgrim, such as the ability to stay in albergues (or pilgrim hostels), and also to have an official place in which to collect your sells (or stamps), that serve as

testament to your journey at the end, yet one does not need to apply or register. There is no specific guiding body or individual that creates a hierarchical structure of "leaders and followers" along the path. The pace and path are self-directed; there is no official requirement to follow the established paths, although it does make the journey easier. There is no officially set day or time on which individuals begin their journey. On any day of the year, at any time, and at any point along the way, anyone can choose to begin the Camino, and the cathedral receives pilgrims all year round at the conclusion.

As one progresses along the way, you become a part of an accordion community, one that stretches and contracts across the collective geography and time of the path. There is a prevailing attitude and approach of generosity and goodwill among pilgrims, with the words "buen Camino" (which directly translates to 'have a good journey, a good Camino'), heard up and down the trail as both greeting and farewell whenever strangers meet and (most often) separate as friends. In addition to sharing the road with the ad hoc collective undertaking this endeavor in the same temporal space, along the way you also become part of a much larger community. You are connected to those ahead and behind you at each step, those who have followed the path in a similar mode of conscious focus over the last three thousand years, and those who will join in years to come. This connection to a deep tradition, a cultural ritual, a local and international community, and past, contemporaneous, and future communities, creates a lasting and palpable

1. Reader, I. (2007). Pilgrimage growth in the modern world: Meanings and implications. *Religion*, 37(3), 210-229.

2. Oviedo, L., de Courcier, S. and Farias, M. (2013). Rise of Pilgrims on the Camino to Santiago: Sign of Change or Religious Revival?. *Review of Religious Research*, 56(3), 433-442.

effect on both the individuals and the social structures built around those who walk the pilgrim's path.

In my own practice, I have worked extensively with experiential ideas of social practice and community building through shared experience and the development of mutual goals. The Camino proved to be an environment that distinctly resonated with these ideas, through the incredible level of engagement generated by the transformative power of the walk. If being evaluated as a work of art, the Camino would be a raging success.

Where the path may lead

Ernesto Pujol writes, "[...] Western, post-industrial humanity walks less and less, associating the need for laborious walking with class, with lack of resources, with poverty. It is hard for an audience to regard its own daily, unremarkable walking ability, minimally skill-based, as a visible sign of intellect or talent, a credible form of art-making. Yet, performative walking practice is now a form of contemporary public art precisely for these reasons—because, when a vital aspect of our humanity is at the point of being lost, artists take note. And artists are walking, everywhere".³

Not just artists are making the choice to walk. Hundreds of thousands of people (over three hundred thousand in 2018 on the Camino de Santiago alone) are also choosing to walk. They are walking on pilgrimages. For artists and practitioners of walking art, this drastic increase of participation in both religious and non-secular walking pilgrimages is something that could have a significant impact on public perception, understanding, and participation in all walking activi-

ties. As we are utilizing walking in our practice and we, as artists, are engaging with the culture of our contemporary landscape, we should closely examine this phenomenon that directly overlaps with our subject matter. As walking artists, we have the opportunity to see them as allies, as individuals who are expressing through the choice to walk. They are creating and participating in a walking culture that is symptomatic of an as yet undefined shift, a walking culture of tremendous and growing scale. How as artists/practitioners can we engage with this phenomenon? At this point, is it just enough to try and understand the pathology which this may be a symptom of?

The questions surrounding the practice of a contemporary walking pilgrimage are open-ended and uncertain, uniquely suited for consideration through artistic attention. As a discipline, the arts have comfort with (and a privilege and obligation for) navigating a landscape of uncertainty and diversity. One of the first things to consider is how to define contemporary walking pilgrimage. In the past, a pilgrimage was conscribed by external factors, primarily a religious authority. In the landscape of the contemporary pilgrimage the impetus and significance can arguably also be defined by internal factors (the pilgrim itself). What formula produces a quotient equal to a walking pilgrimage in a contemporary landscape?

Recently, I participated in The Great Saunter, a one day walk of over fifty-two kilometers around the periphery of the island of Manhattan in New York City. A claim to pilgrimage was presented to me by a fellow walker. The Fraunces Tavern, a landmark museum and restaurant at the southern tip of the island, is both the starting point and the terminus of the walk. In a

3. Pujol, E. (2018). *Walking art practice*. Axminster, England: Triarchy Press.

discussion with a fellow participant about my interest and investigations into the ideas of walking pilgrimages, she dubbed The Great Saunter a pilgrimage. Or more specifically the last ten miles to the tavern, when the body really starts aching and the day has progressed far past the point in which it would be simply a long day. At that point, she described the devotion and focus necessary to reach the tavern transforms the experience into a pilgrimage. With over two thousand walkers participating in The Great Saunter in 2019, only eight hundred and sixty were recorded as finishing, so it certainly does require a certain amount of devotion to push through to completion. Yet, does this walk (or saunter) transform into a pilgrimage along the way? And, if it is a pilgrimage, is it a pilgrimage from the start? Or for some, is the journey to Manhattan in order to participate in the Great Saunter a pilgrimage? Some individuals travel from around the world specifically to participate in this walk. In 2019 walkers came from 37 states as well as Puerto Rico, Canada, Mexico, Germany, Switzerland, and the UK. Is their travel to the place/event potentially a pilgrimage for these walking enthusiasts?⁴

To start the conversation on a solid grounding, I propose the following criteria for the definition of a contemporary walking pilgrimage:⁵

1. It must have a destination(s) (there can be multiple destinations).⁶

4. Shorewalkers.org. (2019). 30 Years of the Great Saunter – Shore Walkers. [online]. In <https://shorewalkers.org/30-years-of-the-great-saunter/> (Accessed: 15 Jun. 2019).

5. Glaringly absent from this list is a requirement for walking. How does one talk about walking in a way that is not ableist? How does one pursue walking as an artist practice and not let it lapse into an ableist practice? How do we pursue this without foreclosing or limiting participation? While I do not have answers, the absence of walking as a requirement for a walking pilgrimage is intentional to raise these questions.

6. Going around (jun) and worship (rei) “The term junrei also indicates that pilgrimage need not be focused on a single sacred goal or site, but can include

2. The destination(s) must be imbued with significance and importance (either by a collective or by an individual).
3. It must be undertaken with a transformational intent for the participant.
4. It must be an uncommon experience for the participant.
5. The importance of the journey/destination must persist (there is a thread of history tying the past-present-future to the destination/experience).

Under this rubric, participation in The Great Saunter could certainly be categorized under the heading of a contemporary walking pilgrimage, if a participant approached it as such. My personal experience could lend that interpretation:

There was a destination (The Fraunces Tavern)

The destination was imbued with significance (both historical as a historic landmark, and personal as the location at which the suffering would cease and achievement would be recognized)

It was undertaken with transformational intent (I was undertaking this walk as a step toward becoming a more informed and active walking practitioner, this being the longest walk that I have taken in one day. I was also undertaking this walk so that I might consciously transform my relationship with the island of Manhattan.)

It certainly was an uncommon experience for me.

several places linked together in a wider sacred geography that encompasses a region or area.” Reader, I. (2015). *Pilgrimage: A Very Short Introduction*. 22. Oxford: Oxford University Press.

(See again, having never walked this far in one day before in my life.)

And there is a persistence of the importance of the journey. Not only is there the thirty-year history of the walk itself, but also the lasting impact on the participants and the knowledge that it will continue as a structured communal activity in the future.

And yet, even as I am able to check off all the boxes in my rubric for defining a contemporary walking pilgrimage, I question the choice to label it as such. Rebecca Solnit has remarked that some walking-related art “smacks of colonialism or at least high-handed tourism”.⁷ And some part of me perhaps refrains from applying the term “pilgrimage” because of concerns along those lines. An artist is given tremendous societal leeway with what they can engage with (I would argue that the totality of human production, interaction, and exchange, or what could be called “culture”, is available as artistic fodder to the artist.) but, there is a certain responsibility that comes along with that freedom.

One critique of the non-secular surge of participation in pilgrimages is that it is just another form of tourism and potentially even cultural colonization. “Modern tourism still depends on the assumption that places, cultures, and societies are consumable things that experiences beyond the familiar can -and should- be quantified and purchased as a way to make oneself interesting, to demonstrate a preening engagement with the larger world”.⁸ As an artist, am I reluctant to label The Great Saunter experience as a pilgrimage

because it might be breaching the disdainful space of tourism or perhaps, even worse, cultural colonialism?

Walking on contemporary walking pilgrimages there are often secular and non-secular pilgrims sharing the same ritualistic space. And perhaps it is because most of those spaces have been created by non-secular institutions, that the space shifts it to an arena that transcends ideas of secular tourism. This designation of the ritualistic space allows for a rebranding of the individual and the activity because of the “non-tourist” acceptability given to it by a religious body. Does the contemporary pilgrim attach themselves to established religious pilgrimages to be provided with a built-in significance? Do they lack the vision to just “go on a transformative walk” of their devising in order to avoid the fear of being a common “tourist?”.

The label of pilgrimage connotes significance, a separate action with its own aesthetic and contextual framework. The same is true of art. To name an object or an action art, you insist on its significance. To name a journey a pilgrimage you do the same. When you walk as a walking art practice that means one thing. When you say that you walk as a walking pilgrimage... what does that mean? And where is the intersection of the two? It does get messy and uncertain, but very interesting, especially when we have the opportunity to merge the two in creative ways within the space of an artistic practice. However it may be approached, the incredible surge of popular participation in the contemporary walking pilgrimage is an undeniable indicator of a meaningful shift in attitudes toward the activity of

7. Solnit, R. (2001). *Wanderlust*. 272. London: Verso.

8. Pacific Standard. (2019). Geoff Dyer and the Ethics of the Secular Pilgrimage. In <https://psmag.com/news/geoff-dyer-and-the-ethics-of-the-secular-pilgrimage> (Accessed: 15 Jun. 2019).

walking, and one that cannot be ignored.

As artists, we have the privilege of asking questions that are often unanswerable. The point is not necessarily to answer them, but to see what kind of knowledge is produced through the questioning. The ideas of inquiry, journey, exploration, and searching

become the content of the creative journey. My unexpected experience years ago on the Camino de Santiago has produced a wealth of questions and a strong interest in how walking art and walking artists can contribute to notions of pilgrimage, and I look forward to continuing the journey down this path.

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Borderlands: Disruptions between remote map-making and local readings of place

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Understanding a place from a distance presents many challenges. You can research a location in many different ways using a range of tools and technologies. Books, documentaries and local knowledge are established channels and methods of understanding 'ground.' With the evolution of handheld devices, Google Earth, GPS, and other mapping tools, humans have the opportunity to explore remote places like never before - broadening the myriad of ways we can comprehend place. In this paper, I will explore some of the challenges in reading place by distance using several creative examples as well as exploring layered readings of the land.

I am very drawn to Basarab Nicolescu's notion of the 'Sacred' featured in his text *Manifesto of Transdisciplinarity* (2002).¹ In particular, I am interested in how ideas of the 'Sacred' tie into notions of well-being, grounding, and healing which are related to deep listening and awareness of the natural world. The concept of 'Dadirri' (deep listening) is very relevant to my world view and in this paper, I would like to explore the linkages between walking as praxis, sense of place and belonging and walking the land with intention.

Deep time and how time shapes the land can provide deep insights into how we can negotiate the world. There is a need to reconnect with our places as it is intrinsic to futuring shared urban environments. My perspective is very much shaped by work with First Nations people and I am committed to exploring narratives that challenge the Anthropocentric view of an apocalyptic future. Through my creative work, I aim to engage the emotions of reverence, hope, and empowerment as a means to provide a different kind of narrative that places humanity as part of the natural world, not as the

1. Nicolescu, B. (2002). *Manifesto of Transdisciplinarity*. Albany: SUNY Press.

controller of the earth's destiny.

This paper is an exploration, a journey to seek a better understanding of place. If I was presenting this paper at home in Australia, I would acknowledge the traditional owners of the lands on which we meet - the First Nations peoples and Country. Although in this context of Prespa, I am unsure of who to acknowledge as it is an unfamiliar land with unfamiliar and unsettled histories. I am also without language on these lands and from such a perspective I am very much a tourist, a visitor to this place and an outsider. I do not belong.

This notion of belonging and unbelonging has shaped my creative practice. As a 5th generation migrant, my links to my ancestors are fractured, lost in the waves. To add to this scenario, I live in a land that was stolen, for which there is no treaty and no clear way forward to resolve and heal the injustices of the past. Leadership has come from the First Nations peoples, when the Uluru Statement from the Heart was released 26 May 2017 by delegates to a convention held near Uluru in Central Australia. There were representatives from 250 nations. The statement calls for a 'First Nations Voice' in the Australian Constitution and a 'Makarrata Commission' to supervise a process of 'agreement-making' and 'truth-telling' between government and Aboriginal and Torres Strait Islander peoples.² Sadly the then Prime Minister Malcolm Turnbull dismissed the statement, against overwhelming public support of the statement.

I hold a deep love for the mountains and coasts of the country of my birth, but I walk as a visitor, uneasily on the land. A Māori Elder once told me that if I "walk with good intention, then I could walk anywhere". Not long after that, I was at an International Women's Day

event where Kerrie Tim, the Special Advisor to the Prime Minister for Indigenous Engagement spoke. Kerrie was raised Kalkadoon on the land of the Mitakoodi in Queensland, my home state. At this presentation, she spoke of reconciliation stating that "Our Ancestors mix in the dust". I later participated in a Women's Leadership Circle led by Kerrie. These are just two of the examples where I have had the benefit of great wisdom from First Nation elders and leaders. This is wisdom and respect which comes from respecting all of life, not just human. It is about a sense of deep connection.

Dadirri

"The word, concept and spiritual practice that is 'dadirri'(da-did-ee) is from the Ngan'gikurunggurr and Ngen'giwumirri languages of the Aboriginal peoples of the Daly River region (Northern Territory, Australia)".³

Over the past 5 years, the term 'Dadirri' has become much better known to the broader Australian population. The term was popularized by Miriam-Rose Ungunmerr, who was the first Indigenous teacher in the Northern Territory and incidentally my art teacher when I was in high school. Her influence on me was profound and still resonates through many different aspects of my life. Miriam, in a reflection on 'Dadirri', states "What I want to talk about is another special quality of my people. I believe it is the most important. It is our most unique gift. It is perhaps the greatest gift we can give to our fellow Australians. In our language, this quality is called dadirri. It is inner, deep listening and quiet, still awareness [...]. 'Dadirri' recognizes the deep spring that is inside us. We call on it and it calls to us. This is the gift that Australia is thirsting for. It is something like what you

2. McKay, D. (2017). Uluru Statement: A Quick Guide, Parliament of Australia. In https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1617/Quick_Guides/UluruStatement (Accessed 10 November 2019).

3. Ungunmerr, M.R. (1998). About Dadirri. Miriam Rose Foundation. In <https://www.miriamrosefoundation.org.au/about-dadirri>. (Accessed: 1 July 2019).

call “contemplation” [...] When I experience ‘dadirri’, I am made whole again. I can sit on the riverbank or walk through the trees; even if someone close to me has passed away, I can find my peace in this silent awareness. There is no need for words. A big part of ‘dadirri’ is listening”.⁴

As walkers, we understand this concept to varying degrees. Sometimes I walk to burn energy, sometimes to get from A to B and sometimes the walk helps to give inner peace and clarity of thought. It is this third type of walking that can shift a sense of place from one of unbelonging to belonging - through the recognition of small things.

Bachelard’s love of nature has long resonated for me. He states:

“I was born in a country of brooks and rivers, in a corner of Champagne, called Le Vallage for the great number of its valleys. The most beautiful of its places for me was the hollow of a valley by the side of fresh water, in the shade of willows [...] My pleasure still is to follow the stream, to walk along its banks in the right direction, in the direction of the flowing water, the water that leads life towards the next village [...] Dreaming beside the river, I gave my imagination to the water, the green, clear water, the water that makes the meadows green [...] The stream doesn’t have to be ours; the water doesn’t have to be ours. The anonymous water knows all my secrets. And the same memory issues from every spring”.⁵

Strauss states that “Bachelard uses water here (as he does elsewhere with the other elements) as an endlessly generative image, as a way of gathering lan-

4. Ungunmerr, M.-R. (1988). Dadirri: Inner Deep Listening and Quiet Still Awareness, Miriam-Rose Foundation. In <https://www.miriamrosefoundation.org.au/about-dadirri> (Accessed: 1 July 2019).

5. Bachelard, G. (1963). Water and dreams: an essay on the imagination of matter, trans. from French by Edith R. Farrell. 8-9. Dallas: Pegasus Foundation

guage around an image, and re-imagining the world. And, as in all his work, the tension between reverie and rationalism keeps the discourse alive”.⁶

This tension between irrational and reverie is intriguing and one I suspect is prevalent in Western systems of thought. When one considers and Indigenous way of being, those divisions dissipate. Does this happen when we consider the binary of belonging and unbelonging? I was born in the Country of the Gubbi Gubbi nation. My bloodlines to this land only stretch back five generations not thousands. And although I know some of the words of the lands of which I speak, I can only speak as a visitor, offering respect and acknowledgment.

The stories of my ancestors talk about the old country and the new country. But in fact, the new country is very old, much older than all of the treasures and histories of the Western world. But how do I walk in this ancient country? Over the years I have sought guides, mentors, and Elders to guide this journey, which is also the journey of my own acceptance of place and eldership.

When I walk on the ancient lands of my birth I see the shape of the land and its materiality reminding me of this deep past. These places are everywhere in Australia, if you open your eyes. Fish traps along the coasts and our rivers, midden heaps -a legacy of coastal living and bounty, the tracks of the land. One of the most powerful reminders is our highway system -song lines, trade routes and walking tracks.

These trade routes and songlines echo the walking paths of thousands of years. In the world of dowsing,

6. Strauss, D.-L. (2017). Reflections on Bachelard’s ‘Water and Dreams’, for Dore Ashton, Art News. In <http://www.artnews.com/2017/02/07/reflections-on-bachelards-water-and-dreams-for-dore-ashton/> (Accessed: 19 July 2019).

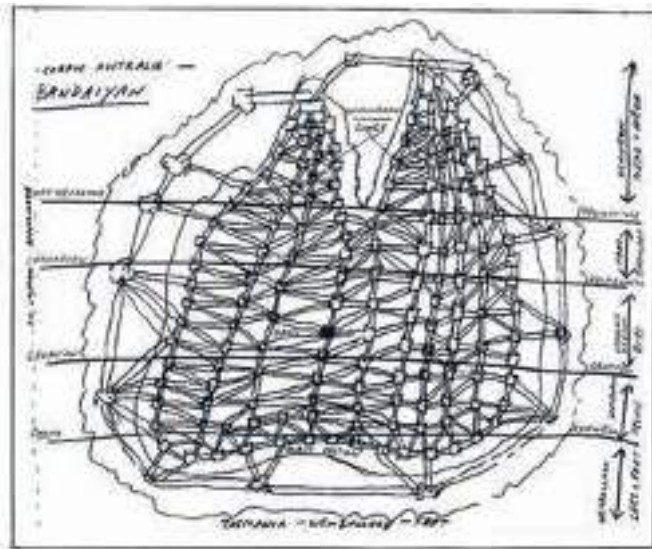


Figure 1. Schematic representation of Dreaming song lines or "tracks" (parallel lines) and sites (points) across Australia's lands and seas (from Mowaljarlai 1992). Ancestral characters as animals or plants formed these sites and/or tracks. The spatial connections show means by which Aboriginal groups were linked across vast areas through ceremonies and knowledge exchange.

these lines are the ley lines, the meridian lines that crisscross Australia expanding to network their way all around the earth. In sites where the energy lines converge, you will find churches, meeting places and ancient sites. For example, Chartres Cathedral in France was also a sacred pilgrimage site for Druids. The Cathedral hides within its walls stories that connect the world of ancient Druids, the cult of the Divine Feminine, and Christianity. It is located on a leyline linking Glastonbury, Stonehenge, and the Pyramids of Egypt. As we have journeyed through time, the tracks have shifted from bearing stories and song to becoming bitumen coated highways, emblems of our modern life.



Figure 2. Highways of Australia. This map is not to scale. The map gives an impression that all of these nodes are significant hubs/urban centers. The nodes show where the highways connect and do not represent the size of the population or town infrastructure

Sacred ground

Nan Shepherd in her beautiful text *The Living Mountain* related the importance of having a spiritual and mental connection to the land. Walking features strongly in her work and in particular how this is a process of reconnection to place and spirit. She states that "I have walked out of my body and into the mountain". In nature, she found joy in walking and in the mountains themselves. Her work focuses on the importance of just "being", seeing a meditative and spiritual connection to being absorbed by the land. Her work also reminds us that walking is a practice which ignites all the senses "Walking thus, hour after hour, the senses keyed, one walks the flesh transparent. But no metaphor, transpar-

ent, or light as air, is adequate. The body is not made negligible, but paramount. Flesh is not annihilated but fulfilled. One is not bodiless, but essential body”.⁷

Shepherd also reminds the reader that a deepening knowledge of the world around us is not an end in itself, as this knowledge unfolds into greater and more intricate mysteries. She writes, “The more one learns of this intricate interplay of soil, altitude, weather, and the living tissues of plant and insect [...] the more the mystery deepens. Knowledge does not dispel mystery”.⁸

Walking the land opens both mind and senses, providing an opportunity for deeper listening and richer understanding. Sometimes the messages we are being invited to see and hear though are not comfortable. Just as the sovereignty of the lands can be contested, so can the rights of its people.

As I present this paper I am mindful that we are located close to a lake that demarks the borders between three nations. In Australia, the government claims more of the ocean territories as belonging to the nation, in essence, an imaginary border not found on Google Earth. For both this region and at home, the reality of these constructed borders of nationhood creates chasms that divide and dislocate people from their stories. As these stories become lost, so does the understanding of the land, its seasons and its secrets.

Layered knowledge

The land has many layers of strata. We know this from the earth sciences and from how we record history. For many cultures, the land is inscribed through song, dance and onto the body. For other cultures, those stories are fragmented, lost or actively hidden or

7. Shepherd, N. (2011). *The Living Mountain*. 106. Edinburgh: Canongate.

8. Shepherd 2011, *Ibid* 59.

obscured. In my 1995 performance *Scalpland* explored the correlations between body and memory, history and identity. It was a response to witnessing the loss of bush around my suburban home in Brisbane. The work also explored colonization as it related to the body - how bodies are mapped, colonized and inscribed as acceptable and normal in society. In the performance I defer the gaze, clipping my hair with my back to the audience, using images of Phrenology to make connections to the mapping of the body and mapping of land in the European context.



Figure 3. Tracy Benson. *Scalpland*. Courtesy of the artist, 1995.

An audio piece plays in the background of me reciting a poetic text. Here is an excerpt:

“Mowing – A suburban weekend ritual – Up and down – in neat, straight lines – A suburban expectation – When I mow the lawn, I make spirals – Starting from the tree trunk and slowly working out – This practice invites friendly criticisms from neighbours, who all own their share of the urban sprawl... I only rent, a nomad

– When I was a kid, the end of the street turned into bush – We lost hours there – As an adult, I returned to that place – Now a new estate – Red brick structures on land totally cleared – Progress? Surely not – Why didn't they leave some trees? Did they have to clear the surface so they may draw their new maps?"⁹

This work and its relationship being experience, memory, mapping and land continue to resonate for me as an artist. In some ways, the layered meanings of this work seem more powerful in the current context, as we become more and more vulnerable to the changes we have made to our places.

Augmenting reality - ideas of time

In recent years I have continued to explore ideas of mapping story and strata through the creation of several of augmented reality walks. These walks in a range of locations take the audience along a guided walk where the history of sites is revealed.

My first Augmented Reality project, *Finding Balance: Mura Gadi* was also my first walking project. This 6-month project tackled a number of walks in national parks close to my home in Canberra. The walks came about as a need to manage mental health - literally to find balance. The Ngunawal words 'Mura Gadi' translate as pathways for searching. At this point in my life, I was searching for meaning and a reconnection which my creative practice, which has slowed since graduating from my Ph.D.

This project played with ideas of temporality, presence and experience counter positioned with the use of augmented reality with print and screen-based media. The landscape as a motif in visual art is always an abstrac-

9. Benson, T. (1995). Scalpland, text from the performance. In <https://tracey-benson.com/2017/11/10/from-the-archive-scalpland-1995-1996/> (Accessed: 10 November 2019).

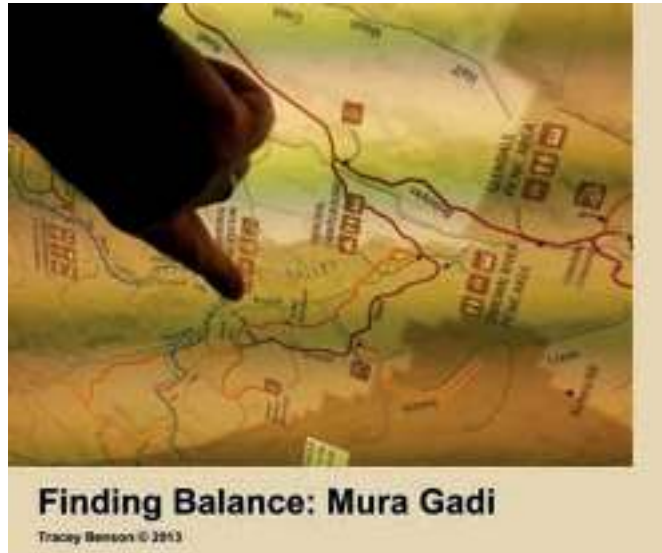


Figure 4. Tracey Benson. *Finding Balance: Mura Gadi* (Book cover). Courtesy of the artist, 2014.

tion from the land itself, as the place is told through the subjective understanding of the artist. In this project, I sought to focus on the topology as well as the track as this also reflected my own personal challenges with the rugged mountain region I lived in, so far from tropical and subtropical places of my childhood.

The coastal lands of my youth were flat, open to meandering; with horizons which infinitely expanded as the sun set into the ocean. This new land was difficult and demanded attention - walking carefully along rocky paths and steep hills. Sometimes hidden dangers were just out of view. I grew up in Crocodile and Dugong Country and knew how to look for these creatures. My eyes were not well trained to detect snakes in the dense bush. Palm trees and mangroves contrasted strongly with eucalyptus forests with their mulched forest floor.

My feet were used to no shoes along the beach, not wearing heavy boots designed to stop me from slipping and falling over on the path.

Subsequent walking projects sought to design augmented reality walks from a distance - as attempts to understand a place as it was mediated through my screen, through Google Earth and Street View. This series of walks broadly titled as “Finding Ghosts” explored the idea of time by taking screenshots of city streets and then layering images from the past onto the contemporary streetscape.



Figure 5. Tracey Benson. *The Ghosts of K Road* - augmented reality walk. Courtesy of the artist, 2014.

The idea of ghosting was also a connection to how I was also going through a process of seeing the streets whilst not being present in that location. In many ways, these works were more about imagining the city rather than revealing the city of the past. This was because I had no knowledge of the context of history that connected me to these sites. The above image documented

an augmented reality walk I created for Mesh Cities in Auckland where we were led by a local historian. In this particular project, some of the challenges of other projects were able to be managed by having a local guide who could verify the location of old buildings as well as other details of the site. This collaboration underscored how important local knowledge is to create narratives of place and time. Incidentally, Karangahape (K) Road was a walking track for the local Māori tribes for over a thousand years.

Why is it important for us to make connections between our places and their stories? What does this mean in a world where massive transmigration, climate change and the homogenization of culture are the tenets which define the age of the Anthropocene? The strata layer of plastic will be our lasting legacy, eclipsing the diversity of our humanity, our stories, languages, customs, and places. Are we ok with this materiality shaping our story on this earth? I don't have an answer to any of these questions. The words do not come. For some reason, these questions also seek to envision another way of walking, of being on this planet.

What I do know is that it is important to smell the air, to look for the flow of the river and to make those connections to the deepest parts of our inner world through all of our senses. And as I prepare to walk the labyrinth at Chartres, I am reminded that a labyrinth is not a maze as it seeks to give clarity - not to create confusion. As the South East Queensland Anglican Labyrinth Resource Group states: “The point of a labyrinth is to find your center... your true self... the person you are called forth by God to become [...]”¹⁰ And although I come at this topic from a perspective of walking as a discursive field and not from a religious context, I find these words

10. Anglican Labyrinth Resource Group (SEQ). (2019). Why become an ARLG member?. 1. Anglican Labyrinth Resource Group.



Figure 6. Kate Geneveive and Tracey Benson. *The call, Crawick Multiverse*. Courtesy of the artists 2017.

from the book of Jeremiah resonance “Stand at the crossroads and look [...] and ask for the ancient paths, where their good way lies; and walk in it, and find rest for your souls”.¹¹ If we follow the pathways, perhaps the road will lead us home. If it doesn’t then perhaps how we imagine home needs to be re-imagined.

It is critical that we see ourselves as part of a system, a much bigger system under threat from the actions of humans. As a researcher who travels regularly, I am very mindful of how my travel has an impact and that

my freedom to travel is a privilege that many people do not have. Our actions every day have impacts and it is not enough to be aware, we need to connect and see the future of possibility.

Acknowledgment

‘Dadirri’ is a word from the Ngangikurungkurr language. Miriam Rose is an Elder from the Nauiyu community, Daly River, Northern Territory. Permission to use ‘Dadirri’ was given by the MRF.

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One Step and I am Elsewhere

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From the borders of Albania, North Macedonia, and Greece, using a combination of boats, walking, trains, airplanes and walking again, I arrived in the village of Kato Tritos, approximately 11 years since the last visit and encounter with the Albanian children in the photograph, tracing the route that this and many other Albanian families traveled.

The multifaceted project involved many discussions about the displacement of people, testimonies, an exhibition, the creation of a new online work, this artist residency, (kindly supported by ASEF and the Department of Fine and Applied Arts of the University of Western Macedonia), leading groups for walks into the mountains of Prespa, solo walks, participation in the web-based performance “Reading of the Nauru Files”, working with the organization “Home for All” helping refugees on Lesbos and tracing of personal stories of migration through the interrogation of public records.



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Greg Giannis. *Displacements.* GG print photo.
Courtesy of the artist, 2019.

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Greg Giannis. *One Step and I am Elsewhere.*
Photos: Vassilis Ioakeimidis, 2019.



Nature and the anthropocene

Walking is becoming plants. Etymologically it can be followed back to planta - the sole of one's foot. Thoreau, in his essay, Walking, says that half of one's walk is but a retracing of earlier steps, so that even if we do not know where we are (ultimately) going - do we know ever- at least we might know where we have been.

Walking arts today became a response to the deep environmental global crisis we are facing today. Walking is one of the keys to contextualize and deepen our understanding and relation to the planet place we live on. It is more and more clear that the future will be ecological or there will not be a future anymore for our species.

Walking the territory of our planet is the opportunity to explore this question. Prespa and other nature areas become the place of a walking exploration where the understanding of what consists the realities of nature becomes emancipatory. The sounds, the living creatures, the plants, the geopoetics of every place are some of the factors that connect us to a Nature that is experienced and lived. Walking in Prespa is stepping out of the time and space of the man-made environment, entering in a no man's land of nature, bringing us back to what was before and to where we belong.

Plantescape. A pedestrian banquet into a vegetal

Simona Vermeire

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*“And all this Vegetable World appeared on my left Foot
As a bright sandal form’d immortal of precious stones
& gold: I stooped down & bound it on to walk forward
thro’ Eternity”.*

William Blake¹

Following the logic of a symbiotic being in the world (shared by humans, animals, and plants), where the anthropomorphic centrality is lost, humanities studies promote today a phytosemiotic reading to recover a vegetal point of view and creating new ecological meanings. In a global framework of epistemological intensification, studies on plants through an Eco-critical perspective, as ontologically independent beings, are developed by the emerging discipline Critical Plant Studies which considers the plants as living entities with their consciousness, as thinking, sentient beings:

“What unites the soul and plants, the most ethereal and the most earthly, is their exclusion from the purview of respectable philosophical discourses in late modernity. It is their conjunction in this space of exclusion (or exception) that will furnish us with the point of entry into the post-metaphysical ontology of vegetal life, in a word, “plant-thinking”.²

A humanistic approach of plants follows the theoretical groundings based upon the principle of consilience,³ which suggest an epistemological unification of the hard sciences and the humanities. Giving continuity to this biological reading, considering the various semantic levels of flora as agents of resilience against Anthropocene threat (Crutzen), we propose a new

1. Blake, W. (1907). Milton. In Maclagan E.-R.-D. & Russel A.-G.-B (Eds.) The Prophetic Books of William Blake, Milton. 17. London: Chiswick Press.

2. Marder, M. (2013). Plant-Thinking: A Philosophy of Vegetal Life. 18. New York: Columbia University Press.

3. Wilson, O.-E.(1998). Consilience. The Unity of Knowledge. New York: Random House.

concept, plantescape, setting a hermeneutical course for a “biosophical”⁴ profile of the actual vegetal turn or, in terms of Natasha Myers, of the Planthroposcene:

“What I want to see taking root in the ruins of Anthropocene thinking, is what I half cheekily and half seriously want to call the Planthroposcene. This is an inspirational episteme and way of doing life in which people come to recognize their profound interimplication with plants”⁵.

Our philosophical perspective is grounded in “plant-thinking”, an innovative ontology of plants or anti-metaphysics philosophy developed in the brilliant work of the philosopher Michael Marder:

“[...] the plant (which, like a weed, incarnates everything the metaphysical tradition has discarded as improper, superficial, inessential, and purely exterior) furnishes the prototype for post-metaphysical being. Plants are the weeds of metaphysics: devalued, unwanted in its carefully cultivated garden, yet growing in-between the classical categories of the thing, the animal, and the human (for the place of the weed, much like that of existence itself, is precisely in-between) and quietly gaining the upper hand over that which is cherished, tamed, and “useful.” Weeds will outlive metaphysics—of this we may be absolutely certain. But perhaps the greatest vegetal impurity, from the metaphysical standpoint, is the plants’ overreaching to the existential domain (usually reserved for human beings alone) and their partaking of freedom,

the temporal order, and wisdom (or intelligence). [...] Vegetal existentiality, referring to the time, freedom, and wisdom of plants, will come to define the positive dimensions of their ontology”⁶.

The transcendentalism redefined through his “plant-thinking” is situated beyond classical oppositions (spirit-material, interior-exterior, etc.) and the plant is seen as an infinite becoming without origin point, without divine matrix⁷, hierarchy.⁸ His approach emphasizes the independent ontology of plants and not attached to the human measurement of human existence:

“Whereas from the standpoint of the human, “man” is indeed a measure of all things, for the plant, vegetal being is the standard and point of reference—“The plant is also a measuring being”. When considering “plant-thinking” and the wisdom of plants, we will revisit this insight and assess the possibility of a non-conscious access to the world from the vegetal point of view, conceived by analogy with the phenomenology of the human being-in-the-world”⁹.

Plantescape is a personal concept applied in an international artistic event, gathering and summer school: Made of Walking. This new concept was unfolded in workshops with various artists, researchers and local community in the International Festival - Symposium Made of Walking organized since 2016 in Greece (2016 and 2017), France (2017) and Cyprus (2018), with support of local universities and cultural

4. Sloterdijk, P. (2013). *Sphères III. Écumes. Sphérologieplurielle*. Paris: Meta-Éditions.

5. Myers, N. (2017). “From the Anthropocene to the Planthroposcene: Designing Gardens for Plant/People Involvement”. In *History and Anthropology*, In <http://dx.doi.org/10.1080/02757206.2017.1289934> (Accessed: 15 July 2019).

6. Marder 2013, Ibid 90.

7. “Unlike the center, it is neither gathered into a unity nor oriented in a single direction; in its sheer materiality and organicity, the plant interferes with the metaphysical fixation on the One” (Marder, 2013, Ibid 65).

8. “From the environmental perspective, the plant is itself a middle place, standing at the intersection of the physical elements: the earth and the sky, the closed and the open, darkness and light, the moisture of the soil and the dryness of crisp air. Eluding Canguilhem’s definition of the living” (Ibid).

9. Ibid 57.

institutions. During the first edition of the Festival, I developed lectures and a workshop dedicated to the awareness about plants, imbricating literary texts of Thoreau with walking practices in the natural landscape (Reading Plants. Chlorophilia). In 2017, I developed the concept of the Festival, waves webs ways, by emphasizing the human steps as a flow between landscape, arts, and technology. This flow was developed in a Plantescape conceptual frame which represented the explicit title of the third edition of Festival organized in 2018 in Cyprus. Literary texts focusing on vegetal ontology were performed by various artists in a “natural stages” where the plants become equal partners of the human relevance.

Our concept, plantescape, is based on a hermeneutic perspective which combines two emergent sciences: Spaziergangwissenschaft (Strollology) and Critical Plants Studies. This epistemological option inspired also the lexical phantasy of plantescape: an escape by walking into “non-human” order of the plants to enrich the meaning of landscape as plantscape, common ground for a broad universal co-evolution. The mission and scientific challenge which is compatible with plantescape is also emphasized by the Federal Ethics Committee on Non-Human Biotechnology from Switzerland: in 2008, it promoted ethics and dignity of the plants.

Spaziergangwissenschaft (Strollology or Promenadology) is a concept introduced in the field of aesthetic and cultural studies by the Swiss sociologist Lucius Burckhardt in 1980 and accepted in the official curriculum of Universities of Germany and Austria. Valid as an epistemological tool for investigating environments and developing knowledge, Spaziergangwissenschaft uses the human walking body for an ur-

ban improving life. In 2006-2007, Betram Weisshaar pursued this scientific and aesthetic perspective at the University of Leipzig. In 2007, Klaus Schaefer inaugurated at the University of Bremen the seminar ‘On foot’, an investigation of the urban landscape as a mental construction through intentional awareness of the body senses. This multimodal scientific and artistic approach of walking permits a broad participation for general improvement of life on the planet. Walking implies all kinds of conscious association as an active agent of cohesion, where Otherness dissolute in Sameness, universal flow of life. Our plantescape approach extends this process of the walking body into a natural environment to reach a higher awareness related to anthropogenic intervention in the plant otherness order.

Free walking is an engagement with the natural world, meditation, motion, and emotion in a plenary botanical background. Whatever we walk, plants are the most exuberant form of biomass and a generous matrix of the being on the planet Earth. Walking with Plants is a possible promenadography, subtle calligraphic traces of the vegetal order in the awareness landscape. We plant our steps as roots, seeding paths to elevate our minds and souls to the sky. Like plants, the walk is a production of the earth and the light. Plantscape enables creative and visionary¹⁰ footscape, a phenomenological architecture built with a raw material of plants and human gestures of walking, sensorial disorganization of the space by a super-

10. “[...] dream-visions, trances, and what I have called “aphoristic thinking”. Visions arise when consciousness has dimmed, sometimes only for the moment, and in that instant one can experience a visionary “showing” of variable duration, characterized by the absence of the active thinking “I” or the ego of the rational consciousness.” (Obeyesekere, G. (2012). *The awakened one: phenomenology of visionary experience*. 6. New York: Columbia University Press).

position between human kinetics and illusionary static movement of the plant. Our act walking with Plants is a Phyto Democracy Manifesto. Thus, plantescape is an extravagant and enigmatic emancipation of the life, a seduction to bring the Sameness in the quotidian experience of the stepping. An interface between Anthropos and Phyto could be an act of amplified awareness through aesthetic vagrancy. We become Plants by a phyto stylization of the pedestrian movement, by archiving the sensorial waves of the vegetation in our feet, by enhancing the pulse of the light in our green evolution. This Plant Walking Avenue is condensed in a poetical flow:

“Walking Bodies are printing the landscape with awareness.

Beyond perception and memories,
We are stepping into the sameness design,
Fields of transient percussion.

Walking Bodies are grafters,
Sprouting the feet with the ground,
Blissed and blessed by the vagueness.

Walkphilia – Vagrancies Athenaeum,
Scrolling the archaic venture of the biped score,
Stances of a new age -
Bewilderment.

Walking Bodies are wavering tendencies of Being,
Streaming senses on the landscape veils,
Free emulation –

Oracle, vision and desire.
Walking Bodies between dictum and manifesto,
Portals to oomph expansion –

Temper, graze and sovereignty”.

Between the freedom of the feet and the coercive static roots, there is an invisible bridge of the becom-

ing: the walk and its sensorial protuberances. Between nomadic and sedentary appearance of the life, alternating elevation of growth and plane perspective of stepping, plantescape is a circumambulation following a sacred path of the Sameness which leads to an Incognita Terra, to Utopia: an infinite dimension of the Awareness. In these pilgrimages in the vegetal order of the being, homo politikon is enriched with an ecological depth and its infinite possibility of growing as a plant. The foot becomes the voice of the ground and its inhabitants, the vegetal surroundings, and translates a sublime phytokinesias meditation of solviturambulando. This non-hermeneutical approach of the Vegetal let the freedom of the human to unfold creative stepping into the Otherness and reach the Oneness with Nature:

“By distancing ourselves from plants and denying their autonomy, we jeopardize a true sense of human identity and responsibility. Only in the company of others do we arrive at the true sense of our own personhood and ecological identity. The risk we run by ignoring the personhood of plants is losing sight of the knowledge that we humans are dependent ecological beings. We risk the complete severance of our connections with the other beings in the natural world—a process which only serves to strengthen and deepen our capacity for destructive ecological behavior. This is humanity’s worst type of violence”.¹¹

A symbiotic act between human walking and plant growing represents the ecology of elevation, from homo erectus to humus erectus (humus in latin means soil). Listen and speak with the feet could be a channel of flowing information between Humans and Plants, taking an account also the etymology of the word plant

11. Hall, M. (2011). *Plants as persons: a philosophical botany*. 14. Albany: State University of New York Press.

as the sole of one's foot. Walking, in this perspective, is a mode to capture the relationship between humans and non-human grounded from the same humus:

“Chthulucene, even burdened with its problematic Greek-ish tendrils, entangles myriad temporalities and spatialities and myriad intra-active entities-inassemblages – including the more-than-human, other-than-human, inhuman, and human – as humus. Even rendered in American English-language text like this one, Naga, Gaia, Tangaroa, Medusa, Spider-Woman, all their kin are some of the many thousand names proper to a vein of SF that Lovecraft could not have imagined or embraced – namely, the web of speculative fabulation, speculative feminism, science fiction, and science fact”.¹²

Walking becomes a “grafting”¹³ between humans and plants, footnotes of the plants, “a subtle magnetism in Nature”, as Thoreau said in his emblematic essay *Walking*. So walking becomes a hexis of a “sentient ecology”¹⁴, e a way to surrender to the plants shattering insights. The philosopher Michael Marder enhances this grafting between flora and human through the act of walking:

“The human body and subjectivity alike are not pure

expressions of Spirit but strange archives, surfaces of inscription for the vestiges of the inorganic world, of plant growth, and of animality -all of which survive and lead a clandestine afterlife in us, as us. Just as well, past and present human intentions and projections are caught up in the fabric of plant existence, reflecting histories of cross-breeding, grafting, agricultural technologies, aesthetic representations of the flora [...] vegetal phenomenology supplies plant-thinking with a normative ideal, the ideal we might approximate but never reach, unable, as it were, to put ourselves entirely in the plants' shoes, or rather roots”.¹⁵

Our general hypothesis is that walking bodies represent Chlorophyllia Narratives as enhancers of *Becoming Plant*, sentient beings, agents of literary meaning.^{16 17} Today, new technologies make it possible to confirm the sensoriality of plants which can react to pain and perceive threats, not only the real ones but also projected by intention. Various modalities of contemporary art try to imbricate these new discoveries of science about plant sensology and aesthetic expression to emphasize the mechanism of connection between human and plants, attuned to the botanic reality. These new devices of the science, art, and

12. Haraway, D. (2015). *Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin*. In *Environmental Humanities*. (6), 160.

13. “(...) past and present human intentions and projections are caught up in the fabric of plant existence, reflecting histories of cross-breeding, grafting, agricultural technologies, aesthetic representations of flora” (Marder 2013, Ibid 89)

14. “[...] it is based in feeling, consisting in the skills, sensitivities, and orientations that have developed through long experience of conducting one's life in a particular environment. This is the kind of knowledge that Janáček claimed to draw from attending to the melodic inflections of speech; hunters draw it from similarly close attention to the movements, sounds, and gestures of animals. Another word for this kind of sensitivity and responsiveness is intuition. In the tradition of Western thought and science, intuition has had a pretty bad press: compared with the products of the rational intellect, it has been widely regarded as knowledge of an inferior kind”. Ingold, T. (2000). *The Perception of the Environment. Essays on livelihood, dwelling and skill*. 25. London and New York: Routledge.

15. Marder 2013, Ibid 10.

16. Pollan, M. (2001). *Plant's-Eye View of the World*. New York: Random House.

17. Hall, M. (2011). *Plants as persons: a philosophical botany*. Albany: State University of New York Press.

humanities which try to build awareness bridges between human and plants were intuitively created in our approach of *plantescape*. Through walking with plants, we capture the experience of the suffering plants, creating a complex sensorial description which increases the human ability to feel and respond consciously to the language of the flora. In this sense, our approach tries to solve a general limitation of the communication between human and plants described as pseudoscientific or fraudulent. Through these *Chlorophyllia Narratives*, we can apply new modalities of reading plants by the connection between neurosciences (possibilities that open perspectives on how mirror neurons can induce empathy of people for the fictional characters as Plants) and the empirical researches about plants perception. The aesthetical approach of the botanic world must imbricate cognitive and noncognitive aspects of the environmental aesthetics, stressing in particular on the science perspective, phenomenology and metaphysical speculation and unifying knowledge and intuition, bodily experience and intellectual appreciation of plants. We consider as necessary this new approach within Environmental Humanities as a way to align critical reception to the current epistemological level that challenges the reader to a better understanding of Anthropocene threats. Again, walking body will stress the visionary potential of humans in relation to the fundamental role of plants within a new ecological awareness and self-sustainability concerns. Analyzing the bodily representations of plants paradigm, from a dense flux of sensory information in conscious experience, by focusing on the perspective of the plant feeling, we create a possibility to understand ontology of plants in their aesthetical evocation, in a complemen-

tary way of philosophy which contemplate the plant thinking.¹⁸ In this way, sensorial expression becomes a pulsatory field of a universal language which embodies the emotion of the plants and creates possibilities to reach wellness and fulfillment between the two poles of the communication: human and plants.

Plantescape is not a political footnote about Otherness, but a real artistic encounter between entities of the Sameness: Plants and Human. Being a part of the Hole, different frequencies of the same Wave, an imaginary walk between Human and Plants becomes utopia where there is no ontological distance. We break the illusion of segregation by printing steps in the field of the plants and transfer human impression of our movements by receiving the expressiveness of the plants. We establish so, by this *promenadography*, a sensorial semiotic which permits to plants and human to recognize each other as protagonists of the Sameness. By norm, a residual communication between plants and human is transformed, by walking, into a euphoric fusion beyond the kinesis expression and its somatic panoplies. Thus, walking with plants confirm maps of the Sameness awareness, beyond places and topic fields, a utopia of the Being. An emancipate logic of emotion which rediscovers the connection between Human and Plants through a *perambulation* flow of a common sensoriality is the aim of this multimodal walking. *Plantescape* defies the human body to capture the botanical ontology as the unique salvation of the common destiny of our intermittent existence. Walking with Plants becomes epic of the green and poetry of the foot, a visionary republic of the Sameness/Nature, unfolded Utopia in our Consciousness, Manifesto of self-realization as a liminal-person.

18. Marder 2013, Ibid.

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Sound Walkshops in Byzantine Ruins

Borderless 1 FISH: *Basilica Agios Achilleios on the island Agios Achilleios, Lake Mikri Prespa.*
July 2, 1:00-1:30 pm, 2019

Borderless 2 GOATS: *Agios Nikolaos, Pyli, in the bean fields.* July 3, 2019, 2:00-2:30 pm.

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Ros Bandt. *Sound Walkshops in Byzantine Ruins*,
upper photo: (Borderless 1 FISH). Fish Listening at Agios Achilleios.
lower photo: (Borderless 2 GOATS). Agios Nikolaos, Pyli.
photos: Arthur McDevitt, 2019.



These two workshops are related in that they situate the walking human in an interspecies environment of underwater fish recordings and goat bell music made by moving creatures.

From these non-human sonic worlds, the man-made acoustic spaces of Byzantine ruins are reconsidered and can be re-imagined. The Fish and the Goats were here first swimming and grazing around the lakes and on the island. The ruined architectures of the Byzantine world have contained and witnessed many sacred rituals. It is possible that the fragment of Kassia's hymn From A Good Root may have been heard here or her Edessa Rejoices, a still popular hymn in the Byzantine liturgy. Fragments of both of these tunes, newly transcribed by Ros Bandt and Ancient Greek scholar Arthur McDevitt have been sounded in these spaces during the workshops and both performed at the Laimos concert. The new manuscripts were also exhibited at the Walking Encounters exhibition in the Byzantine Collection of Agios Germanos.

Borderless 1 FISH

Ruins of the Basilica of Agios Achilleios are flooded with the loud underwater sounds of fish recorded at the point in the lake where the borders of Albania, Greece and North Macedonia dissolve. This has been a contested political spot for centuries as the recent Prespa agreement indicates. You can hear them on the hydrophone recordings if you know what to listen for.

The idea of flooding a man-made ruin is a sign of the importance of nature over man's pursuits, however beautiful and "important" they may seem to be. Becoming fish in the space through movement (3 dancers), enabled participants to rehear and see and dream what might have occurred here from sonic, historical and creative perspectives at the same time. Through ritu-

al performance, water blessing, hymns, and dance, a site-specific improvisation occurs once everyone has made the walk over the bridge to the island. We wait for walkers coming from further away. Listen to the walls flooded. You might hear fish chatter. The dancers are taking their inspiration from the fish recordings.

Participants were invited to draw sonic marks or responses on postcards provided in the space. Vasiliki wrote "waterfull".

Borderless 2 GOATS

"Put on your goat bell and wander through the bean fields towards the Byzantine ruin of Agios Nikolaos.



What sounds do you hear? Bleats, bells? snails, caterpillars, the wind in the wildflowers? the human voice, 9th-century Kassiana text? the goatherd flute? Other goats? Are you conscious of the sound you are making with others? What do the walls of the ruins contain? What sounds have they witnessed? Farming? Fire? War? Liturgy? Romance? Pilgrims? Birds? Bees?”.

Together with being goats emitted a beautiful bell polyphony spreading down the track from the ruin to the village. It was however scheduled in 35 degrees, not a time when any self-respecting goat would be out under the sun. Waiting for everyone to arrive at the signed corner in the shadeless road for latecomers was a human decision. Katerina ate wild plums from the side of the road to quell her heat sickness. We were all fine when we moved through the tall bean rows and the swamp grass and wildflowers as thick as a forest. When we walk, how we walk, why we walk, and for whom, must be constantly under scrutiny.

Arthur and I fell in love with this walk and did it 5 times during the Encounters process. The first time we had to cut a body-sized path.

The ruins are a habitat for wasps, farmers, bees, lizards, snails, caterpillars, butterflies and many other species that shared our pathway. Being a part of it there is special.



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Ros Bandt. *Sound Walkshops in Byzantine Ruins.*

upper right photo: Looking from “Juniper” boat the three borders merging in Megali Prespa, lower right photo: (Borderless 1 FISH). Workshop silence sign. photos: Arthur McDevitt, 2019.

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Ros Bandt. *Sound Walkshops in Byzantine Ruins.* (Borderless 2 GOATS).

upper right photo: A walk through the bean fields on the plain in Pylì on the south-west side of the Lake Mikri Prespa. Courtesy of the artist, 2019.

centre right photo: Meeting Place on the road out of Pylì into the bean fields. Courtesy of the artist, 2019.

lower right photo: Snail habitat near the ruins of Agios Nikolaos. Courtesy of the artist, 2019.

Hearing the Anthropocene: from an interspecies perspective of goats, fish, aquatic in- vertebrates, the Prespa pelicans, tortoises, spiders, and the green mantis

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This paper situates the act of walking as a contested freedom here in the vortex of 3 nations, Albania, North Macedonia, and northern Greece. Prespa has embodied this struggle for thousands of years as borders have changed. The Prespa agreement of 20th June 2018, makes it known that these politicized spaces encase a fragile reality.¹ The protected world heritage site, the Prespa National Park, is an inspiring transboundary biodiversity epicenter, a place where both the environmental and cultural significance can be reconsidered. In my piece *Borderless 2019*, here in Prespa, I am trying to move outside the Anthropocene, a human-dominated space, to look further from other perspectives, those of habitat, the health of the nest, the presence, and absence of species. As a sound artist, my *Sounding Spaces* practice and research focuses on the auditory domain as a powerful way of knowing. What will we hear, here in this sublime National Park? In the air? Underwater in the wetland meadows? Outside, in the built environment? In ancient ruins? In our subconscious? What has been heard here before? Places have their accumulated acoustic histories, sonic palimpsests of the energy of vibrating matter, sonic narratives, shards of entropic matter. I am calling for a renewed sense of walking with your ears. The acoustic environments and the soundscapes we hear are a telling, changing barometer of how we are living in the world moment by moment, past present and future, collapsing underfoot and morphing as we walk.

The act of walking itself posits us in an acoustic space that is moving. We hear because we are in a place. As fully sentient beings we each carry our sound detecting, recording and emitting apparatus with us, ears, voice,

1. In https://en.wikipedia.org/wiki/Prespa_agreement (Accessed: 10 November 2019).

feet, and bodies, moving through acoustic spaces. As we stand, sit, lie on the ground, or walk, we frame the time of our sonic and auditory engagements, hearing/listening. Our whole lives are moving interactive sound installations which we constantly shape, wittingly or not, our sounds and perceptive fields contributing to everyplace we inhabit, altering the acoustic space and soundscapes by our presence. From the moment of conception, we are on the move with our ears in our mother's bodies.²

As free agents, we can choose to come here. Not all walkers do so freely. Walking? Whose walking? How do we engage in our habitat? Is walking a sign of anthropogenic identity? We got up on 2 legs. Why do we walk? And how? When is a walk not a walk and why? What other creatures walked before us?

Hearing Ancient Man/Nature Relationships: Australia/Greece. Essential forms of life

Aquatic hydra and microbial underwater life existed well before marine inhabitants such as crustaceous invertebrates and fish evolved. All life can be traced back to the dependence on these tiny microbial species. Ancient evolutionary science has been encoded by Australian aborigines for at least 60,000 years, since the dreamtime³ and in Greece through ancient mythologies. In my piece Hydra, I have made underwater recordings of polyps and elephant sharks eating pippis, composed to reflect the ancient Greek myth of Hydra. We can hear these underwater sounds through the use of a hydrophone, a microphone that records underwater and translates the waterborne sounds into air sounds so

2. Bandt, R., CD Move Records MD 3135 (Track 8: the sound of a fetus, footsteps and the oceans). In <https://www.australianmusiccentre.com.au/product/footsteps-2> (Accessed: 10 November 2019).

3. See also: Bowler, J., Price, D., Sherwood J. F., Carey S. P. (2018). The Moyjil Site, Southwest Victoria: Fire and Environment in a 120,000-year-old coastal midden-nature or people? In the Proceedings of the Royal Society of Victoria. 130. Clayton: CSIRO Publishing.

we can hear them and listen like a fish. As a musician and composer, I have made this electro-acoustic piece through multi-tracking elements, using whip sounds to cut and explode the underwater sounds, like the Hydra, the mythical many-headed snake of the marshes of Lerna, whose heads grew again as fast as they were cut off by Herakles. In the end, he burned away the heads.⁴

The sound of essential krill, plankton and polyps are deafening. Even the sound of our freshwater dam in the Australian goldfields at the acoustic sanctuary when first recorded was hailed as a thunderous Borneo jungle by my sound engineer. You can hear the sun exploding in their activities on the surface of the dam when fishing for sound with the hydrophone from the kayak, or when walking around its banks. During one recording session in the kayak, an egret came to feast on yabbies at the same time and wallabies and ducks came to drink, while I was transfixed identifying the movements and sounds of the tiny water bugs, hemiptera, water-boatmen, dragonflies. When we don't hear these sounds the quality of the water may be in trouble. Every layer is important. There are 2 audio clips with photos here, including a 29-minute underwater recording of the freshwater dam in the Acoustic Sanctuary.⁵

This is my acoustic lab of investigation. It keeps me focused on other, not the Anthropocene. There have been 2 public events (in 2013 and 2018), each time with the public walking the ¾ kilometer down the track into the sanctuary. This walk helped to "tune them in" to what was to follow, an aboriginal welcome to country and site-specific sound events requiring listening at spots throughout the 55-acre land-for-wildlife property.

4. In <https://hearingplaces.bandcamp.com/track/hydra> (Accessed: 10 November 2019).

5. In <https://hearingjaarajaara2013.wordpress.com/2013/04/15/april-surround-sound-recording-with-dummyhead-microphone/> (Accessed: 10 November 2019).

In *Freshwater Listening*, 2018, an exhibition centered on the idea of listening from an underwater perspective. Georgia Snowball, a local performance artist enacted kinetic responses for her first-ever underwater listening, a 6-channel array in the dam in mid-winter. The video of this experiential listening was in the exhibit. The audience could listen to the 6-channel recording and view Elisa Stone's photograms of dam inhabitants which were exposed by laying the paper on the surface of the dam water at night. She took people to walk into these remote places with her.



Figure 1. *Poster for Freshwater Listening*. Curator Ros Bandt with Leah Barclay. *Freshwater Listening* was celebrating 20 years of Accosting Ecology in Australia.

Eels and walking frogfish were some of the earliest species to enjoy walking on the ocean floor and sandy meadows and can still be seen today. A two-meter eel was sighted near this site four years ago, walking on the road towards wetlands. Walking is common to these early species. Their walking is very different from our 2-legged one in terms of direction, speed and complexity. Octopus, for example, have 2/3 of their mental ability in their 8 tentacles.⁶

6. In <https://www.youtube.com/watch?v=34fzZVnjgfs> and <https://www.youtube.com/watch?v=eizC0bmEnxc> (Accessed: 10 November 2019).

Walking and Staying: Humans stop eels and fish moving through farming.

The eel-fishing traps of the Australian aborigines at Budj Bim in Victoria Australia remain the first examples of Anthropocene fish farming, over 6,600 years ago, the first examples of aquaculture in the world according to recent carbon dating.⁷ Archaeological evidence identified this as not just nomadic fishing but serious aquacultural farming by the Gunditjmarra indigenous people of Victoria.⁸ Shell middens on the Victorian coastlines show that they ate shellfish, mussels, crabs, octopus, oysters, and abalone, following their seasonal supply as well. The reason for walking or staying was closely bound up with the food supply of yam daisies, kangaroos, lizards, and eels, as well as with ceremony and singing country.

The eel migrations from Barwon Heads in Victoria, Australia to the north Coral Sea are well documented. They travel over three thousand miles to get to the warmer breeding ground, traversing land and sea.⁹

The eels in Prespa are classified as critically endangered and “are probably no longer in Prespa” due to aquatic hydrology engineering from Lake Ohrid and dams in the river Drin. They are locked in, unable to return to the sea for breeding, and weights exceed 4 kilos.¹⁰

Interspecies Controls

Fish do not need visas to swim through the waters of the two lakes in Prespa National Park. We can walk around the 2 lakes in 3 countries, but we may or may not have needed visas. What environmental restrictions are

7. In <http://theconversation.com/the-detective-work-behind-the-budj-bim-eel-traps-world-heritage-bid-71800> (Accessed: 10 November 2019).

8. Pascoe, B. (2016). *Dark Emu*. 49-73. Broome: Magabala Books.

9. In <https://vfa.vic.gov.au/education/fish-species/short-finned-eel> (Accessed: 10 November 2019).

10. In http://www.spp.gr/fish_biodiversity/EN/eBook.data/02_the_fish_of_prespa.html (Accessed: 10 November 2019).

in place today? Are some fish excluded? Threatened? Culled? Overfished? What happens at the weirs? The fish counts and fishing practices are managed by a human environmental protectorate.¹¹ Both these groups, the indigenous and the environmentalist, are thinking about how to maintain the supply and biodiversity of the marine environment with good water custodianship, a model for more commercial fishing practices. When I put my hydrophone into the waters at the junction of the three countries, I heard many species, evidence that this could be a continuing good sonic narrative and that the caretakers will be able to continually hear and identify the sounds of the species endemic to the area. In Australia, the plea for world heritage status is still a struggle in the process. Underwater recording is a way to gauge the balance or imbalance of a water system. Through disregard of global warming over the last fifty years, Australia has lost almost all of the unique corals in the Barrier Reef. The new fields of bioacoustics and eco-acoustics show new arts-science relationships, revealing more about environmental and acoustic ecology. They show our advocacy potential to caretake the nest of the habitat. My artworks at this festival aim to pinpoint these ancient man /nature relationships in Prespa's pristine environment.

Interspecies Sound Walkshops: Borderless I: Fish. Borderless II: Goats

Borderless I: Fish. In honor of pre-human life sounds from the area, I will make a hydrophone underwater recording at the point where three national borders meet. This recording will become the basis for the first sonic work. Human behaviors and interspecies relationships

11. In http://www.spp.gr/fish_biodiversity/EN/eBook.data/02_the_fish_of_prespa.html (Accessed: 10 November 2019).

produce continual sonic echoes. The fish sounds were the dominant surrounding sound, framing the recording of human feet walking across the boardwalk to get to the island in the small lake. Are the fish hearing/sensing our human intervention? Do they hear the echoes of a lost Byzantine past coming from the Agios Achilleios Basilica ruins.? Or the feet of people walking over the waters to the island land?

Some extant hymns from the Greek abbess Kassiani record early human presence in the area. They help us remember that the first female notated music in the west was from this beautiful, determined and outspoken Greek Abbess, defending female rights. [born in 810 and died in Kasos (865?-890)].¹²

One of her fifty hymns, *Edessa Rejoices*, is set in the region, and twenty-three others are still included in the Orthodox liturgical books today. A walking vertical recording down the waterfall at Edessa was made for this work. These sounds could also perhaps echo through the goatherd country in the ruins of Agios Nikolaos, or from nearby Greek Orthodox churches. These echoes are thinning, as the population of the area has shrunk from 30,000 to 1,200. We are on a walking recording pilgrimage to these emptied spaces, emptied of contested human activities in the region over many centuries.¹³ But these hermitages and sanctuaries have been sought by natural species and humans alike for many reasons, for protection, safe breeding grounds, abundant food supply, beauty, escape, as "otherness", and as extraordinary quiet acoustic spaces for contemplation. Arthur McDevitt and I performed our new edition of *Kassia's Edessa Rejoices* four times in events during the *Walking Practices/Walking Bodies/Walking*

12. In <https://blogs.bl.uk/digitizedmanuscripts/2016/03/kassia.html> (Accessed: 10 November 2019).

13. Kassabova, K. (2017). *Border: A Journey to the Edge of Europe*. London: Granta Publications.

Art Encounters in Prespa. The performance was realized in the Byzantine ruins where there was evidence of religious ritual continuity, icons candles, incense. It is just possible that these walls have absorbed humans singing this for over a thousand years. Both site-specific soundwalks to the ruins required all the listeners to walk 2 kilometers, a walking ritual sound event, and a modern acoustic pilgrimage. A recording of the actual sound of the waterfall was used in the concert Echoes of Prespa, reminding us of the overpowering stature of nature.

Borderless II: Goats



Figure 2a. *Original Kassia Manuscript.*



Figure 2b. *Arthur McDevitt (text) and Ros Bandt (notation).* Edessa Rejoces, Kassia. Page one of the modern performing edition created for the event in Prespa. Photo: Arthur McDevitt, 2019.



Figure 3. *Borderless 1 FISH.* Dancer-choreographers from Brazil respond to the underwater sounds recorded at the point where three countries meet now flooding the ruins of the Agios Achilleios Basilica, on the island of the Mikri Lake, Prespa. Photo: Arthur McDevitt, 2019.

Like the fish and eels, what are the goats thinking or feeling/experiencing? They have been shepherded, farmed and controlled by the anthropocene for thousands of years.



Figure 4. *Borderless 1 GOATS*. Silk print shared in the workshop site for exploration for goat bell performers. The figures are from a Minoan sarcophagus, (larnax) and present goat human walking relationships. Note the ancient concerns with the environmental. Note the outdoor/indoor, goat/human/fish/bird relationships. Rethymnon Archaeological Museum, Crete. Photo: Ros Bandt, 2019.

The modern Greek word for songs, “tragoudia” is derived from the ancient Greek word for goat “tragos”. For goats, bell sounds slide down from high pitches to low, clanging every step, going lower and lower through their lives as men change the bells to suit the size of their growing bodies and the musical nature of the herd.^{14 15} They must adjust to this changing sonic identity which mirrors their movements, running, jumping, walking, fighting, and hiding. How to trick the other goats? Im-

14. Anoyanakis, F. (1991). *Greek Popular Musical Instruments*. 49-89. Athens: Melissa Publishing House.

15. Panopoulos, P. (2003). Animal bells as symbols: sound and hearing in a Greek island village. In *Journal of the Royal Anthropological Institute*. 639-656.

possible. No silence allowed unless the entire flock is resting. The sound of a single cast or beaten goat bell can be heard from the slightest goat’s movement for miles through the mountains and valleys. Humans have imposed a sonic surveillance system for their own convenience of locating them and identifying them by their individual bell. The ancient goatherds’ deep connection with these walking animals is played out by the goats. The walking bells are a sonic signature of the fleeting lives of the nomads in an ever-changing world where car horns are replacing the flutes.

The man/animal walking paths are always changing the visual and sonic marks, patterns of convergence and separation in every track. The walking emits sonic works of long duration, different intensities at different times and places. Prespa is a place where this precious relationship can still be heard, a continuing reminder of the close relation of man and nature needed to survive. When I first recorded these goats in Crete in the Lefka Ori, I was blown away with the beautiful romantic sound of this spatial contrapuntal goat music across the road in the deep ravine but realized quickly how this was changing first hand when the owner arrived speeding in his car honking the horn to call the goats for their feed. They responded like Pavlov’s dogs. I became a goat on my instrument, the bowed tarhu and was given one of the last little shepherd’s flutes, the Cretan habioulis from a Cretan guitar maker in Chania in 2010. I hope this flute sound, not the horn, may still be heard in this region of Prespa. Maybe when I play it in the ruins of Agios Nikolaos, goats will echo. Or maybe they will just listen to an exotic song?¹⁶

16. In <https://hearingplaces.bandcamp.com/track/tragoudia-i> (Accessed: 10 November 2019).

It remains for the last goatherds and ethnomusicologists to keep this knowledge of intimate sonic symbiosis alive. Walking slow and together has been severed. Perhaps we will hear it again from the ruins of Agios Nikolaos while walking. When I play Kassia on a Pythagorean medieval cylindrical recorder I made in France, will the goats hear the sound of the cherry wood from La Gorge de la Nesque as different or the acoustic distances of the intervals of the Pythagorean temperament in whole-number ratios? How could a re-connection be made? What is familiar to the goat? To us? To the inhabitants?

In the sound walkshop with the bells on, we humans walking as goats, can ponder the consequences of our actions through audition. A sublime bell spatial music was made as a consequence of all the participants taking on the psyche of a goat in this ancient landscape now a modern bean field. This was a transcendent experience for all of us especially when we found the almost buried crypt together led by the habioulis and heard Byzantine chant performed inside its overgrown walls.¹⁷

The Tortoise and the Spider Collaborative work.

In 2017 as part of my 5 nights of Sonic Metamorphoses as a guest artist for the Animart Festival in Delphi, I designed a ritual performance where a new mythical creature was made combining the elements of a slow and fast walking species, the spider and the tortoise. The carved body of the tortoise on my ancient Greek lyre would be given the head of a spider, an African mbi-ra. Eight long filament legs held taut by dancers would

17. The video of this experience can be seen on my website, Borderless I: Fish & Borderless II: Goats, 2019. In www.rosbandt.com/works (Accessed: 10 November 2019).

give new life, speed, and sound to this new creature, an anthropomorphic spider-tortoise which could walk and sing its way up the road to Parnassus. Geert Vermeire, Made of Walking and the Milena principle curated its realization with me and my co-creative sound engineer Jon Drummond. Geert invited international dancers, composers, choreographers, weavers, and artists to participate. It was a transformative experience as each person's actions and walking movements affected every other. If one filament leg went slack it could fall to the ground. It was made real by all these wonderful people working together. For me it gave my dream real legs, we together could take on the speed of the spider and conscientiousness of the tortoise.¹⁸



Figure 5. *The Tortoise and the Spider*. Rehearsing constructing a walking aeolian harp, collaborative walking ritual performance, Sikelianos Amphitheatre to Mount Parnassus, Delphi. Photo: Ros Bandt, 2017.

18. The videos of the making of this work during the day rehearsals can be found in <https://www.youtube.com/watch?v=g1IxhyUScZU> (Accessed: 10 November 2019) and the night world premiere in <https://www.youtube.com/watch?v=B'TaaBuaT-Tc>. They can both be found from the hearing places website www.hearingplaces.com, along with the live stream of the collaborative video launch at the Seen Sound event back in Melbourne. <https://www.youtube.com/watch?v=Qu5iadDoBaU> (All Accessed: 10 November 2019).

After the performance in Delphi, the tortoise and the spider came apart, with the lyre traveling to Dodoni for the first Dodoni Festival. The spider head with cotton legs and eyes, stayed in Europe, walking like a spider under the continuing direction of Geert Vermeire from country to country, to Cyprus and France. The special holy spider, only found in Delphi, must have caught its spirit to stay.

The spider and the tortoise were silently re-united in Agios Germanos and made their way fully as a new walking metaphorical instrument, the Tortoctopus to Hydra for the Animart Festival. Here it helped fight the labors of Heracles in the concert Hydraion: In Praise of water.¹⁹ The tortoctopus has made the huge journey back to Melbourne safely. Pilgrimage, making one's way, is always an unknown, but our ears help us to navigate and understand things instantly every moment, even when things are unknown and can't be predicted. In Australia, we don't have tortoises, only turtles, the freshwater snake-neck turtle, (only seen once in our dam), and the northern, gigantic, migrating sea-water Green Turtles.

As we walk, we listen and our ears teach us things about presence and absence, silence or not. Noise, unwanted sound, or the sound of the great white pelican or was it the Prespa Dalmatian pelican? How are their calls different? When and why do we listen and how, to what purpose? For scientific identification? For a specific lost goat? For the sound of a returning threatened species of fish? Are these species aware of us through our actions, their senses, the auditory if they

are equipped? This Green Mantis listened to all the civic speeches in the archaeological museum in Delphi before the 2017 Animart Festival. How does it process our indoor humanoid chatter?



Figure 6. *Interspecies listening*. What are other species hearing from the Anthropocene and how do our actions influence their behaviors. Delphi Archaeological Museum. Photo: Ros Bandt. 2017.

The video *Mantis Dreaming* was screened in the foyer after the keynote from the conference to encourage people to consider their lives from an interspecies point of view, to be aware and to hear themselves.²⁰ With a similar intention, the recent Human Aquarium in a wooden multi-sensory portal in my home town of Geelong, Australia, attracted people to queue all night to enter and stand in a 6-channel sonic massage of underwater bugs and creatures while looking at themselves through the fishbowl mirror in Blue UV light.²¹ This collaboration offered an opportunity to hear sounds nor-

19. In www.rosbandt.com/works (Accessed: 18 October 2019).

20. In <https://animartgreece.eu/2018/gr/tutors/bandt/> (Accessed: 1 November 2019).

21. Recordings: Ros Bandt & Vicki Hallett; Array: Jem Savage. In <https://www.youtube.com/watch?v=EVVc46DtfTQ&feature=youtu.be> (Accessed: 16 October 2019).

mally not heard; sounds that would not be heard again if the water crisis continues.

In my practice *Sounding Spaces*, I have built the



Figure 7. **Ros Bandt.** *Human Aquarium. Geelong After Dark.* commissioned by the City of Greater Geelong. Other species are listening to our behavior in accelerating Global warming. May 2019.

movements of walking listeners into my auditory compositions since 1987, using programmable systems to intercept the multi-layered electro-acoustic installations.²² The presence of the listener in space is critical to what they hear and what other people hear at the same time.

We are all affecting the auditory world. As we walk gathering sonic narratives from nature and ourselves, let's share them, recognizing this co-dependence on the auditory fabric of our lives. Let us realize that our ears are a sonic barometer of how we are caring for our world, the presence or absence of sounds being powerful indicators of how we live, when it is safe to move when the water can be drunk, the condition of our habitat, the global nest. All species are interdependent, we must be mindful and responsible.

Consciously hear every step you take.

22. See Bandt, Ros, (1995). Designing with Chaos, in Zeitgleich, Klanginstallation und Medienkomposition im digitalen Zeitalter. 53-64 and 158-161. Vienna: Transit. for a full discussion of the SSIIPP interactive 8-channel system with infra-red sensors invented by Bandt in 1987.

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Soundwalks in Prespa

Theodoros Lotis

Associate Professor, Department of Music Studies,
Ionian University

The asabe ensemble

(Menelaos Alexiou, flute, voice. Agnese Banti, voice, Jewish harp. Theodoros Lotis, soundscapes, computer. Ismini Maria Xanthou, voice. Demetrios Savva, soundscapes, computer).

Greece

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Theodoros Lotis. *Soundwalks in Prespa*.

upper left photo and lower photo: Courtesy of the artist, 2019.

upper right photo and centre photo: Katerina Mihalarou, 2019.

First part: The soundwalk July 3rd, 2019, morning.

The soundwalk consisted of the two following parts: A pre-soundwalk theoretical introduction on the theory of acoustic ecology, the hearing methods and the soundscapes. During the introduction, the basic terminology of acoustic ecology was introduced and different approaches of the soundwalk practices were discussed as well as any particularities regarding the chosen route of the soundwalk.

The soundwalk (duration: 1 hour). A group of about 20 people participated in the soundwalk in the village of Psarades. The leader of the soundwalk (Theodoros Lotis) guided the participants to a silent walk through the narrow streets of the village, around the shore of the lake and up to a hill where the church of the village is situated. At the end of the soundwalk participants discussed their experience and the hearing processes involved during the soundwalk. During the soundwalk the participants were encouraged to record parts of the soundscapes with their mobile phones (or other portable recorders) and share the recordings.

Second part: Musical Improvisation with the Soundscapes July 3rd, 2019, evening.

The ensemble asabe (the Live Electronics Ensemble of the Music Department of the Ionian University) presented a musical improvisation based on the recordings of the morning soundwalk. The improvisation took place at the school's square in the village of Psarades. The recorded soundscapes were blended with the real ones of the square and the instruments played by the ensemble (voices, flute, percussion, computers). Towards the end of the improvisation, members of the audience were invited to take part in creating thus a collective improvisation.



Hiking Performance Stonelines; towards a landscape performance practice of the female gaze

Anna Tzakou

Walking performer and deviser,
independent researcher
Greece

When I am invited to create a walking performance at an unfamiliar place and within a restricted time-frame, I am always confronted with the condition of site specificity as problematic. Issues of positionality and relativity become very crucial in making the work: whose gaze narrates the site and to whom; what as an artist could I convey to the people who have been dwelling and embodying the place. As a walking performer I have developed a methodology of landscape based on somatic listening that I have called Geopoetics. I approach the site through the experience of the body always integrated with that of the mind, the affect and the psychic. I build a way into a landscape not by imposing a concept of it but by emptying oneself and listening for a meeting with it. In this way, my in-situ narrative, embedded or not with the place's cultural context derives as an outcome and not as a pre-condition. Instead of reading a place, I practice of its ways of being seen. Instead of interpreting it I explore its 'gazed gaze'.¹ This is what writer and filmmaker Jill Soloway has determined as the practice of the 'female gaze'.²

In this paper I present hiking performance *Stonelines* for which I was invited to create on Syros island in order to raise the geo-conscience of the place. I describe the production guidelines of the project and how they could expose its creative outcome. To that end, I argue for a landscape practice coming from the filmmaking process, called 'the female gaze' practice.

1. Soloway, J. (2016) *Jill Soloway on the Female Gaze*, In Master Class: TIFF <https://www.youtube.com/watch?v=pnBvppooD9I> (Accessed: 3 March 2019).

2. Soloway, Ibid.

The place

Positioned in the central Aegean Sea, Syros has been the administrative center and traffic junction of the Cyclades Prefecture. It is also a place with a remarkable history, culture and shipbuilding and industrial tradition. Since the 90's the island has increased tourist activity both in its urban centers and in its small seaside settlements. Like in most of the Cycladic islands, this economical flourishing has been evolved into an unforgiving appropriation of the Aegean cultural landscape:

The model of fierce tourist development that has been applied over the last decades in the Aegean islands...is primarily an embodiment of a totally unbalanced and destructive, for the environment and the man, mentality that commodifies and devours everything in the name of short-term profit. Employees are devastated, seas are being polluted, beaches and public places are being deprived, energy and natural resources are wasted, noise is spread, the mountains are being built, and the whole natural environment is hastened in the name of a tourist industry that after two months [July, August] of covetous exploitation of everything, everyone leaves behind only debris. It leaves behind islands that are deserted in the winter and whose

few inhabitants do not have access to even the most elemental goods, damaged natural environment and ruins.³

As a reaction to this chaotic exploitation of the area, citizen's initiatives groups have been activated throughout the whole Aegean area. Their aim is to argue and promote degrowth and sustainable development, to connect environmental non-profit organizations with public services, schools and universities in order to conserve marine and terrestrial life and to guard local governing bodies in preserving designated protected areas both of the seascape and the landscape. Either by themselves or as a network, these groups have been working strongly towards the cultivation of the landscape as a collective good and conscience.

The invitation

The Cooperative Community Enterprise (CCE) 'Apano Meria Syrou' is consisted of a group of citizens interested in protecting and preserving the specific site both as an ecological system and as a local economy. Situated in the northernmost part of Syros, Apano Meria is designated by Natura 2000 as a Special Protection Area and Conservation. The place contains two prehistoric archaeological sites and discloses the most specular evidence of the island's (and the Aegean area's) geological activity. Due its poor road network, its hilly steep territory and its - only by walking - access to its beaches, Apano Meria has been untouched by the madness of touristic advancement but also abandoned by

3. Pollatos, Thanasis (2009) 'Degrowth and Island Environment'. In Eyploia e-journal of Aegean Network, (23). In http://www.eyploia.gr/index.php?option=com_content&view=article&id=49:nhsiwitiko-perivallon&catid=44&Itemid=71 (Accessed: 5 May 2019).

any plan of development. For the past three years, the CCE 'Apano Meria Syrou' has been working in re-building the social and economic tissues of the area, supporting organic agricultural production and alternative tourism. Towards that end it has been focusing on creating Apano Meria and Syros into a geological park recognized by the World Heritage Center of UNESCO.

In October 2018 Geopoetics group was invited by the CCE Apano Meria Syrou to participate in an event organized for promoting the idea of the geopark. Entitled as 'Looking for the geological treasure of Syros' the one-week event involved scientific and artistic activity. It included walks, lectures, roundtables and discussions to disclose the geological heritage of the place and to present possibilities of infrastructure for geo-tourism. The event also entailed an art exhibition 'Apano Meria Syros; genius loci- the spirit of place'. Walking performance *Stonelines* was one of the only live art pieces of the exhibition and one of the few which took place in the site of Apano Meria.⁴

The Geopoetics practice

Performance *Stonelines* is a participatory hiking performance devised in and for Apano Meria Syrou by the group Geopoetics. Before I elaborate performance *Stonelines* in relation to the landscape of Syros I would like to explain here the methodology of Geopoetics. Geopoetics group operates as an artistic collective drawing its collaborators each time from different disciplines (such as architecture, visual arts, theatre, dance, anthropology, geography).

4. Initially I contextualized performance as a walking one. However, as the course of the performance included elevation from a highest point to a lowest one, I considered that the designation of hiking gives a more precise frame of its experience.

Its aim is to create walking performances in rural and urban landscapes as collective experiences and mythic narratives of the present moment positioning in the heart of its process a mindfulness (sati) site-specific performance practice

Geopoetics practice examines the lived experience of a place. It prioritises its somatic event before becoming integrated with the cultural practices embedded on site. The practice elaborates the performance/site interplay as a discipline of 'presence'. It develops an experiential listening of site upon which an awareness of the processes of knowing and understanding in space is cultivated as a narrative. 'Geo' comes from the Greek '-γεω', which means 'coming from earth'. 'Poetics' derives from the word 'ποιητική', the practice for creating an artistic product. Geopoetics has four focal points:

- i. The exploration of the physical, emotional and mental experience of the body (-ies) in situ, grounded on the notion of presence as a dynamic, reciprocally active movement between the self and the environment.
- ii. The notion of the practitioner-site interrelationship not only as an experience but also as a dramaturgy found between the body and the cultural practices of the site.
- iii. The approach of site not through a standardised classification but as an open-ended system of signifiers based on the experience of the present moment.
- iv. The discovery of a place through events of relationality and connectivity; through the revelation of inter-relational patterns between the self (-ves) and the narratives of place.

The very core of Geopoetics practice lies on the Buddhist notion of mindfulness (*sati*), organized in two stages. In the first one it builds and grounds the practice of mindfulness (*sati*) *in situ* as contemplations of breathing, walking, movement and actions. The process is further extended via the performance disciplines of Somatics, Grotowski-based actor training and Barbara Dilley's Contemplative Dance Practice. In the second stage, site is being examined as a combination of bodily and cultural practices. The experience of place is being established as a web of interrelationships and creates a narrative as the enactment of one of them. Performance material is organized into a dramaturgy and evolves into a 'meta-narrative'⁵ of place. Performed as a walking participatory event, it becomes a score of a communal experience *in situ*.

The Stonelines performance⁶

When the CCE 'Apano Meria Syrou' commissioned Geopoetics to create a walking performance on site neither my collaborator Despoina Chatzipavidou nor I had any previous experience with the place. We had ten days to develop our work. In the first three days, we wandered around the area in order to become familiarized with the landscape and decide upon a course for the performance. We looked at the northwestern side of Apano Meria as most of the trails are well-marked, not so steep and end up at beach-sites. We walked on the trail of Gram-

5. Smith, P. (2008), *The Mythogeographical Manifesto* (with etcetera). 95. Plymouth: Hidden City Symposium.

6. The Stonelines title arose by *kserolithies* (ξερολιθιές) a traditional way of separating land in Greek rural landscape. Made of layers of stones placed one within the other in order to create a wall, *kserolithies* construct stone lines creating a cartography of the living into the land. In Apano Meria, *kserolithies* are everywhere. As markers in the space, they reminded me the Australian Aboriginal Songlines operating as ancestral 'path-stories', formulating an identity of/ in the land. In this way the title *Stonelines* affiliated the performance with the place both as a materiality but also as a way of being.

mata, visiting all of its branches (Americanou and Marmari) and decided upon the route of Lia as it is the shortest in time for our performance purposes.

The following four days we worked on the trail of Lia. The path descends down a steep sliding hillside full of geological stones⁷ and then continues to a gully where locals keep their beehives. The trail ends at an abandoned field with a house at its end which finally leads to the beach. The whole course lasts 45-50' minutes. During the last two days, we organized our *in situ* devised material along the specific course which was presented three times into an audience group.

We immediately became interested in the geo-conscience of the landscape; how it is related with us and what kind of a performance narrative will raise such an awareness. According to Greek cultural geographers Terkenli and Pavlis, landscape conscience is 'the distinctive bonds (conscious or subconscious) that characterize a person's or a people's relationship with their landscapes'.⁸ They see the term as an investigational tool for a place and admit that it is fully 'underdeveloped in the case of Greece'⁹. Based on the fact that we had literally a few days to relate with the place we started exploring landscape through our somatic experience on site. In the following paragraphs I disclose how we devised the core event of the performance that grounded our position as Athenian makers and created an experiential platform of relationality and of landscape awareness.

7. More about them below.

8. Terkenli, T.- S. & Pavlis, E. (2012) 'Landscape conscience: awareness raising, training and education', in T. Papayannis and P. Howard (eds) *Reclaiming the Greek Landscape*. 246. Athens: Mediterranean Institute for Nature and Anthropos.

9. *Ibid.*, 245.

What one notices immediately on Lia's trail is the peculiarly beautiful consistency, formation and color pallet of its lithic environment. Surrounded by stones full of minerals, the trail is known for its majestic eclogites along the way: rounded dark-colored rocks. The biggest one, 30m. in perimeter and 15 m. in height, has been interpreted by the local culture as a meteorite and named aerolith. Eclogites are derived from the transformation of basic rocks in conditions of very high pressures and relatively low temperatures corresponded to depths of 40-60km in lithosphere. This is a geodynamic process which takes place 40-50 million years ago. As a geologist later on explained to me: 'it is as if you are walking upon a cesarean section of earth'.

We approached eclogites by practicing the following somatic instructions: standing, sitting or lying on them, breathing in the shape-body, informing/ changing shape or voicing. The materiality of stone was being revealed to us through its different qualities, ground, dust, liquid and fire giving us an understanding of the breath of time in geological proportions. Andy Goldsworthy, Scottish environmentalist sculptor says: 'We set some much by our idea of the stability of stone and when you find that the stone itself is actual fluid and liquid that really undermines the essence of what is here to stay and what isn't'.¹⁰ Through our lying on top of the eclogites, we found fluidity in hardness and alchemy in touching. The rocks were functioning as a cartography of life and our physical presence became the next thing upon layers in the land that have happened already.

Our practice made us see the landscape as a ser-

10. Goldsworthy, A. (2003) Rivers and Tides: Andy Goldsworthy Working With time. In <https://www.youtube.com/watch?v=8WP2AfyOsI> (Accessed:10 June 2019).

pent in time. Both in its macroscale where the hills were meeting each other towards the coast and in its microscale when the stones were formulating a single wavy body along the trail. At that moment, my collaborator Despoina Chatzipavlidou brought into our process the poem by Wallace Stevens 'the Auroras of Winter'. The poem articulated and justified our bodily experience with the geological site of Lia:

This is where the serpent lives,
the bodiless. / His head is air. Beneath his tip at night Eyes open and fix on us in every sky. / Or is this another wriggling out of the egg, / Another image at the end of the cave, / Another bodiless for the body's slough? / This is where the serpent lives. This is his nest. / These fields, these hills, these tinted distances.../This is form gulping after formlessness, / Skin flashing to wished-for disappearances / And the serpent body flashing without the skin. / This is his poison: that we should disbelieve/ Even that. His meditations in the ferns, / When he moved so slightly to make sure of sun, / Made us no less as sure. We saw in his head, / Black beaded on the rock, the flecked animal.¹¹

The seeing of the landscape as a formlessness serpent that moves beyond our perception in situ

11. Wallace, St. (1950) The Auroras of Autumn. NY: Alfred A. Knopf. In <http://openmods.uvic.ca/islandora/object/uvic%3A537/datastream/PDF/view> (Accessed: 30 May 2019).

but at the same time defines it, created the event of our performance. Devised by our embodied practice, the idea of the 'bodiless serpent' manifested a state of being-ness which was relating the land with a body/mind/heart experience independently of context and positionality. It operated as a platform of relationality among the landscape, the doers and the watchers. The fictional idea of the serpent¹² made me realize that specificity is not generated exclusively from what is being narrated. But it could be also a modality through which the landscape is being experienced. The serpent narrative became a means of 'seeing/feeling' the landscape enabling it to be suspended from all conceptual frames and the performance operated as an experiential and of the affect, container. If the landscape constitutes a way of looking then a walking performance constitutes a closed look of that gaze or as Soloway defines it, it becomes its 'gazed gaze'.¹³

The female gaze

Jill Soloway, writer, and film director, argues for a creative process as a practice of the female gaze. She defines it as follows:

[The female gaze] uses the frame to share and evoke feeling of being rather than looking at... The emotions are being prioritized over the actions. Our feeling bodies are being prioritized. [The

female gaze] shows...the gazed gaze [stating] "this is how it feels to be seen". It returns the gaze daring to say "I see you seeing me".¹⁴

The term was created as response to Mulvey's notion of the 'male gaze'. In the mid 70's, feminist film theorist Laura Mulvey discloses how mainstream cinema signifies woman as something to 'simultaneously looked and displayed'.¹⁵ Either performed by the camera, the character of the film or the watcher, cinema positions women in order to create 'strong, visual and erotic impact'.¹⁶ This 'to be-looked-at-ness'¹⁷ intention defines what Mulvey names as the 'male gaze'. Based on that concept Soloway orientates her filming practice as a counter-movement which returns 'the gaze, looking back instead of being looked at'.¹⁸

The female gaze does not connote a gender/sex distinction but suggests a narrative structure which is 'circular and not linear... environmental and not human made'.¹⁹ It cultivates a way of looking that does not 'objectify the body of the world continually'.²⁰ Coming back to the issue of positioning when one devises site-specific work, the female gaze operates as a conceptual frame for investigating and narrating landscape. As it is manifested through physicality and affect, the female gaze cultivates an

12. It is remarkable to mention that nearly at the end of our project in Lia, it was showed to us another particular stone of the site: Ophiolite. It is a kind of stone that originates from a section of the Earth's oceanic crust and the underlying upper mantle that has been uplifted, exposed above sea level and often emplaced onto continental crustal rocks. Ophis is Greek for "snake", and lite (from Greek lithos) means "stone".

13. Soloway 2016, Ibid.

14. Ibid.

15. Mulvey, L. (1999) Visual Pleasure and the Narrative Cinema. In Film Theory and Criticism Introductory Readings. NY: Oxford UP, 842.

16. Ibid.

17. Ibid.

18. Soloway 2016, Ibid.

19. Glide, K. (2017). Laura Mulvey and Andrea Arnold's Fish Tank (kevin-glide.wordpress.com) [on line].

20. Engelman, L. C. (2017) On the Female Gaze/ In womenfilmnet.com (Accessed: 10 November 2019).

experience as an authorship of what is being looked at. By not imposing a pre-conditioned storyline in the space, the performance dis-objectifies the site and makes it accessible to all backgrounds.

Conclusion: the female gaze practice for raising a landscape consciousness

Cultural geographer John Wylie states that when one gazes the landscape, one is looking for 'what cultures and histories expresses or symbolizes'.²¹ But Wylie, as a post-phenomenologist geographer knows that the act of looking also entails another process which is much more physical, affective and associative. He discloses it as 'a perceptual actualization...of materialities and sensibilities'.²² Walking performance is a practice that narrates place while embodying it. How a site is being received is directly dependent on physi-

cality. However, this is not enough. As practitioners we need to think of embodied accounts of landscape. Tim Ingold discusses about its 'taskcape'.²³ the series of tasks in situ that a dweller performs perpetually and in the present time. Still the walking practitioner has no time in converting her passage to an inhabitation. We need to create walks grounded in the body, but at the same time effective in activating the experience of the place as a deep psychic mythic image. Approaching landscape as a practice of the female gaze, we are allowed to narrate place as a way of being-ness. Reversing the gaze to the one who has been gazed, we question our modalities of projection into to it. In this way, landscape's conscience is being revealed not as a cognitive knowledge to understand and follow but as an experiential necessity through which we orientate ourselves into the world.

21. Wylie, J. (2007) *Landscape*. 91. London: Routledge.

22. Wylie, J. (2006) 'Depths and folds: on landscape and the gazing subject'. In *Environment and Planning D: Society and Space*.24(1).

23. Ingold, Tim. (1993) 'The temporality of the landscape', *World Archaeology*.25. 159.

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Walking as a political narrative

Thoreau's *Walking* (1862) was not only the first book reflecting about walking, but as well the first important work about civil disobedience. Walking is the very action that involves the individual to society. It is probably one of the most characteristic ones, and one of the last actions that is not depended on consuming. It is by its nature one of the most subversive undertakings, a radical act of defiance by a non-violent body. From Gandhi's 384 km salt walk in 1930 to the collective walk "Walk to Moscow", crossing the US, Europe, and USSR in the early 1960ies and the walks of Stalker in Rome and around the world today. Public space, in order to be realized needs to be walked, whether in an everyday situation or in the fight for political claims. The demonstrations, the revolutionary marches and the walks of the refugees are illustrating the need of the individual and society to emancipate themselves, to survive, to stay active in the process of life. Walking resists, even today, linearity, limits, and borders. It creates its own territory, maintains a parallel world since modernity, and puts forward in every step a sense of freedom, towards utopias of the body.

Walking in and out

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The Swiss local newspaper *La Gazette du Valais* reports that on the morning of 17 June 1917, at eight o'clock, in response to management's refusal to recognize the union and honor the promised wage increase, the workers of the Chippis aluminum factory AIAG began a strike through walking out of the industrial premises the way the faithful leaves the church on Sundays. Eventually, on July 1st, the workers were forced to return to the factory due to the intervention of the army prompted by the Confederation. Two years later, the circularity of the Chippis protest and its demobilization was portrayed by artist Edmond Bille in the zincography *The Workers* (1919). The print shows in the foreground a round of workers who, hands in their pockets, heads down, enter and leave a factory. The latter is represented in the background by a forest of dark and smoking chimneys, in accordance with the topos of satanic manufactures. An oversized personification of Death, as red as the chimney smoke, monitors the comings and goings of the workers in a spatial configuration that pays tribute to Van Gogh's *The Prisoners' Round* (1890), thus reinforcing the dystopic equivalence between factory and correctional institute. An early attempt to portray protesting bodies in movement, Edmond Bille's *The Workers* fails to seize the political nature implied by the walking practice in the Chippis strike, i.e. its ability to suspend the inherent, daily functionality of the workers' roundabouts in and out of the factory.

The breaking of the functional expectation of the workers' movements in the factory environment echoes with several art walking practices and walking protests that do "re-enchant" quotidian places "by walking through them".¹ One is reminded of Senga Nengudi's *Ceremony for Freeway Fets* (1978), a collective improvisational

1. Waxman, L. (2019). *Keep Walking Intently. The Ambulatory Art of the Surrealists, the Situationist International, and Fluxus*. 13. London: Sternberg Press.

dance exercise to inaugurate the artist's intervention Freeway Fets by the overpass of the Harbour Freeway, around Los Angeles. The performance – that was carried out in collaboration with David Hammons, Maren Hassinger and other members of the local collective Studio Z – introduce a ritual, alternative temporality in a most trafficked urban area, the dance and sound performance transposed elements of black cultural parades in the daily body flux of the Los Angeles suburbs.

In her *Wanderlust: A History of Walking*, Rebecca Solnit inscribes “parades, demonstrations, protests, uprisings, and urban revolutions” within walking practices on the ground that they all imply “members of the public moving through public space for expressive and political rather than merely practical reasons”.² Several strikes and protests are situated in a hybrid zone between performance, aesthetic networking, antagonism and renewal of the contexts of artistic production. In general, because, as Michael Hardt and Toni Negri remind us in their *Assembly*, there is an artistic trait to the forms of labor that do not result in a material outcome.³ In other words, writes Judith Butler, because of the proximity between uprising and artistic practices in the regime of adhococracy, the simultaneous and silent presence of bodies in the public space is prioritized over the verbalization of demands.⁴

In 1968, when sixty participants entered their heads in the cuts that artist Lygia Pape had opened in a monochrome white cloth and started parading across the streets in Rio de Janeiro, the work *Divisor* (*Divider*) came to existence. Conceived as a parade without a slogan, the participative performance does not verbalize a demand, though claims the right to temporarily occupy public space through collective strolling. Simi-

larly, in 1992 the balconies in the Sicilian city of Palermo were covered with white bedsheets as a form of silent protest against the Mafia murders of Judge Falcone and his police escort. Though not unfolding as a march, the Palermo white bedsheets protest equally implied a dynamic and symbolic signaling of the public space the way a march or a parade does. Pape and Palermo's white cloths constitute a chromatic breach in the quotidian landscape of the city, in a way that recalls the disruptive yet silent performance *Azul* (*Blue*, 1982) by the Chilean collective Teatro Urbano Experimental, where walking performers completely painted in blue, like corpses, visualized the unspeakable reality of the “desaparecidos” across the University of Concepción. Similarly, in 1963, Fluxus African-American artist Benjamin Patterson suggests in his *Man Who Runs* (1963) the presence of a running male black body across the New York Public Library. One year later, Jean-Luc Godard's *Bande à part* (*Gang of Outsiders*, 1964) will immortalize the three young protagonists in the act of running across the Louvre Museum in record time, and inscribe in public imagination the collective gesture of occupying institutions to divert them from their State-determined paradigms and re-assert the need for open spaces that around 1968 artists' movements such as Art Workers' Coalition will manifest in extensive picketing on the sidewalks of art institutions.⁵

Patterson's Fluxus gesture and Teatro Urbano Experimental's action embody a performative dimension that is proper also to the strike, namely the fact that the body presence and its movement imply an inherent form of testifying⁶ and attempt to turn the visitor of the public institution into a participant rather than a passive walker. However, what Rebecca Solnit ascribes to the non-ver-

2. Solnit, R. (2001). *Wanderlust: A History of Walking*. 216. London: Verso.

3. Hardt, M. & Negri, T. (2017). *Assembly*. 117. Oxford: Oxford University Press.

4. Butler, J. (2015). *Notes Towards a Performative Theory of Assembly*. 8-9. Cambridge, MA: The Harvard University Press.

5. Bryan-Wilson, J. (2009). *Art Workers: Radical Practice in the Vietnam War Era*. Los Angeles: University of California Press.

6. Solnit 2001, *Ibid* 216.

bal collective of bodies in the march – i.e. the constant shifts from a role of participant during the march, to one of audience at the rally points – also applies to museums as public spaces: “When bodily movement becomes a form of speech, then the distinctions between words and deeds, between representations and actions, begin to blur, and so marches can themselves be liminal, another form of walking into the realm of the representational and symbolic—and sometimes, into history”.⁷ This symbolic re-investment plays out with particular strength in Glenn Ligon’s painting *Untitled (I am a Man)* (1988) and Ahmet Ögüt’s installation *Bakunin’s Barricades* (2014), that both attempt to bring the body movements of a protest march inside a public gallery space.

Ligon’s *Untitled (I am a Man)* (1988) reproduces one of the 1,300 signs carried by Memphis sanitation workers in April 1968 further to the death of two of them. The black text is painted against a white background; its surface covers with oil and enamel an abstract painting that Ligon had previously executed, and deliberately confound the work’s statute of painting and/or banner. The protesters’ slogan “I AM A MAN” underlined the presence and right to the appearance of black bodies that Ralph Ellison’s novel *Invisible Man* (1952) had powerfully framed in the incipit: “I am an invisible man”. Whereas the 1,300 protest banners phrased the claim “I AM / A MAN” in two lines, Glenn Ligon alludes to the contours of a human black body through breaking the sentence in three lines (I AM / A / MAN).⁸ During the Martin Luther King Jr. Memorial March in Memphis, in November 1968, a protestor corrected the sanitation workers’ slogan into “I AM A (WO)MAN”. Afri-

can-American artist Adrian Piper’s performance *Catalysis III* (1970) that brought her to walk bearing on her the black-on-white sign “Wet paint” and materialize the unexpected presence of a black body at the Macy’s department store in New York. The implication of a protesting body movement outside the museum space is also at work in the double political and aesthetic register of *Bakunin’s Barricades* (2014), where the artist Ahmet Ögüt proposes a museum review of a protest strategy designed by Mikhail Bakounine during the Dresden revolution in 1849. It is said that Bakunin proposed to confine Raphael’s *Sistine Madonna* (1513-14) to the Staatliche Kunstsammlungen Museum in Dresden and place her on the barricades as a shield to block, by religious intimidation, the Prussian army’s attack. The story, haloed with legend, was reported by Guy Debord in 1963, when a group of Caracas students sequestered a series of paintings in a French art exhibition, proposing their restitution in exchange for the release of political prisoners. In 2014, at the Van Abbemuseum in Eindhoven, Ögüt is building a barricade including a series of paintings from the museum’s collection – including Asger Jorn, *Le Monde perdu*, 1960; Oskar Kokoschka, *Augustusbrücke Dresden*; 1923, Fernand Léger, *Une Chaise, un pot de fleurs, 2 bouteilles*, 1951; Pablo Picasso, *Nature morte à la bougie*, 1945; René Daniëls, *Grammofoon*, 1978; Jan Verduyck, *Schöne Sentimenten*, (1986)1988; Marlene Dumas, *The View*, 1992; El Lissitzky, *Proun P23, No. 6*, 1919. Furthermore, Ögüt stipulated a contract with the Van Abbemuseum, claiming that the installation should be lent to any social movement that wished to use it in fights for social transformation.

7. *ibid* 217.

8. Bordowitz, G. (2018). *Glenn Ligon: Untitled (I Am a Man)*.13-14. London: Afterall Books.

Walking (in)visibilities

In accordance with the performative nature of the occupation of the museum, the factory and the public square described in the previous paragraph, the images of a strike seem to primarily challenge the private dimension of work. At a deeper level, according to Judith Butler, the dynamics of the “self-sequestration” of the one who interrupts the social and productive order by mobilizing the bodies serves to build the material conditions so that protest can appear in the public sphere. Indeed, the association of bodies in the public space constitutes the necessary premises for the protest to become an image and the subject of public debate.⁹ Linda Nochlin suggests that what ensures its dual nature of political and aesthetic gesture is the frequent proximity between the methods of art in the public space and forms of social self-awareness.¹⁰ We will think back to the performative cohabitation, in November 2011, of the Occupy Wall Street movement at Zuccotti Park and the art biennial Performa in the New York urban space. Or, on the other hand, we will reconsider the forms of withdrawals, strikes and aesthetic protests that renounce live performance while refusing, at the same time, the implementation of an artistic work or of her/his presence (Kai Althoff, Stanley Brouwn, Christopher D’Arcangelo, Carla Lonzi, Lee Lozano, Gustav Metzger, Julien Prévieux). There are however other forms of aesthetic protests that play on the deferred presence and are more closely related to political uprisings. In 1913 in New York, two performative marches forced the visibility of histories excluded from the public sphere and both take on the hybrid form of a procession and a performance. The first, *The Star of Ethiopia*, was organized by writer W.E.B DuBois between 22 and

9. Butler, 2005, Ibid.

10. Nochlin, L. (1974). *The Paterson Strike Pageant of 1913*. In *Art in America*, (62), 64-68.

31 October 1913 and was situated at the crossroads of theatrical performance and protest. Scripted as a monumental theatre piece, DuBois’ project aimed to inscribe Afro-American history in an alternative constellation through the live incarnation of a counter-scheme. Just like many strikes at the time, the performative form of the pageant here connects to the strike through the claims stated in the demands as well as in the way it involves bodies in motion in the public space.¹¹

An intense evocation of the history of humanity corrects the absence of African and African-American histories, depicting in the last acts the passage from conditions of slavery to those of work, to connect history to the present. The chronicles of the time report the presence of 350 actors and about 30,000 spectators, although the distinction of roles in popular theatre is partly artificial in the choral reality of the pageant.

This was confirmed on June 7 of the same year by Mabel Dodge Luhan and John Reed’s *Paterson Pageant*, in collaboration with the Provincetown Players, which ended with audiences and performers gathered to sing the *International*. The *Paterson Pageant* was intended to financially support the textile workshop strike in the namesake city of New Jersey and to draw public attention to the event. About 1,000 performers, including many workers invited to play their own roles, took to the Madison Square Garden stage to “broadcast” their memories of Paterson’s events on a 1:1 scale. As in Jeremy Deller’s *The Battle of Orgreave* (2001), an evocation of the miners’ strike of June 18, 1984 at the time of Thatcher, the workers are the source of the story and the heroes of his performance. While Deller describes *The Battle of Orgreave* as the “exhumation of a corpse to perform a good autopsy”, the living bodies of the per-

11. DuBois, W.-E.-B. *The Star of Ethiopia: A Pageant*. Pamphlets and Leaflets by W.E.B. DuBois. White Plains, NY: Kraus-Thomason, 161-65, 206-309.

formers in motion and the unknown part of the memory revisited restore the emotional sphere of historical investigation to its primary role.¹²

The 1:1 personal transmission of traumatic memories through collective walks across public spaces still proves a major artistic and activist strategy in recent years, particularly in feminist* practices. As in the pageant, the visualization of memories in the present (re) enacts the reactions triggered by the original event and prevents open, live questions to be filed as cold cases. In Emma Sulkowicz's (artist and art student) durational *Mattress Performance (Carry the Weight)* (2014-15), this translates in the public display of a 23 kg mattress that they* carry around in their* daily whereabouts for almost a year while waiting for their* rapist to be expelled from the Columbia University. Rosa José Galindo's *Piedra* (2013), performed on the public street in front of the Universidade de São Paulo, works in a symmetric way. The artist still, naked body is painted in black, like a stone, folded on the ground and, though not moving, it records the voyeuristic wandering of passersby around it. The body, therefore, records the choreography of (social) movements around the artist and – metaphorically – around the perception that a naked female body in public space is disposable. *Piedra*, therefore, addresses the gendered vulnerability of a walking female body in public space through reversing the movement trajectory and proposing itself as a site in space around which passersby walk. The approach is opposite to the 1970s

feminist Reclaim the Night movements, who protested violence against women through walking across the city at night so to suspend the existing social codes of female insecurity in public spaces after dark. If Rosa José Galindo's *Piedra* does not propose catharsis but primarily emphasizes the predominant conducts and structures in current public spaces, on the other hand, Reclaim the Night adopts Surrealist strategies of aimless night walking and its refusal of the "home/factory/factory/home" functional walk related to standardized production time.^{13 14} Drifting away from given social frames, walking practices are here performed as a means to create a temporary autonomous zone within a strictly codified and increasingly inaccessible public space.¹⁵ More often, in recent times, as both the Black Lives Matter and feminist* movements show, art and political performative strategies overlap and co-exist within the same events. The June 14 Swiss feminist* strike has shown one more time that a clear-cut separation between aesthetic and political walking practices contradicts the multi-layered participation from every social sector, which includes art blocs (and art) as part of the civil society itself. The circulation and sharing of strategies and vocabulary in art performances and political protests – if they may be defined separately – rather than introducing a clear-cut distinction between two walking practices, shows a common desire to point at existing vulnerabilities and collectively redesign urban spaces through when mobilizing collective bodies in public spaces.

12. Deller, J. (2002). *The English Civil War Part II: Personal Accounts of the 1984-85 Miners' Strike*. London: Artangel.

13. Careri, F. (2006). *Walkscapes. Camminare come pratica estetica*. Torino: Einaudi.

14. Waxman 2009, *Ibid.*

15. Careri 2006, *Ibid.*

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A Trail to Prespa

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The work deals with the mute trauma of the Greek civil war as it is inscribed today in the landscape of the Prespa Lake area. This area was the seat of the 'Free Greece' and the theater of major battlefields between the Democratic Army of Greece and the victor US-backed Nationalistic Forces. Many villages of the area disappeared and most of its population was displaced. The Prespa Lake area became a cold war frontier and a restricted mobility zone. Over the past years, I have been walking in this space of abandonment researching its memory. Departing from the relation between dream and history (Walter Benjamin), *A trail to Prespa* explores the dream as a representation of historical trauma to guide leverage over the necropolitical production of history (Marina Gržinić).

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Alexandros Kyriakatos. *A Trail to Prespa.*

Video still. Courtesy of the artist, 2019.



Walking art and narrative accounts

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Walking has been sporadically incorporated in practice by Greek artists since the early 1970s. Nonetheless, it is only recently in Greece that peripatetic events have been perceived as a new form of expression bonding art with the community and potentially cultivating historical consciousness. This essay discusses the oeuvre of Emilia Bouriti and Eleni Tzirtzilaki, two independent practitioners who reveal the dynamics of an art bearing an intense and perpetual social impact.

Emilia Bouriti, an integrated performer and visual artist, in 2003 founded the artistic platform “syn+ergasia” inviting artists from different disciplines to participate to promote the visual arts, dance, theatre and music. Influenced by Japanese artist Atsushi Takenouchi, with whom she studied and worked for almost a decade (2000-2009), Bouriti indulges in butoh as well as yoga techniques to achieve a spiritual and bodily transmutation leading to a self-unification with nature. Perceiving the body as an energy field in constant dialogue with the environment, Bouriti includes walking as a tool in many of her performative projects to further communicate with the earth and stimulate cellular memory. She says: “while walking images and emotions are created. The body receives signs, motivating memory and thoughts”.

Born to a rural family in Aspropyrgos, a town only 19 km from Athens, in the Thriasian Plain, Bouriti focuses on the site’s history in a project in continuum, entitled Post-industrial rural paths (the story of Aspropyrgos). Aspropyrgos, a rural and livestock farming area at the beginning of the 20th century, was violently transformed into an agricultural-cum-industrial landscape during the 1950s and 1960s. Agriculture, an ongoing tradition in the area since antiquity, managed to survive even when industrialization reached its peak in the 1970s. Today

Aspropyrgos retains its dual nature, a geographical zone of intense visual antithesis. The walking project, a commentary on the site's current identity, began as a local community practice.

Close interaction with locals and immigrants cultivating the wounded earth as well as a series of interviews with young and old farmers formed an integral part of the project. This outward activity was accompanied by long periods of solitude and meditation, during which Bouriti traversed familiar terrains, envisioned the action and traced the paths. Psychosomatic awareness and the symbolic cleansing of the self were necessary processes preparing Bouriti to reach a certain state of being that would allow her to initiate the public in a ceremony commemorating the earth's fertility.

Bouriti's collective action consisted of 5 site-specific performances which took place in September 2016 with groups of 15 people who met at 6.00 p.m. at the small church of Agia Marina, in Aspropyrgos. Acting as performance director, Bouriti welcomed participants outlining the nature of the project as a physical experience to be felt exclusively through the senses. Under her guidance, participants relaxed the tensions of body and mind, erasing all thoughts and city noises. A stage of catharsis bridging the psyche with the surrounding land.

Bouriti then led the participants through the selected rural paths, improvising narratives along the way evoked by the landscape and its perpetual transformation. This was followed by a lengthy silence. On reaching a ploughed field, the group interacted with local women farmers in a programmed encounter, functioning like a performance within the performance. Locals, dressed in black, became themselves participants from this point on, re-enacting aspects of their customary daily life. They collected the crop while singing songs

in Greek and Arvanitika, a dialect in a state of attrition. The group joined the bodily activity, sensing the power and dynamics of the earth. It was a ritual celebrating nature's birth, death and rebirth, far from the hectic automatism of the city.



Figure 1. **Emilia Bouriti**, *Post-industrial rural paths* (the story of Aspropyrgos), 2016.

Playing a prominent role, women farmers continued singing all the way to Agia Marina, as well as during the process of washing the vegetables along with the group, at a cement water tank close by. The songs, dedicated to nature, life and death, aimed at introducing the rest of the participants to the tradition of agriculture and to the apprehension of a way of life slipping into oblivion. Returning at dusk to the point of departure, they collectively prepared and ate a modest rural dinner in the peaceful, religious out-door setting. It consisted of traditional products cultivated in Aspropyrgos prior to its industrialization. A symbolic gesture of togetherness in quiet appreciation of the earth's offerings. While participants ate in silence, Bouriti initiated them through laconic improvised speech to the energy of the food itself to

shape their awareness. She drew attention to the chain of life, the invisible energy of the cosmos, the four elements of nature and their participation in the land's fertility while expressing gratitude to those cultivating the earth for their labor. The performative walk ended with a documentary concerning the evolution of Aspropyrgos, projected on the façade of a humble warehouse near the church.¹

The result of extensive research, the documentary included some of the farmers' interviews, conducted during the preparatory stage of this participatory action, using the pre-described songs by local women as its soundtrack.² Educational in character, it traced the land's historical transformation, focusing on the farmers' social conditions and every-day reality, both in the past and present. It pinpointed a return to agriculture as certain industries closed due to the recent financial crisis as well as the use of modern cultivation practices. Stressing the hardship of rural life, the documentary further transmitted the joy and freedom offered to the soul by one's direct contact with earth.

This quasi-autobiographical project, aimed at shaping ecological consciousness. It was motivated by Bouriti's activist desire to defend the farmers' way and means of living and support the agricultural community in further developing its practice. The labeling of Aspropyrgos as an industrial zone in the late 1970s was personally

experienced by the artist as a wound. It had dreadful consequences upon local farmers, stigmatizing their fresh produce as being polluted. A battle of survival won after chemically testing samples of the region's water and soil. A multicultural site, Aspropyrgos is like a mosaic, the rural community being only a small part of it, intermingling with the whole. It is precisely this heterogeneous mixture that attracted Bouriti, a synthesis she has been observing since childhood.

The performative action—from Bouriti's self-preparation to the out-door screening— was photographed and filmed, recording the ephemeral project from its



Figure 2. **Emilia Bouriti**, *Post-industrial rural paths* (the story of Aspropyrgos), 2016.

1. Idea, research Emilia Bouriti, Direction: Emilia Bouriti, Panos Vittorakis. Camera: Panos Vittorakis. Montage: Panos Vittorakis, Maria Athanasopoulou. Photography: Voula Androni, Dimitra Tsami, Panos Vittorakis. Songs by Kati-na Neroutsou, Koula Liosi, Fani Papada, Keti Neroutsou, Maria Kapsala, Mary Avraam. Photography archive: Cultural Centre of the Municipality of Aspropyrgos, Vaggelis Sabanis, Panagiotis Pestrova.

2. Due to lack of time, only a section of the documentary was projected at the end of the performative walks. The entire documentary was shown twice in Aspropyrgos on September 21st, 2016 and on September 15th, 2017. Sections of it were included at the Athens Biennale (September 17-18, 2016) and at Documenta 14, Athens (June 29 and July 13, 2017), along with the video of the walking performance, followed by presentations by Bouriti and discussions with the public.

conception to its realization. Bouriti pinpoints the trust and understanding needed for locals to enter into the unknown realm of art. In an attempt to bridge the gap between the local community of Aspropyrgos and the art world, by broadening the horizons of both, she created phase two of this project: *Traces of earth*, a performance presented at the Athens School of Fine Arts, within the framework of the international Platforms Project, on May 18th 2018. Four of the women farmers from Aspropyrgos were its main protagonists.³ They traversed the bustling exhibition space barefoot, singing the same Arvanitika songs and dressed in the same manner as in her previous performance.

On reaching Bouriti they continued singing, standing austere still, seemingly unaware of the public and the artist's interventions on their body. With repetitive slow motions full of tenderness, compassion, and thankfulness, Bouriti covered the farmers' feet with earth she had brought from Aspropyrgos. The same earth that had wounded their feet, here symbolically healed them.

In this phase the locals reached out to the artist, revitalizing a mainstream artistic space, whereas in phase one the artist reached out to the locals. As before, the performance was photographed and filmed⁴ providing testimonies intentionally aesthetic, yet unpretentious, viewed by Bouriti as artworks in their own right.

If Emilia Bouriti uses walking in her artistic projects, architect/community artist Eleni Tzirtzilaki views walking as "an autonomous art form".⁵ Engaged in walking art since 1998, in 2006 she founded the Nomadic architecture network, a self-managed network in flux whose participants form temporal communities. The

very title of the network implies that architectural as well as social awareness are achieved through actively exploring the city and thus experiencing its every-day life and the necessities of its citizens. Political in character, from the very beginning Nomadic architecture posed issues of displacement, immigration, gentrification and the commons, unfolding around ideas of social solidarity, and reciprocity.

Revolution Bodies. Walking in the Center of Athens which took place on April 3rd 2014, was a typical project of this kind. It was simultaneously an action and a reaction. A critique on dominant narratives concerning the city center (namely, on *Rethink Athens*, *Reactivate*, and *Discovering the National Garden*) it reflected the Situationist idea that capitalism and architecture intend to control and define human behavior. Like all Nomadic architecture projects, *Revolution Bodies* emphasized the necessity to defy uniformity with respect to each venue's history and memory.

The walking event, conceived by Tzirtzilaki, was organized in collaboration with Palestinian choreographer and performer Diana Sabri. It took place in a city undergoing a state of emergency due to its intense financial crisis. A slow stroll, it began from the Free Self-Managed Theatre Embros, an alternative, activist space in the area of Psiri, in central Athens. The abandoned building of the 1930s was occupied in November 2011 by a group of artists identified as the Mavili movement with the support of the area's inhabitants. Tzirtzilaki, an occupier herself, acknowledges the importance of Embros in shaping her thought and practice, particularly during the years 2011 to 2015. It is here that the specific

3. Katina Neroutsou, Koula Liosi, Mary Avraam, Maria Kapsala.

4. Video camera: Panos Vittorakis. Montage: Theofilos Gerontopoulos. Photographs: Voula Androni, Dimitra Tsami.

5. Tzirtzilaki, E. (2018). *Nomadic Architecture, Walking through Fragile Landscapes*. 234. Athens: futura.

walk largely developed as an idea.

Participants in *Revolution Bodies* traversed main streets of Athens (Aristophanous/Evripidou/Athinas/Panepistimiou Street), passed through Syntagma Square, completing the route at the National Garden. A poster was printed and the word was spread from mouth to mouth, inviting people to come along. Immigrants and refugees, interacting with locals, participated in the preparatory stage at Embros, in the walk itself, culminating in the performance that took place in the National Garden. Tzirtzilaki views the urban environment as an embodied space, feelings determining the routes followed. The collective nature of her projects ties the walking bodies together, forming a human network that helps surpass bodily vulnerability.

During the walk, poems and texts were read at pre-planned stop-overs while photographs were left behind for passers-by to collect as vestiges of the walking community's journey. The readings correlated specific sites with crucial historical and political moments, simultaneously tracing the town's changing physiognomy. Emphasis was given to the events of the 1944 Civil War in Athens, known as Dekemvriana, on the role of women in revolution, and recent uprisings in the capital. These stories were freely associated with issues of sovereignty, displacement, revolution, passion, love, life and death. Many texts were written by Tzirtzilaki herself. Brief excerpts from Bertolt Brecht, Joyce Mansour, Pier Paolo Pasolini, Guy Debord, Karl Marx, Giorgio Agamben, and others were included. A new, multi-layered narration was thus formed with abrupt alterations in style, context and language symbolically denoting the fluidity of the city, of life and human conditions.

The idea of revolution, introduced in the title, functioned like a utopian thread uniting past and present. It

reoccurred throughout the walk and formed the topic of the final scene at the National Garden as well. The latter involved the reading of a poem and a performance, subjectively conveying the feelings this notion creates by means of the participants' improvised symbolic movements.

Revolution Bodies expresses the demand for change on multiple levels, based upon the eternal dream for a better world. Walking is performed as a calm political disobedience, a silent protest, an artistic "anti-spectacle." Snapshots and a video (by Stefanos Chandelis) function as mere documents of the ephemeral action, showing no desire to beautify or aesthetically frame the scenes. No tangible artistic object results from the walking event itself. A psycho-geographic map by the artist serves as a further record. With drawings and scattered stains of red color, reminiscent of blood, the map traces the routes of the walk functioning like a personal diary visually reflecting the city's affect upon Tzirtzilaki.

Having experienced the Greek Civil War, the first act of the Cold War, as a family trauma, Tzirtzilaki devoted a unique art walk to the topic. It partly derived from *Revolution Bodies* and was entitled *In the traces of Guerilla Fighter Nitsa-Eleni Papagiannaki-Electra. Walking there...* The project took place on the island of Crete, Tzirtzilaki's birthplace, and explored unknown historical terrains. It traced the story in blood of one of the last guerrilla groups—or members of the Communist Democratic Army of Greece—to be extinguished on the Cretan mountains by the government army, on April 18th, 1949, just a few months before the end of the Civil War. A noteworthy fact being that the story's protagonist was her mother's sister. She had left her safe bourgeois setting in Chania to join the guerillas around 1946, at the age of 17, under the pseudonym Electra. Tzirtzila-

ki bears her first name, Eleni, as an open wound. The participatory action was experienced by the artist simultaneously as a healing process and an act of duty. It aimed at transmitting Electra's story from the private to the public sphere. To shape collective consciousness and awareness of similar narratives, as yet untold.

The preparation for the action required extensive



Figure 3. **Eleni Tzirtzilaki**, poster with the photo of Guerilla Fighter Nitsa-Eleni Papagiannaki announcing the event of April 18th, 2019 at the Theater Embros.

research, including live interviews with relatives and locals. Unique testimonies were given to Tzirtzilaki by a couple of Electra's comrades who had managed to survive during and after the Civil War when the persecution of communists continued.⁶ From the



Figure 4. **Eleni Tzirtzilaki**, *Revolution Bodies*. Map with the Itinerary.



Figure 5. **Eleni Tzirtzilaki**, *The Itineraries of Guerilla Fighters in Western Crete*.

6. The 1947 Emergency Law (509/1947) that was adopted in the context of the Civil War criminalized communist activities and outlawed the Communist Party (KKE). It was abolished after the fall of the dictatorship (1967-1974), on September 23rd, 1974, by the National Unity government in Athens, through a decree that opened the way for the repatriation of thousands of political refugees from Eastern Europe.

original information gathered, Tzirtzilaki drew symbolic portraits of the heroine and composed maps, functioning as chronicles of the guerilla group's meetings, battles, and possible routes. An imaginary identification with the life of those now absent, even more deeply felt during her solitary trip to the awesome location where the final act took place. A lunar landscape, where Tzirtzilaki conceived the narrative of the art walk in relation to the routes.

The action took place at Sideroportí, near the mountain village Kallikratis, in the prefecture of Chania, where Electra and her group were hiding, having survived the most crucial defeat of the Greek Democratic Army in



Figure 6. Eleni Tzirtzilaki, Sideroportí, the place where the Guerilla Fighter Nitsa-Eleni Papagiannaki was killed, 2015

Crete, at the gorge of Samaria in June 1948. Like all Nomadic Architecture projects, the walking action was performed only once, on September 12th, 2015.

Participants came all the way from Athens specifically for the event while others, who had seen the invitation posted in their city, joined from nearby Chania.

The group, 14 in total, first visited the venue where, according to accounts, the guerilla watch was killed, then walked to the fighters' hide-out cave, finally arriving at the battlefield. Here, a moment's silence was observed in memory of the dead. A ceramic object, made by Tzirtzilaki, with the word "freedom" was placed in nature as a gift. A symbolic monument, now inhabiting the deserted scenery of rocks, wildflowers, and thorns.

Tzirtzilaki read her poem "In Solonos street" tying past and present through a hymn to Electra and to all women with a revolutionary spirit, transcending conventions, seeking equality and freedom in their daily lives. It was to be followed by one more reading concerning the lives of refugees, upon the initiative of a participant from the Center of immigrants in Chania. After visiting the venue of the burial, the group ended up at the Kafenion in the village Kallikratis, where the temporal community ate a traditional Cretan dish and interacted with the villagers, discussing political and social concerns in Greece then and now.

If Revolution Bodies was an act of silent protest, this walking event was a collective exploration of the Civil War landscape, taking up the form of a pilgrimage. It led to the publication of a book, handed out as a gift, bearing the homonymous title of the ephemeral action. Not surprisingly, Tzirtzilaki describes it as a "book-talisman," symbolically referencing the sanctity of its content. Intertwining original archive material with oral accounts, the book vividly re-enacts the social and political atmosphere of the Greek Civil War through Electra's life, struggle, ideology, and passionate utopian vision. Along with the casual photographs and a video taken during the walk (by

Eleni Tzirtzilaki and Stefanos Chandelis), the book itself serves as a testimony of the peripatetic event referencing it through texts and images.

A subjective narrative on history, freedom, and revolution, the book was later turned into a documentary,⁷ a fluid visual view of the same story, also ending with the mountain walk. It was projected on a few public occasions, lastly on April 18th, 2019 at the theater Embros following the readings of texts and poems by participants.⁸ The readings, on the idea of revolution, were triggered by the very film and the walking event that inspired it.

To conclude, both Tzirtzilaki's and Bouriti's peripa-

tetic actions, in their own way, defy the conventional role of the artist and notion of the artwork as a market-oriented activity. They also redefine the role of viewers transforming them into ephemeral, dynamic communities incorporated in the actual events. These interactive, open-ended projects intentionally shift the attention between the artist's persona and that of the participants. They thus express and actively promote ideas of collaboration, reciprocity, and love crucial to our precarious nomadic times.

Art goes to the community. The community enters the art world. The community creates art. Culture is being cultivated.

7. Photo: Stefanos Chandelis, Eleni Tzirtzilaki, Maria Damkalidi. Montage: Maria Damkalidi. Research-Writing: Eleni Tzirtzilaki. Testimonies: Argiro Kokovli, Lefteris Iliakis, Antigoni Papayiannakis-Kelly, Mary Kelly, Antriani, Giorgos Tzirtzilakis. Read out: Angelina Vakalis, Magdalene Kristalinnou, Eleni Tzirtzilaki.

8. Despite the limited participation at the actual events, peripatetic actions gain fellow companions along the way through the continuous presentation of the visual and printed documents.

Walking Art / Activism

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Reflection upon successive political experiences

1963 / the Marathon



Figure 1. *Grigoris Lambrakis, March from Marathon Tomb to Athens. April 21st, 1963.*



Figure 2. *Front cover of the magazine Streets of Peace issued the days after Lambrakis' assassination. The title writes: "GRIGORIS LAMBRAKIS, he fell for peace". The sign that Lambrakis holds writes "Greece". The photo was taken at the start of the April 21st march at the Marathon Tomb.*



Figure 3. From the cover of the book *The Brave One of Kostas Porfyris dedicated to Grigoris Lambrakis*. The photo of the cover is from April 21st, 1963 march. The book was issued in 1963, a few months after Lambrakis' assassination. Athens: Avantgarde Publications.

Grigoris Lambrakis, a member of the Greek Parliament in 1963 and a lecturer at the faculty of Medical School at the University of Athens, started walking in an attempt to cover the distance of 42km from the tomb of the Marathon to the city of Athens (21 April 1963). He was the founder of the Greek Committee for the Balkan Understanding and the Greek Committee for International Détente

and Peace (following the Bertrand Russell Association direction). Some 3.000 participants responded to his call and walked part of the distance before being forcefully broken up by the police and the paramilitary groups. Grigoris Lambrakis managed to enter the city together with a small number of comrades before his arrest. It was the end of the first demonstration for peace in my country. A month later Lambrakis was assassinated (May 22nd, 1963) in the city of Thessaloniki where he came to address a speech. The title of his speech was Peace and Disarmament for Greece and the World. Among the people who followed the march of the 21st of April were well known actors, composers, artists, academics and high-level members of the political party of the Unified Democratic Left. The press addressed the participants of that political event with the title 'Wayfarers for Peace'.

Since that period, the people gained an important powerful book titled *Z*¹ illustrating the assassination and the social-political features of the time. The book (and a film by Costas Gavras) was guiding, educating, people to understand the elements that formed and functioned Greek society after the Greek Civil War (1946-49) and just before the military dictatorship (1967-1974).

The military Junta, which was enforced by the United States government, fell in 1974.

1. The novel *Z* (from *Zei* (Ze!): he lives...!) was written by Vasilis Vasilikos. The book represents the fictionalized account of the events surrounding the assassination of the democratic Greek politician Grigoris Lambrakis, in 1963. The film *Z*, directed by the Greek director Costa Gavras, captures the outrage caused by the military dictatorship that ruled Greece from 1967 to 1974. The leading figure in the plot is the investigating prosecutor, Christos Sartzetakis, who later served as the president of Greece (1985-1990).

1978 – 1980 / the Greek '68 May



Figure 4. Student demonstrations in Athens in the late '70s against the Law 815.

The period between 1978 and 1980, was the so-called Greek May. It was the most important political youth expression in Greece giving birth to a vivid and powerful movement of university students and working-class youngsters against the authoritarian estab-

lishment of the right-wing elite that prevailed after the civil war.² The huge movement of very young people was ideologically fed from the radical philosophy and the political achievements of the May '68 uprising in France and the world. The primary targets that ignited and directed the long street fights were accurately quite specific. They comprised of the political demand for reformations/perspectives in content and teaching methodology, the demand for the enhancement of student rights and the abolition of Law 815 for higher education. Each school/department/university, all over the country, was occupied both by students and teaching staff. The streets became the territory of fierce and sometimes brutal fighting with police. I was a young student at that time.

It was the time when multiple books for philosophy, political economy and theory were translated and became widely available, nurturing our stochastic starvation. It was the time of powerful political student assemblies, where criticism and radical new proposals for education and society were expressed and tested. Our behavior at that time was conservative misdirected from a strict educational system. This approach was gradually transformed towards a political perspective. It was the time when the individual, every individual, fighting in the streets for an alternative social change, became a

2. The Greek Civil War took place shortly after the collapse of the German-Italian-Bulgarian occupation in Greece in 1944. The power vacuum that was formed ignited the first conflict of the Cold War era. The fight was fought by the Greek Right-wing army supported by the United Kingdom and the United States against the Democratic Army of Greece, branch of the Communist Party of Greece supported by Yugoslavia, Albania and Bulgaria. The war ended with the victory of the Greek Right-wing army due to the increased American aid and the side effects of the Tito-Stalin ideological separation in 1948. The legacy of the political polarization established lasts until our days.

comrade. A person immersed him/herself in a joyful and demanding search for the social, communist and anarchist identity. In my hometown, the city of Thessaloniki, the powerful massive demonstrations engaged and accelerated by avant-garde political proposals, presented, explained, criticized, tested in the streets by thousands and thousands of students, produced a triumphal social change.³ In the streets there where daily demonstrations and fighting took place in the main traffic arteries of the city while the citizens were following a political agenda that was enforcing the uprising of radical ideas for the society. These ideas were fulfilled in 1981 when the Panhellenic Socialist Movement took over the political/administrative leadership of the country, transforming thoroughly the Hellenic society. During that period, the people, thousands upon thousands of young people, acquired the best alternative education. This alternative education allowed the political-philosophical comprehension of the correlation between the citizen and the environment (both natural and manmade). It also allowed the criticism of the main philosophy regarding the form of the state and the need for constant criticism and reformation. It created a philosophy of self-operating within or at the limits of the multitude, a new philosophy of science and technology and a renewed perspective of labor transformation.

3. The massive student movement against Law 815 for the Higher Education was an outcome of the society's radicalization in the aftermath of the fall of the military dictatorship and the Cyprus invasion consequences. It produced the emergence of a huge left-wing youth politicization. This radical social awareness was the result of the impact of ideology evolution and practice representations of youth protests in the 1960's Western Europe and the U.S.A. From everyday living disciplines of youth in the early '70s to the level of the ideological discourse of communist groups in the late '70s, this massive student movement managed to forcefully produce the withdrawal of Law 815 for Higher Education and the resignation of the Secretary of Education.

2016 / a demonstration for the endangered ecology of forest and habitat



Figure 5. Iordanis Stylidis, *Open Assembly in the Skouries forest*. Courtesy of the author, 2016.



Figure 6. Iordanis Stylidis, *Camp in the Skouries forest*. Courtesy of the author, 2016.

Some two years ago a demonstration transformed the central traffic avenue in the city of Thessaloniki into a transition point. I, personally, did participate and collected all necessary evidence to document that important process. In a disciplined way, I constantly followed



Figure 7. Iordanis Styliadis, *Demonstration for the Skouries pollution in Thessaloniki*. Courtesy of the author, 2016.



Figure 8. Map is showing the routes of the demonstrations during the 1981 uprising of the students movement against the 815 law for higher education. Of course most of the routes indications are the same we have used during the demonstrations for Skouries mining activities.

the processes to build a time-space frame of an on-going digital sequence of political gestures. As a result of that, a personal archive of historical manifestations and subjective/objective interpretations was formed. This archive is active in various digital platforms, open and accessible to everyone. A gallery of videos, books

and lay-out visual essays, photographs, and sound archives indicating a tactical perspective on multiple successive public political events and the criticism against the strategic bedrock of their constitutions.

A demonstration brings a cut in the political plateau of everyday living patterns/behaviors, introducing a leading priority on how to read, criticize and cause transformation possibilities into the time-space pocket it creates. It produces a cut on the environmental properties providing a real-time opportunity to an alternative radical reading of space and time within an urban (or rural) stereotypical condition. It creates a breakthrough in thinking and acting into the ecology of the culture at the altered city detail, at the materialism of the road/artery. A synchronous observation spot for the dynamics of multitude, for the unsettled policies of contradictory acts and reactions on an emerging philosophical proposal, is established.

The ordinary heavy traffic and sound pollution in Tsimiski Street were replaced by the soft sound of speech shaped by successive political announcements (the voice of people) demanding the restoration of a healthy landscape and the rehabilitation of the environmental orthodoxy as a crucial part of the planetary ethical surface.

The ordinary heavy traffic atmospheric pollution in Tsimiski Street was replaced by the absence of gas smell and volume, providing an opportunity for people to feel the crucial difference in breathing quality. This became a major health property for the sustainable environmental ecology of the most important urban main road contributing its importance to the ethos of the city.

The ordinary visual landscape of the street, as perceived while walking along the road, changed. This diverted the viewing priority to a different combined perspective, enabling the real-time evaluation of one of many elements constituting the syntax of urban quality policies. We, all, did, once again, occupy the street. We did win the exceptional perspective of the street and the view of the sky where black drops of linguistic signifiers transform the neutral spatial phenomenon to a radical syntactic flow of meaning.

The ordinary hierarchical crossing towards one or a series of scheduled directions explaining and verifying the everyday urban normality was transformed to a political stochastic meaning exploration. The verbal signal attractors were marked with accuracy; the percentage of the multitude compromising its presence in the time-space pocket as the mass demonstration carved its way through their existence.

The ordinary stereotypical romantic delusion when



Figure 9. Iordanis Stylidis, *Class session, Documentation and Design Workshop in Vavdos village*. Courtesy of the author, 2019.

dreaming a rebellion, against the capitalistic performance is confronted violently by the acute reality of the political demand to revolve for long into the wilderness of the alien urban landscape. This confrontation was realised by shooting words and phrases, receiving the meaningless ricochet that eventually secures the triumphal syntax of the opponent.

From that demonstration, and many others, such as the one inside the forest of Skouries by the open-pit gold mine, I collected a set of photographs and a chance to examine a path towards a tactical reflection; combining fragments of historical knowledge and personal experience to configure and manifest my accurate stochastic position; elaborating on the dynamic relation with the plateau of correlations we all refer to as reality, thus creating and protecting this exceptional artistic process as self-identifying and activating the reason for identification.

2019 / the documentation and design workshop

At the village Vavdos,⁴ starting August 24 and ending on August 30, 2019, the writer and 15 students from Egypt have explored the possibility to re-invent the landscape of the abandoned open-pit magnesite quarry. The quarry is situated some 50km west of the Skouries mining factory. We did walk down the muddy road, some 5km downwards, south of the village Vavdos, to the open pit. We stood and investigate

4. In Vavdos there is an abandoned mining factory of Magnesite 5 km south of the village that was the main working opportunity for most of the working force of the area till 1993. The open-pit excavation area of Vavdos, more than 20 years after the abandonment of the place, has not been restored. In Vavdos there was a village Documentation and Design Workshop with scientific supervisor, Iordanis Stylidis, assistant professor. The cooperating institutions were the University of Thessaly and MSA University, Cairo.



Figure 10. Iordanis Stylidis, *VAVDOS abandoned open-pit magnesite quarry*. Courtesy of the author, 2019.



Figure 11. Iordanis Stylidis, *Walking Exploration of the abandoned open-pit, Documentation and Design Workshop in Vavdos village*. Courtesy of the author, 2019.

the wounds on the surface, walk through it forming our collective stochastic purpose. We witnessed and comprehended the nature, the exact details, of the industrial violence applied to landscape. We determined the difference between the remains of human actions and natural identity.

We return.
Walk upwards.
Manage to figure out,
Done what we had to do.

Walking as Creative Solidarity in Vulnerable Social Spaces

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One of our objectives in our Postgraduate program Applied Clinical Sociology and Art is to introduce 'walking' as social participative action and as a practice of creative solidarity.¹ This method opens new options in participatory action research and art-based research. Art action may be participative and socially engaging and it may also take the form of walk-action, namely under the guise of a social flaneur. This action can bring mutual benefit both to the creator of artistic walking actions, as well as the spatial context -where it takes place- by simultaneously accumulating both social and cultural capital. This presentation will illustrate this concept with photographic material from Idomeni Free Camp in Greece, a place of strong social vulnerability and cultural trauma.

Walking as Creative Solidarity to vulnerable groups

One important question that expects to be answered is whether collective ambulatory walks in a socially and culturally vulnerable space can create a relationship of reciprocity and solidarity, which will be articulated and artistically documented by works or narratives in the context of participatory research and artistic action. In this respect, we approach vulnerable spaces and groups with this specific ambulatory approach which has its characteristics and dynamic, in comparison to the well-known field observation or more traditional ethnographic research. This collective ambulatory approach of the place involves the following particularities, which are worth considering as social research methodology and technique.

1. Chtouris, S. (2016). Pity, Solidarity and Justice in the light of the current refugee crisis: From Aristotle to Rawls, Hanna Arendt and back.: The case of Volunteers in the Informal Camps of Eidomeni, Piraeus Port, and Victoria Square-Athens: Forming Interaction – Forming Identity. In International Conference of Kotsantinos Karamanlis Foundation and Europe Direct, Lesvos.

The spatial-temporal development and interaction of the group of walkers with the place and its inhabitants. The creation of important nodes and events in the field through interaction with persons and objects. The creation of narrative and reflection that is constantly being generated by the group itself, through observation or intervention of external agents. The visual and audio recording of the walking action through multiple 'points of view' of the group.

Short interviews in the field, conducted either in groups or individually by members of the observant walkers. The five points previously described do not develop separately but often simultaneously, and are often repeated during this walking action research. The relationship between them is complementary and predominantly dialectical; indeed, they facilitate the emergence of contradictions or synthesis of interpretations or even new concepts that lead to a deeper and more innovative understanding of the walking field. For this dialectic enrichment to happen, the initial choice of place is very important; it has to echo not only social data, meaningful actions, and contradictions,² but also people who are willing to communicate with the group of walkers, and as interaction agents contribute to this enrichment. In most cases, this communication is not pre-designed but it is being created by the ground. It is an opportunity for walkers to experience the dynamics of place and local living and, above all, to understand and elaborate on social and cultural traumatic instances, occurring in this vulnerable area.

Walkers in social action research are often guests in traumatized communities, where everyday life hides a

deeper truth of social or cultural trauma. One can sense the intensity and aesthetics of such a place, fueled by trauma, especially when going through charged spots, places or monuments. In some cases, the historical experience of trauma has been tampered with by sheer abandonment, ruins, and destruction; however, the opposite may also occur: trauma is hidden and completely concealed with a cover-up of new constructions and aesthetic landscaping.

The 'traumatic' landscape is a particular landscape very different from other types of landscape studied by landscape theory and landscape design³ and it is difficult to interpret. Participatory walking, the dialectic of this conscious action, not only reveals the truth of the place, but it may also offer new ideas and plans to overcome trauma and its impact.

All traumatogenic changes at first are major social facts; for this reason, we express a particular interest in their analysis and their understanding process. Traumatogenic changes become 'sui generis social facts' in the sense given to this term by Emile Durkheim. For the sake of sociological analysis, we can leave out individual traumas, as well as massive traumas, and devote the remaining discussion exclusively to the level of collective traumas.⁴

This double intervention, first to overcome trauma collectively and secondly to design possible positive changes, is at the heart of Walking as Creative Solidarity. In some cases, this dimension is also enhanced by vulnerable groups participating in the walking group, for example, minor unaccompanied refugees walking with volunteers, visiting various areas of Lesbos Island

2. Chtouris, S. (2019b). The dynamic dialectic relationship of empirical data and theoretical concepts. A framework for documenting and understanding social. *The Greek Review of Social Research*. 151, 137-170.

3. Kühne, Olaf, (2013). *Landschaftstheorie und Landschaftspraxis*. 30. Wiesbaden: Eine Einführung aus sozialkonstruktivistischer Sicht.

4. Sztompka, P. (2005). The trauma of social change: A case of post-communist Societies, in Alexander et al. (Eds.) *Cultural Trauma and Collective Identity*. 155-194. Berkeley: University of California Press.

that have been subjected to environmental disaster or severe environmental pollution, with the aim to reverse this negative situation and, at the same time, to foster their social inclusion.

At this point, the concept of Creative Solidarity is particularly important, as it is at the heart of the action taken to tackle social and cultural trauma. The case we find particularly interesting, here, concerns the context where both the visitor's benefit, as well as the community's/area's collective benefit coincide and develop in parallel. Knowledge generation and networking through development of sustainable and innovative social capital, shared between walkers (visitors) and residents, may, in some cases, generate a greater benefit in the wider social environment and form the basis for what we call 'Creative Solidarity' between the one in need (socially vulnerable) and the other who offers help. It is this kind of solidarity relationship that generates common benefits beyond the limited scope of traditional income-generating tourist activities, especially in poor and vulnerable areas.

Building a relationship between Creative Solidarity and the place where the walk in artistic action is developing, becomes the basis for the formulation of meaningful links between walkers and vulnerable places carrying social trauma. This relationship is also a shield against over-emotionalizing and personifying both recording and interpretation of social events; this is especially true when it involves all the 'images' we encounter, their symbolic 'load' or social representations they create. From the experience

that has been gained through walking interviews or individual wandering in vulnerable places, the observer easily tends to become overwhelmed by symbols or succumb to ready-made representations given by mass media. In many cases, residents, especially members of vulnerable communities, tend also to reproduce and replicate these stereotypical representations because they identify with them or they believe they will somehow benefit from them. The attempt to establish a relationship to Creative Solidarity creates mutual obligation and responsibilities, that must be shown towards a place, either as an observer, volunteer⁵ or as a 'host subject'.

The example of Idomeni, on the border of Greece with North Macedonia, is an important example, where this practice of Walking as Creative Solidarity was applied. This relationship is mainly generated by walking interviews with volunteers who were very active in this area, in 2015, during the first half of 2016. In mid-2016 Idomeni was forcefully terminated as open reception settlement and temporary stay of Middle Eastern and North African refugees. The video that was presented in the Conference is recording some aspects of these experiences, and of the everyday life. It is also presents forms of cooperation, self-organization among volunteers, as the refugee crisis progressed, as well as their impact on safety and security in addressing the most vulnerable of the group.

The refugee crisis in Greece has created a great and sudden accentuation of the needs related to addressing crises, both at regional and local levels.

5. Chtouris, S. Miller, S.-D., Zissi A. (forthcoming 2019). "Pity, Justice or Solidarity in the Light of the Current Refugee Crisis" in *Immigrants and refugees in Times of Crisis*. In Th. Fouskas (Ed.), EPLO (European Public Law Organization).

Since 2015 and early 2016, a refugee flow of over 860,000 migrants passed through Greece towards Western Europe. Currently; more than 70,000 people have been registered as semi-permanent residents in settlements throughout Greece.⁶

Excerpts from the walking interviews at Idomeni.⁷

A young woman (given the name 'Sarah' by the researchers), a school teacher from Germany, who spent some time in the self-organized open-space refugee settlement of Idomeni explained her moral motivation to visit and work as a volunteer there:

"Because it feels very useful what we are doing here [...]. A lot of stuff happening in the world [...] I wish I could do something, but here this situation is special to me because most of the people here they say they would like to go to Germany which is my country so [...]. I feel like I have more to do with the [...]". (Interview, Idomeni. Sarah, 2-5-2016).

She explained how important it was for her to work with small and independent groups and to hold a personal relation with other volunteers and refugees as well:

"With little organization like [...] it's not very fixed [...] it's not [...]. We have to stay for a certain amount of time, we also have our jobs but we still [...]. I mean this is something that we [...] today we distributed and this is something I am not doing by myself [...]we are 10 people that uhhh [...] we got together, we collected funds from our families and we do this so [...] there are a lot of little projects and I think it's nice to do this in this way because we can react very fast to what is needed, we

can talk to people [...] today I talked with so many people[...]". (Interview, Idomeni. Sarah, 2-5-2016).

As Sarah explained, the highest value for her and also for her friends was to find the 'meaning of life' outside modern consumerism and lifestyle routine. New competitive values about the "Best Meaning of Life" seemed to be a new "moral strategy" for Sarah:

Sarah: [...] well not only that. ...but we also, I think, have other values like me and my friend... you know, every group of people set their values [...] and in my generation, in Germany, it's not about who has the biggest car or has the nicest flat, it's about who has [...] well who leads the most meaningful life [...] we strive for other things.. but this is because the generations of our parents - they were grown wealthy, and you don't want what you already have [...] so we experienced so much wealth when we were kids so [...] we don't [...]"

Question: "There is a competition about the meaning of life".

Sarah: "yeah... yeah [...]"(Interview, Idomeni. Sarah, 2-5-2016).

Christina (Chr.), a student from Athens, went to Idomeni with her younger brother. She is politically engaged and confronts the state and the European Union with mistrust and as political opponents. During summer she works in tourism industry. With money saved from these jobs, she finances her studies and her voluntary work in Idomeni and Athens.

Question: "What is important? Religious, political perceptions?"

Christina: "I think that both political and social percep-

6. Chtouris S. & Rentari M. (2016). Video.

In <https://www.youtube.com/watch?v=Cz3LGW8V3hU&feature=youtu.be> (Accessed 2 September 2019).

7. Chtouris, S. & Miller, S.-D., Zissi A. (forthcoming 2019), Ibid.

tions are important, that is, it is very difficult today to understand the concept of solidarity, because solidarity, as I personally see it, is a problematic concept: first, the assimilation of solidarity with the concept of philanthropy is very confusing and, second, one has to do with solidarity undermined by the state itself. The state does not have the financial ability to build solidarity structures, as there is economic scarcity and has thrown the ball for refugee management to solidarity movements". (Interviews, Idomeni. Information tent. Christina 30-3-2016).

Political ideology was an important element of self-determination for those who defined themselves as solidarity citizens (allilegii) because they maintain that they are volunteers with 'moral' calling. The reason was that they recognized in them the possibility that their practice may lead to the legitimization of the prevailing ideologies, political views or norms.

Miss, a young woman, an adjunct school teacher from the Netherlands, narrated her pathway from Calais camp, in France, to Idomeni in Greece by

describing also her family's opinion for her volunteering activity:

Miss: "It's very complicated, it's very. I spent 7 weeks at the refugee camp of Calais in France [...] and it was inspiring and very confusing at the same time [...]"

Chtouris: "It's stressful"

Miss: "It's stressful, yes. There are a lot of stressful moments; there are also strong emotions from myself."

Chtouris: "Your family, what they say, your family, your friends?"

Miss: [...] "They are proud of me, they approve and now wish to get involved, too, but they cannot because of other... commitments". (Interview, Miss Idomeni 31-3-2016)".

We detected a 'moral agreement' between volunteers and their families. Even if their families did not participate directly in their effort, they tended usually to accept it completely. In many cases, they even support their efforts financially and practically. Volunteers were integrated into a moral milieu that supported and empowered them. Many of them did not accept that their participation was a matter of emotions or because they felt pity, but a solidarity reaction and practice.

Walking and place as a work of art and relief from trauma.

This kind of collective walking in such places can be perceived as an artwork that challenges and questions our own experience. It recovers, from inner deeper layers, memories that demand answers and explanation. Through images and lively interaction with the project's theme and aesthetics, we communicate our own images



Sotiris Chtouris, Idomeni Greece, Refugees living on the railway track. March 2016.

and inner experiences, either clearly or in a semi-conscious or even unconscious way. The search for a deeper truth, as social event in the context of a historical/social multilayer trauma, creates a new En-Vision (Ev-Εικόνηση) and in this way constitutes a process of revelation and re-synthesis of our experiences, under the light of an artistic work or other integrated (visual) performance we will meet in our way.⁸ This, in turn, will produce new visual work, perhaps a film, a mu-

sical quote, a literary work-narrative. This En-Vision concept resembles what Aristotle calls “διδάσθησιν”, ‘knowing feeling’, and is an act that leads for us to a future representation of our experience, either as a critique of the past and its memory or as a nostalgia for the future to come.⁹ In our case, this concept and performance concerns more a project and how social life can create new forms of creative solidarity, as well as relief from social and cultural trauma.

8. Chtouris, S. (2019). WOMAN. Mother /Courtesan / Worker / Slave. Dialectical MaleEnVisions. Participatory Action Research through Art. 2-5. Pyrgi, Thermis, and Athens: DemouErgia.

9. Chtouris, S. Miller, S.-D., Zissi A. (2019), Ibid 4 and Welsch, W (1990). Ästhetisches Denken. 51. Stuttgart: Reclam.

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Web

In <https://www.youtube.com/watch?v=Cz3LGW8V3hU&feature=youtu.be> (Accessed: 2 September 2019).

Chronicle of a drama

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Idomeni is a village located 70km north of Thessaloniki, known for its border train station.

In spring 2015 thousands of refugees and migrants were channeled through the entrance of Idomeni border to North Macedonia and from there to Western Europe. The passage was difficult and often unregulated. Children and adults hoarded on the border fence into the border and languished for hours waiting to be allowed to cross. Violent episodes with police were quite common. People became impatient because of their struggle and they were driven into desperate acts. They often attempted to cross into the neighboring country and, as a result, soldiers of North Macedonia reacted violently, trying to turn them back.

I went to Idomeni for the first time in August 2015. The first image of Idomeni was that of a massive number of people and their agony while trying to cross the border. It was difficult for anyone to stand the continued repressions on the refugees, the loud sounds of the orders from thunderous voices, the crying children, and the mothers who, in panic, were afraid that they will be forcefully detached from their children. Even after opening the border, the commotion was there again, followed by more pressure. By the afternoon of the same day, those responsible in Idomeni (not the official state, but mainly NGOs and volunteers) organized the refugees and immigrants in groups of fifty. Each group had a leader that held a makeshift cardboard with a number on it.

When permission was given by the North Macedonian soldiers, a group of fifty could cross every time. Within a few hours, the scene had totally changed. The events were shifting so quickly that it was difficult to grasp them.

The flow of people coming from distant lands, the Mid-



Page 470.
Georgios Katsagelos, *Idomeni* 2015-16 .
photos: Courtesy of the artist, 2015-16.

Page 471.
Exhibition view: Georgios Katsagelos, *Relics to Eternity/Ειδομένη*
2015-2016.
State Museum of Contemporary Art, Thessaloniki.
photos: Courtesy of the artist, 2017



dle East and Asia, Africa and beyond, literally shocked me. The next day I systematically started to travel every day from Thessaloniki to Idomeni in order to take photos. It seemed like all the world press was there. At some point, I counted 30 satellite links that were broadcasting events worldwide and a multitude of photographers, journalists, radio, and television crews.

Two events were decisive in changing the policy of accepting immigrant refugees in Europe. The first was the terrorist attack in Bataclan theater of Paris on Friday, November 13th, 2015. A few days later Europe started to accept refugees only from Syria, Afghanistan, and Iraq. The other nationalities saw with pain and anguish 'refugees' from these three countries crossing the borders while they remained back. Demonstrations flared up constantly along with the hunger strikes and those who stitched their mouths. On December 9th, 2015 greek police, in a commando operation, away from reporters and cameras, removed the migrants and transported them to large urban centers; the-so-called camps.

The second major event that defined the status of the people in Idomeni was the terrorist attack in Brussels on March 22nd, 2016. Immigrants, approximately two months from the first removal, gathered again near the borders hoping to move soon to the 'promised land'. Unfortunately, the flow of refugees continued under much tighter controls. The authorities were warning them that nobody would leave the Greek territory. Attempts of individuals and large groups to cross the borders usually failed with much violence in the North Macedonia territory. The last act of the drama took place when the last refugee was driven away from the guarded borders, on Tuesday 13th, June 2016.

The handling of supplies in Idomeni was impressive.

Citizens were there offering work every day, food, and clothes. Non-profit organizations and a lot of volunteers from all over the world were also there. The management of food, clothing, and equipment that refugees needed was very challenging and often disorganized. The uncertainty for the future and a fast change of the scenery created a picture of abandonment. The clothes, objects, and food that were around Idomeni created an image of permanent chaos.

A peculiar settlement emerged gradually on the wheat fields outside the village of Idomeni, comprized of seven giant tents over neatly arranged rows of bunks. The prefabricated cabins hosting NGO workers, the rows of blue plastic cabins with chemical WCs were surrounded by a sea of colorful igloo-camping tents in blue and green. Sometimes, the tents were arranged around a small 'piazza', indicating that a family had created its autonomous neighborhood. In other places, the tents were lined one next to the other with their inhabitants struggling to breathe, in the limited space of the cube in which they had been allocated to exist.

Over the next few days, refugees were forced to leave their temporary residence in Idomeni. We were allowed to enter the site only after the police operation ended. I immediately realized that, among other objects left behind, there were many abandoned children's items, mainly toys. Children usually do not leave their toys behind. The fact that these toys were there, documented how quickly these people and their kids were removed without even giving them a chance to take their belongings. Furthermore, one could see unfinished meals and used cooking utensils. This fact supported the notion of a forced displacement of people.

As an artist, I have developed a long experience and relationship with the objects that I photographed for many

years, as well as the ones I collected and maintained for the needs of museums and exhibitions. This background led me to collect these items. I gathered many toys and personal belongings of the children after I photographed them 'in situ'. The intense emotional charge of these objects led me to develop the idea of creating transparent boxes where I presented some 350 objects that I had collected. This created a multimedia installation. Each object was getting, in the space created, its autonomous absoluteness. Two large photographs were displayed, along with the objects that were exhibited. Caged games and children's objects are the find-

ings of a modern archaeological excavation.

The installation of the exhibition¹ consisted of three distinct parts. In the first part, the viewer could see an introductory video of the situation in the informal camp of Idomeni during this period. In the second part, the trapped objects were displayed as a frozen moment in time, that of the departure of refugees and immigrants. Finally, in the third part, the testimonies of the refugees who lived the drama of Idomeni were presented. These were interviews as they were recorded one year after their departure from Idomeni and when the refugees were hosted in settlements around Thessaloniki.

1. The exhibition was: Georgios Katsagelos, Relics to Eternity/Ειδομένη 2015-2016. State Museum of Contemporary Art, Thessaloniki, May 3rd - September 9th, 2017.

Bodies Unequal: Walking and Performing Social Antagonisms

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The notion of public space is a topic that has been discussed and analyzed since the beginning of Western philosophy. The twentieth century has produced various philosophical, sociological, geographical, anthropological, architectural and political interpretations of the concept of public space, the meaning of and context for which have changed throughout the year.¹ The complexities encountered in attempting to define the term public space are numerous. With the proliferation of social media, the public sphere has become hybridized, incorporating both geographical and virtual spaces. Social media can, therefore, amplify the concept of public space since they enable new possibilities for participation in the public sphere.² As several political and art theorists have argued, public space is not just a domain where artistic interventions (either in the form of objects or performance) take place.³ Rather, a public space can be produced, for example through confrontation and conflict. As political philosopher Oliver Marchart argues, it is only at the precise moment of antagonism that the public sphere can actually exist.⁴

1. There is a great number of references on public space and public art. To name but a few: Low, S. & Smith, N. (Eds.). (2006). *The Politics of Public Space*. New York, Oxon: Routledge. Carmona, M. (2015). Re-theorising Contemporary Public Space: A New Narrative and a New Normative. In *Journal of Urbanism: International Research on Placemaking and Urban Sustainability*, 8(4), 373-405. Mensch, J. (2007). Public Space. In *Continental Philosophy Review*, 40(1), 31-47. Deutsche, R. (1992). Art and Public Space: Questions of Democracy. In *Social Text*, 33, 34-53. Cameron C. & Shelly, W. (Eds.). (2008). *The Practice of Public Art*. New York: Routledge. Lacy S. (Ed.). (1995). *Mapping the Terrain: New Genre Public Art*. Washington: Bay Press. Krauser Knight, C. & Senie, H.-F. (Eds.). (2016). *A Companion to Public Art*. West Sussex: Wiley-Blackwell.

2. See for instance Tierney, T.-F. (2013). *The Public Space of Social Media: Connected Cultures of the Network Society*, New York & Oxon: Routledge. van Dijck, J. & Poell, T. (2015). Social Media and the Transformation of Public Space. In *Social Media + Society*, 1 (2) (July-December): 1-5.

3. See for instance Mouffe, C. (2007). Artistic Activism and Agonistic Spaces. *Art and Research: A Journal of Ideas, Contexts and Methods*, 1(2): 1-5. Deutsche, R. (1992). Art and Public Space: Questions of Democracy. In *Social Text*, (33), 34-53.

4. Marchart, O. (2002). Art, Space and the Public Sphere(s). Some Basic Observations on the Difficult Relation of Public Art, Urbanism and Political Theory, in *European Institute for Progressive Cultural Policies: Transversal*. In <http://eipcp.net/transversal/0102/marchart/en> (Accessed: 12 March 2019).

Arguably, the term public space does not only have the positive connotations sociologist and philosopher Jürgen Habermas once discussed, namely those associated with communication, participation, and democracy; nowadays it is most commonly associated with social control, censorship, surveillance, and racism.⁵ As art historian Rosalyn Deutsche notes, “the term public frequently serves as an alibi under whose protection authoritarian agendas are pursued and justified’ while ‘social space is produced and structured by conflicts. With this recognition, a democratic spatial politics begins”.^{6, 7} Public spaces should, therefore, be considered as battlegrounds that are representative of all of the imposed and implied norms that pervade everyday life. The question is then how performance art could or should act in such a battleground: Should it comply with the norms, or should it resist them? The paper aims to show that the contribution of performance art as intervention in public space when it succeeds. In making its case public, lies in the disruption of the status quo, the interruption of the constructed ‘normality’ imposed in public spaces and the exposure of the limitations, impossibilities, and exclusions of both the public space and sphere.

Rosina Ivanova is a Bulgarian performance artist who has lived and worked in Athens. Most of her early work can be perceived as an exploration of the interaction of the foreign body with public spaces and is permeated with biographical elements. In 2011, she participated in the Photography as Performance Festival, part of

the Athens Photo Festival and curated by Dimosthenis Agrafiotis, with her performance LAZARKA to Wilder Woman: Bulgaria, Lovech—Greece, Porto Rafti, From one Place to Another, Here within Elsewhere. In her personal adaptation of the traditional Bulgarian ritual called Lazarka, which is associated with Lazarus Day, the artist invited the audience to participate in a 43km walk that would have lasted over eight hours. In this Bulgarian folk ritual, young peasant girls, dressed in their national attire, go around village houses to collect eggs to dye for Easter. The girls carry baskets and knock on the villagers’ doors, offering to perform an action of their choosing -such as singing, dancing, etc- in exchange for which they are offered eggs. In some villages, lazarki do not only visit houses but also greet people with songs in the street, at crossroads, outside of churches and so on.⁸ Walking and communicating with random people on the streets were also to be the core of Ivanova’s performance.

Although the performance was curated and performed within the context of a festival taking place inside of a gallery, the artist performed the walk alone. She intended to walk 43km, from the Technopolis Museum through the center of Athens to the Love Cave beach at the Porto Rafti resort near Athens, which she did not manage to do because of some defining distractions. The route was chosen because it connected the two sides of the city. Her pace was normal and her outfit ordinary to not attract attention. Prior to the walk, Ivanova had knitted flowers in lengthy lines and rings

5. Habermas, J. (1989). *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (translated by Thomas Burger). Cambridge MA: The MIT Press.

6. Deutsche, R. (1998). *The Question of Public Space*. In *The Photography Institute*, http://www.thephotohistoryinstitute.org/journals/1998/rosalyn_deutsche.html (Accessed: 20 May 2011).

7. Deutsche, R. (1996). *Evictions. Art and Spatial Politics*. xxiv. Cambridge, MA-London: MIT Press.

8. For further information see Mac Dermott, M. (1998). *Bulgarian Folk Customs*. London and Philadelphia: Jessica Kingsley Publishers.

to hand out to passers-by. She set off from the Technopolis Museum at approximately nine o'clock and continued through the heart of the city, Ermou Street and Vassilisis Sofias, when, after about eight kilometers, she was stopped at Zografou district at approximately ten o'clock by policemen in civilian clothes, who asked her what she was doing, where she was going and why she was walking in the street. Because of their ordinary attire and aggressive attitude, the artist feared they might have been members of the fascist party Golden Dawn.⁹ After she insisted on their presentation of their police IDs, they, surprised and offended, briefly showed her a card that was blurry as a result of its plastic coating. They then demanded her ID and residence permit. After forty minutes of questioning in the street, more policemen arrived—in uniform this time. Despite the fact that Ivanova showed them her Bulgarian ID, they took her to the police station. The question here is: how did the police know that she was a foreigner? The artist overheard a phone conversation between the police officers, in which they said that they have “the girl that has been walking from the city center”, which suggests that she had been followed. They forced her to delete all of the photographs she had taken during the walk and turn her camera off, even after she explained that they were all related to her art project and suggested that they contact her curator to confirm her status as an artist or check Facebook for the details of the project. The moment that Facebook was mentioned, the policemen not only failed to be convinced of her art-related intentions but also became concerned about the number of people involved in this suspicious activist undertaking. They specifically stated that they wanted to check her camera because spies sometimes have ways of hiding

9. In 2011 the attacks on immigrants was a very common and frequent practice for members of the Golden Dawn.

evidence. They also checked her bag and found it suspicious that she was carrying two different maps of the city. None of her explanations satisfied the policemen, who took her to the police station to check if she had an impending court appointment. She was held at the station for five hours, with the excuse of a malfunctioning computer system (“the system went down”) being given. During her stay in a tiny office, she met over sixteen police officers as shifts changed and had to explain to all of them the reasons for her walk. The procedure was familiar to her, as she had been dragged to police stations for identification several times previously. She was also asked questions in connection with her presence in Greece, her studies and life. They persistently asked her how she managed to study and how she funded her studies. After her release, she continued the walk but ended her journey about eleven kilometers short of her final destination because of exhaustion.¹⁰

Ivanova’s performance addressed issues of borders, identities, and control and raised questions regarding the accessibility of so-called public space and the legitimacy of art as a form of labor within that space. Her national identity affected the evolution of, and produced meaning for, her performance. It is obvious that, had Ivanova been Greek or a tourist in Greece, none of the above would have happened. The unexpected (or perhaps not so unexpected) police interference in the performance of this art project serves as a confirmation of the reality that borders do not only delimit the territory of countries but define bodies as well. As she was identified as being an immigrant, rather than just foreign, Ivanova’s body became a subject to be questioned when she entered the public realm. The authority of the artist has no power whatsoever when

10. Information about the performance was given to the author by the artist herself during an interview (Athens, 19 December 2014).

alienated from specific artistic frameworks.

It is interesting to note the similarities and differences of Ivanova's walking project to Jenny Marketou's "migratory" art project Translocal realized between 1996 and 2001 in Polk County, Florida, New York City, Mexico City, Rotterdam, Jerusalem, Ramallah, Snag Harbor, Staten Island, New London, Connecticut, Düsseldorf, Nicosia, Bialystok, and Tijuana.¹¹ Translocal was a performative work that invited reflection on migration as Ivanova's project also did. The project consisted of two parts: a performative public intervention, where Marketou (accompanied by a camera-woman) set up her tent for a few days in public spaces, such as parks, squares, streets and border zones, in the cities mentioned above (without obtaining a formal permission of the authorities) and an installation, namely a tent positioned inside the space of the cultural institution the artist would happen to collaborate with. As art historian Angela Dimitrakaki notes, "besides the project's anthropological imperative enabling a comparative approach to public space, Translocal interrogated also into the assumed gap separating the "protected" institutional site and "the square".¹² Marketou noted that the events which took place in each location made her conscious of the translocal 'importance of a gendered public space' although this was not her intention when she was preparing the project.¹³ In New York City the artist chose Central Park as the location for her intervention. The moment she had finished setting up her

tent, police officers obliged her and the camera-woman to take it down immediately. They informed her that it is against the law to set up dwellings in public space. They were therefore caught in an illegal act and seen probably as an unidentified potential threat just because they performed an unexpected act or as Dimitrakaki put it because "their place in Central Park lacked evident purpose, therefore meaning, but at least they were women and so unlikely to prove violent or cause trouble".¹⁴ The artist's gender has been a defining factor in the reception of her work in some cases. Being a woman influenced the manner in which people interpreted her presence and use of public space. In Ramallah, men began to crowd around her as she was setting up her tent in the Central Market Square, assuming she was a prostitute, while in Rotterdam as she was setting up her tent in Keilweg, a red-light district, she was attacked by pimps who thought she was an independent prostitute. The police intervened and not only allowed her to set up her tent on their security boat but also helped her with the poles and tarps. Her experience with the police and public space in Rotterdam was therefore utterly different from the one in New York and from the one Ivanova had in Athens.¹⁵ In contradiction to the case of Ivanova, Marketou's revelation that she was an artist appeared to carry a similar weight to her gender with respect to how her performance was perceived.¹⁶

Both Ivanova's Lazarka and Marketou's Translocal reveal the complicated association between artistic labor

11. Jenny Marketou is an artist that, as Angela Dimitrakaki notes, belongs to a group of artists, or, more general cultural workers who are described as 'living between'. The artist lives between New York, where she came to study in the 1980s, and Athens, where she was born and raised. She is known as a new media artist and has integrated travel in her work since the early 1990s. See Dimitrakaki, A. (2013). *Gender, Artworks and the Global Imperative*. 128-129. Manchester: Manchester University Press. See also Jenny Marketou Website, <http://www.jennymarketou.com/works.html> (Accessed: 29 March 2017).

12. Dimitrakaki 2013, Ibid 130.

13. Ibid130.

14. Ibid 131.

15. Marketou, J. (2005). Discussion with Amanda Beattie, *Displacing Identity and Privacy. An Analysis of Jenny Marketou's Translocal: Camp in my Tent*. In Jenny Marketou Website <http://jennymarketou.net/pdf/TextAmandaBeattie.pdf> (Accessed: 30 May 2019).

16. Dimitrakaki, A. (2013). *Gender, Artworks and the Global Imperative*. 131. Manchester: Manchester University Press.

and the institutions of art. In the case of Marketou, as Dimitrakaki argues:

“[...] the perceived autonomy of the artist’s choices (where to go) is apparently predicated on the global availability of institutional mediation that aids each of the project’s situated incarnations and permits only a certain degree of unpredictability as regards their outcomes—and does this institutional anchor also premise greater safety for the women artist?”¹⁷

The answer to this question can be both positive, as in the case of Marketou in Rotterdam, and negative as in the case of Ivanova since being an artist was not acknowledged as a legitimate occupation by the police—or, rather, the artist’s national identity and immigrant status overrode her artistic identity. When Ivanova insisted that she was actually working and had to be in Porto Rafti at a specific time, she was ignored. In contrast to a performance realized within the confines of an art space, where the institution provides a framework that defines the outcome of the artistic process, in this case, the absence of the art institution as an immediately visible framework made art indistinguishable from life. Her artistic labor was lost from sight in the context of life, which was shown to be a register of social antagonisms and fairly specific hierarchies, rather than a space of unlimited possibilities.

The “chance encounter” once animating the French surrealists’ walks in the city and the militant reclamation of urban space performed later on by the Situationists proved to be impossible achievements for Ivanova. Indeed, the chance encounter was precisely reversed as a nonchance encounter with the police. Globally, artists have focused on the issues of borders and cultural di-

17. Dimitrakaki 2013, Ibid 134.

versity. Ivanova’s walking performance bears certain resemblances to Yayoi Kusama’s *Walking Piece*, performed in New York in 1966. Dressed in a traditional kimono and carrying a parasol decorated with plastic flowers, the Japanese artist strolled through the streets of abandoned New York industrial environments.¹⁸ What the two performances share is the notion and feeling of foreignness. Yet, while Kusama deliberately used an exotic outfit to emphasize her alien presence in a Western city, Ivanova did not stress either her foreign identity or her artistic status. Had she worn the Lazarka attire or had a crowd following her, the nature of the police involvement may have been different. Yet the artist’s intention was precisely to avoid standing out; she wished to blend into the flows of the city—its repetitive everydayness—without bearing any marker of distinctiveness.

Ivanova’s performance subverts the definition of public space as a domain that promotes democratic processes and is open to anyone who wishes to join “the public”. The confrontation with the police reinforced the artwork’s power and potentiality to complete its political mission. After all, as Marchart explains, public art is not ‘public’ just because it takes place in a ‘public space’ instead of the semiprivate space of a gallery. Art is public if it enters the public, namely the medium of antagonism.¹⁹ Consequently, it is impossible to know beforehand which artistic practices will be able to create a public sphere. Since one cannot force antagonism it is only retrospectively that we can observe when and where artistic practices were able to create antagonistic conflict.²⁰

In conclusion, the paper examined the potentiality of

18. Schultz, S.-E. (2012). Asian American Women Artists: Performative Strategies Redefined. In *Journal of Asian American Studies*, 15 (1), 105–27.

19. Marchart, O. (2004-5). Politics and Aesthetic Practice: On the Aesthetics of the Public Sphere. In *Frakcija, Performing Arts Magazine*, 33/34, 14-19, 19.

20. Marchart 2004-5, Ibid 14-19.

performance art to intervene in public space but also its impossibility to do so under certain conditions. Although the confrontation with the authorities may seem to suppress speech and obstruct public communication, in effect it does not work against the artists and artworks but for them. What I mean is that such conditions reinforce the artwork's function as both an intervention and a confrontation. On the contrary, in cases where the state apparatus (the police) may act cleverly and democratically by letting the artists perform without interfering, the artwork may lose its power/ impact. This case shows that acceptance, liberalism and 'democracy' are not always art's best friends. It shows that to make your cause public as an artist you may well need the confrontation and when this confrontation is denied, the artwork fails; its political mission fails.

Political theorist Chantal Mouffe in *Artistic Activism and Agonistic Space* suggests that the objective of

counter-hegemonic artistic interventions is "to occupy the public space in order to disrupt the smooth image that corporate capitalism is trying to spread, bringing to the fore its repressive character", which is exactly what some of the performative interventions discussed in this paper achieved through confrontation.²¹ To acknowledge the political dimension of such interventions assumes to abandon the idea that to be political requires "making a total break with existing state of affairs in order to create something absolutely new".²² Mouffe maintains that artists today can have a political role in the hegemonic struggle "by subverting the dominant hegemony and by contributing to the construction of new subjectivities".²³ Yet, this does not mean that art by itself could lead to the establishment of a new hegemony; radical democratic politics along with diverse levels of political struggles would be necessary towards such a direction.²⁴

21. Mouffe, C. (2007). *Artistic Activism and Agonistic Spaces*, *Art and Research: A Journal of Ideas, Contexts and Methods*, 1(2), 5.

22. Mouffe 2007, Ibid 5.

23. Ibid 5.

24. Ibid 5.

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Walking in Modern and Contemporary Egyptian Art

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Walking during a protest in a revolution is a dangerous act. Is it a loud scream or a walking release? In Egyptian Art History, artists participated in walks and protests, but few of these activities were documented. This paper analyzes the act of walking as an art practice in Egypt, tracing the intersection between propaganda, performance, activism and social practice. Guiding the reader on a collective tour through walking practices in Contemporary Egyptian art, it will question how political practices has developed today into social art practice and walking itineraries.

In Modern Egyptian art history, walking and art were mentioned together in various ways, sometimes in parades, exhibitions and protests. All these events were rarely documented. This paper aims to explore critically and analyze the relation between walking, protests, and art, proposing an increased dialogue on a wider knowledge of the act of walking as an art practice through Modern and Contemporary Egyptian art. It covers walking intersections between activism, performance, propaganda, and social practice, exploring the participation of Egyptian artists across history in protests, revolutions and outlining the difference between the political participation of artists as cultural entities in the society, and organized walking art practice. Moreover, it reflects on how was walking in the Egyptian art scene unique, and different from parallel walking practices that appeared in the international realm?

Modern Art in Egypt

Modern Art flourished in Egypt since the creation of the “Fine Arts School” by Prince Youssef Kamal in 1908; a school that corresponded to the European Art institutions and their modern methods. It continued and de-

veloped to what is now the Faculty of Fine Arts (Helwan University). The fine arts school became a strong entity in shaping the cultural and the political scene in Egypt and the Middle East, where pioneers of modern Egyptian art graduated. And since then, like most nations, Egypt had passed through various political turmoil's; Starting from the 1919 revolution, when all strains of the Egyptian community marched the streets facing the British colonialism, women walking in protests side by side with men, Muslims and Christians, Karnouk mentioned:

“Modern Egyptian artists share many concerns with artists from other previously colonized third-world nations that have recently achieved national independence [...] it was not by accident that, in the Egypt of the 1920s, the modern art movement and the national movement coincided. In Egypt, modern artistic expression has both emerged from nationalism and given that nationalism a tangible form.”¹

Artists had a leading role in shaping the Egyptian cultural scene and in participating in political events, including marches and protests, one of the oldest references shows a march by the faculty of fine arts educators and students, in the streets of Cairo, carrying the flag of the Faculty of Fine Arts then, written on it at the top, “The Royal College of Fine Arts”, however, the purpose of the march wasn't clearly identified. (Figure1).

At the start of 1940, the Egyptian surrealist group “Art and Liberty” “propagated a program for the revolutionary defense of the imagination, free expression, and social freedom. Their approach was consistent with any other surrealist group in the world: a challenging blend of libertarian anti-capitalism, Freudian theories of the unconscious, and wild, poetic subversions of the



Figure 1. *The March of the Royal College of Fine Arts*, Dr. Hazem Elkouidy Archive

sort found in the pages of Rimbaud and Lautréamont.”² They launched the slogan “Long Live Low Art” in response to the dogmatization of art in both Nazi German and the USSR, and they were in direct contact with Andrea Breton for years. The group was presented by Ramses Younan, Georg Henin, Kamel Eltelmesany and many others, with various exhibitions and manifestos that supported the Marxist ideology. It was a radical art movement in the 1940s, that saw hope in Trotsky's writings and Marxism.

Gharib wrote about the elections done in 1944 for the new parliament, describing the participation of the Egyptian surrealists in the hopeless campaign of a radical candidate of the socialist left “Fathy Elramly” and in the meetings that were organized by the “Communist Front”, Dr. Louis Awaad mentioned that he found Anwar Kamel, Ramses Yonan, George Henin, Pauola el Aleily (leading members of the Art and Liberty group) and dozens more of the leading radical Egyptian left, who were listening to various speeches, till Fouad Kamel gave a free speech about the “The Capitalist Octopus”

1. Karnouk, L. (2005). *Modern Egyptian Art:1910-2003*. 2. Cairo: the American University in Cairo Press.

2. La Coss, D. (2019). *Egyptian Surrealism and Degenerate Art' in 1939*. The Anarchist Library. In www.egyptiansurrealism.com (Accessed: 3 October 2019).

stating that its legs should be cut and many other uncensored remarks and in the heated attempt to unfold the meeting they decided to go out and march in the streets of Cairo with rage and excitement, “And so we went out at about 10 pm, and we were just about 200 people, mainly artists and writers, we walked in a funny protest shouting: Land for the peasants, factories for the workers, bread and freedom for all, long live the unity of the intellectuals and the workers...”.³ It was obvious that it wasn’t a normal protest and it wasn’t planned nor staged as a form of art but at that time it was rather an act of sincerity, a real artist’s statement, an intersection between life and art, as they lived their thoughts; “Art and Liberty Group” were publishing “Al-Tatweer” newspaper, arranged conferences, film screenings, debates and meeting regularly to discuss their artistic aims as part of the International Federation of Independent Revolutionary art* FIARI, targeting the emancipating the imagination, besides their other aims which included anti-imperialism, radical educational aspirations and women’s empowerment where their perspective regarding life and their art practice intervened with their socialist radical life, and their continuous meetings created their active identity.⁴

Walking Propaganda

Later changes accompanied the 23rd of July social revolution in 1952, with the formulation of the new Egyptian republic and the expulsion of king Farouk and traces of the British colonialization, Osman mentioned

“However, the late 1950s and early 1960s witnessed a boom in cultural production. Although some critics say that it was highly politicized and aimed at serving the revolution’s socialist agenda”.⁵

The Ministry of Culture and National Guidance lead by minister Tharwat Okasha recognized the influence of arts and music and the importance of their interaction with the people, even if it was the propaganda of the state, and the visual dreams of the new nation. One of the earliest pictures of walking in art is the march presented in Figure 2 showing soldiers walking carrying paintings in the street, a walking exhibition for the people in December 1956.⁶ Here, art walking the streets was more of propaganda, pedestrian propaganda, a parade where the state went out for the people, exhibiting patriotic social realistic paintings, in a social tenor.

Dada’s excursions at the St. Julien de Pauvre inaugurated the integration with the crowd, as an active mean of facing capitalism, by organizing tours to abandoned parts in the city which were considered an early start of social practice in the art stream, up to happenings and situationists practice. While Richard Long and Hamish Fulton established their practices around walking, it was obvious that their practices were intentional, innovative and had a performative, documentative nature.⁷ Phillips mentioned that most of the walking practices that were related to walking by either production or experience had been described as ‘Public Art’ and that most of them were viewed not as live actions in the field, or the street but rather as documentary evidence, graphi-

3. Gharib, S. (1986). *Surrealism in Egypt*. 58. Cairo: The Egyptian General Association of Books.

4. La Coss 2019, Ibid.

5. Osman, A.Z. (2011). *The 1952 revolution: A Legacy of Cultural Transformation*. In *Egypt Independent*, (Accessed: 27 July 2019).

6. Eskandar, R. et al. (1991). *80 Years of Art*. 132. Cairo: The Egyptian General Association of Books.

7. Simbao, R. (2016). *Walking into Africa in a Chinese Way*. Hua Jiming’s *Mindful Entry*. *Afrique/Asie: réseaux, échanges, transversalités*, D. Malaquais D. and N. Khouri (Eds.). 5. Rouen: Presses Universitaires de Rouen et du Havre.

cally modeled and displayed within a gallery or a studio, most of them drawing on the ancient and modern mythologies of walking, whether intentionally or not, from pilgrimages to diasporas and flâneurism.⁸

It's obvious that by viewing the previous Egyptian historical incidents, that the link between walking and art took various unique forms across the Egyptian modern history, ranging between marches, to intellectual radical protests, moving up to parades of propaganda in the form of walking exhibitions organized by the state, however, they were different and distinctive than those of the western art scene.

Walking the protest

Protests behaviors can be classified into three distinctions, according to Wright et al., the first one is between inaction and action, the second between actions that improves one's conditions and others that aims to improve conditions of the group. The third distinction is between those that conform to the norms of the social system like petitioning and taking part in a demonstration (normative action) and between actions that violate the existing social rules e.g. forms of illegal protest, revolutions or civil disobedience (non-normative actions).⁹

Across various cultures, walking has been linked to spiritual practices, especially pilgrimages and the quest towards forgiveness and illumination. According to Zen Buddhist practice, walking meditation cultivates mindfulness, and is conducive to spiritual development.¹⁰ And in Transcendentalism, Henry Thoreau believed that

8. Phillips, A. (2005). Cultural Geographies in Practice: Walking and Looking. *Cultural Geographies*, 12: 508.

9. Van Stekelenburg, J. & Klndermans, B.(2010). The Social Psychology of Protest. *Current Sociology Review*, 6.

10. Simbao 2016, Ibid 5-6.



Figure 2. *A Walking Exhibition organized by the state, December 1956*

walking, especially sauntering and, is a form of walking, and leads to self-discovery and spiritual renewal.¹¹ Also, Emerson mentioned that “walking has the best value as gymnastics for the mind”, and that many have testified to the holistic nature of man's being and to the power of walking to induce thought.¹² Today, there is an increase in the recognition of the relationship between physical and mental activities, studies demonstrated that walking increases creative ideation.¹³

However walking during a protest has another inclination, “Protest is typically associated with the march, a form of rhythmic, embodied assemblage of bodies, movement, and sound, with a significant historical debt

11. Smith, D.-C. (1991). Waking as Spiritual Discipline: Henry Thoreau and the Inward Journey. *Sounding: An interdisciplinary Journal*. Vol. 74, No. 1 /2 (Spring/Summer 1991), 130.

12. Smith 1991, Ibid 133.

13. Oppezzo, M. & Schwartz, D.-L.(2014). Give Your Ideas Some Legs: The Positive Effect of Walking on Creative Thinking. *Journal of Experimental Psychology: Learning, Memory and Cognition*. 40(4), 1142-1152.

to quasi-military municipal parades, marching bands and corresponding forms of order".¹⁴ what is mentioned can be linked to the notion of a planned protest or normative ones, rather than non-normative protests filled with anger. In the latter the power of the crowd is blind, and people may stand and hardly walk due to the crowd. They walk, march or run with fear. As at the heart of every protest, grievances are experienced, the experience of illegitimate inequality, feelings of deprivation and injustice, pain due to the violated values and principles resulting in anger, it's hard to detach anger from protests, as it's seen as the dominating emotion.¹⁵ Van Stekelenburg and Klandermans mentioned that one of the challenges that faced protest psychology was the paradox of persistent participation, and how activism persisted sometimes even if the goals were out of reach, Durey and Reicher suggested that participation in a protest usually generates a "positive social-psychological transformation" as it leads to feelings of unity and identification within the group, inducing collective empowerment and expectations of support besides other outcomes like the increase of awareness, and short-term political goals apart from the moral inclination.¹⁶ Also, walking a protest in a revolution can even be a dangerous act, as the fear accompanied elevates the adrenaline levels and the fight-or-flight responses, but don't people go to watch thrillers that elevate these levels?

The 25th of January Revolution

Moving up the Arab spring and the events of the Egyptian revolution, In 2010, a year prior to the Upris-

ing, the artist Ahmed Basiony presented *Thirty Days of Running in Place*, situated outside the Gezira palace, (located across the Nile from Tahrir Square, on the Opera House Grounds) at *Why Not* exhibition, the setting of the project was a square structure room made by transparent plastic sheets, in which the space was made for a digital and performance-based concept. The artist wore a sensor-fused plastic suit that he had designed, it calculate levels of sweat produced and number of steps taken while jogging every day in the space for an hour - for 30 days, a period reflecting the number of exhibition days and was designed as metaphor for the 30 years of the political regime ran by the president Mubarak then. While jogging, quantitative measurements were explored, and the data was wirelessly transferred on a large screen, to be displayed as a grid of colors that evolved with the changes as results from the function of everyday energy and consumption of the running in place performance that was exhibited by the artist.¹⁷

At that point, this art piece was one of many that criticized the political situation back then and projected it in a digital-performance format, what happened later was what made a huge effect on the Egyptian Art scene and the political one. Ahmed Basiony participated in the Revolution, he continued his artistic research, moving with sensors, walking protests in the 25th of January 2012, and it was the initial days where there were various confrontations and engagements with police. He was photographing and filming, while joining the protests of the front lines of the real revolution, and he was shot, and died back then. Ahmed

14. Donald Mc, K. (2011). Commentary: The Social Psychology of Protest by Van Stekelenburg, J. & Klandermans, B. Sociopedia.isa.

15. Van Stekelenburg, & Klandermans B. 2010, Ibid 6.

16. Ibid 9.

17. Eltorie, A. & Shady N. (2011). 54th Venice Biennial Features, Egypt. Universe In Universe. In <https://universes.art/en/venice-biennale/2011/tour/egypt/> (Accessed: 10 July 2019).



Figure 3. **Ahmed Basiony.** *30 days of Running in Place, Why Not Exhibition,* Palace of Arts Gallery, Opera Grounds, Cairo, 2010.

is the art martyr of the Egyptian revolution, an artist, an art educator at the faculty of Art Education Helwan University, and at the age of 32, he was shot by 5 bullets and ran over by a vehicle, to be found at Om El-masryeen hospital later on.

“Please, O Father, O Mother, O Youth, O Student, O Citizen, O Senior, and O more. You know this is our last chance for our dignity, the last chance to change the regime that has lasted the past 30 years. Go down to the streets, and revolt, bring your food, your clothes, your water, masks and tissues, and a vinegar bottle, and believe me, there is but one very small step left [...] If they want war, we want peace, and I will practice proper restraint until the end, to regain my nation’s dignity”.¹⁸ (Figure 3).

18. Eltorie & Shady, 2011, Ibid.

That was the last Facebook status Basiony had posted before his death, one year later, it became a banner at the Egyptian pavilion at Venice Biennial, 2013. The Exhibition had five large screens that projected, raw unedited footage of the revolts, millions of Egyptians walking and actively protesting the streets of Cairo. Since the rising of January 25th till the 27th, Basiony filmed this footage as he was walking the protests, and among returning every night he downloaded all footage on his laptop, except the footage of the night of his disappearance, it was lost. Aida Eltorie, one of the Curators of the Venice Biennial exhibitions mentioned that *30 Days of Running in the space* is a homage to Basiony’s earlier exhibition at the Gezira palace and the raw footage that survived Basiony’s death.

Basiony’s walks took three dramatic inclinations, the first “Thirty Days of Running in Place” was a silence



Figure 4. **Ahmed Basiony.** Video Installation in the Pavilion of Egypt, Venice Biennale, 2011.

revolt against the state and the political situation in a form of an exhibition, an art performance, where he ran daily in his place, a metaphor of the economic state of the country, the unmoving one, projecting the various efforts that resulted in nearly a static economic situation across 30 years. The second part was a true subversive activist intervention, with utopian revolutionary aims. He participated himself hoping for change for the community while still remembering his role as an artist, a rare intervention and a dramatic sacrifice, and the third was the planned Venice Biennial Exhibition that documented the artist's active practices.

Is it an art practice or an artistic participation?

In walking the protest and joining it is as an art practice; a level of a happening's art uncertainty is there, as no one knows what shall happen next, and the crowd always joins. Again, here the boundaries between life and art were eliminated, not like the performative initiated events of Kaprow's happenings in the sixties but rather a total merger. Basyony didn't publicize an art event, rather asked people to join the protests, and he joined with his artistic equipment's. Vanhaesebrouck mentioned that artist have to relate seriously to the discourse of which their work is embedded,¹⁹ relating to artists whose activist practice is similar to a shiny top layer while they have intrinsic propagated intentions. These paradigms aren't the situation regarding Basyony, his artistic participation was true and sincere, a situation where art intervened life and vice versa, and therefore, it answers the question of whether it's an art practice or an artist participation? In this situation, it might be both.

19. Vanhaesebrouck, K. (2011). As Dead as a Dodo, Commitment beyond-Post modernism. In De Cauter L, et al Art and Activism in the Age of Globalization, 21. NAi Publishers.

Walking after the Arab Spring

The Middle East and North Africa went through drastic changes after the Arab spring, with major mass movements and migrations, while the conditions that had initiated the uprisings weren't fulfilled in various countries. Political and activist art was invading the cultural scene during the uprising and after it. For a couple of years it was the main focus of the Egyptian art scene and how it was viewed internationally. By that time, political radical art had a strong tenor and it became hard to digest due to the major shift that had occurred in the political scene. Words went silent and cultural censorship was encouraged for stability, but more important, people have had enough of revolutionary acts and subversion and they needed to see a positive change in their direct lives. Therefore, various initiatives and social entrepreneurial projects appeared, and there was a major shift towards public art and the social inclusion of the youth and the community. Among these initiatives were the performative works of Mahatat in the streets of Cairo, the Al Darb Al Ahmar Arts School events and exhibitions that documented cultural itineraries as BECAMI: Through the Itineraries II,²⁰ a student's exhibition of the Faculty of Arts, documenting the state of the forgotten Museums built in Egyptian liberal age (Belle Époque time) where the artists documented the created itineraries between the museums and encouraged the visitors to walk following them and participate in the exhibition.

Meanwhile, in 2016, Heba Amin presented Walking the Watermelon in Cairo where she walked around Cairo streets with a Watermelon. In her essay Toward a Spatial imagination: walking Cabbages and Water-

20. BECAMI: Belle Époque Cairo Museum Itinerary, a funded research project between Queens Belfast University, Sheffield University, Helwan University and the French university in Egypt, the project aimed to re-introduce the Egyptian society to the cultural heritage of the Liberal age (1936-1922).

melons, she reviews the Chinese artist Han Bing social project when he walked a cabbage on a leash, he mentioned that cabbage is a symbol of comfort for poor Chinese and states that he as a Kashmiri, was willing to recognize walking the cabbage as part of the Kashmiri landscape, but would never accept the checkpoints, nor the army camps, nor the arrests and the curfews.²¹

According to Amin:

“The artist’s flirtations with mechanisms of control and oppression deny the power structures in place where walking the cabbage becomes a political act...authority is ridiculed and potentially rendered weak for being humorless about a vegetable being dragged across the street”.²²

“Encouraging people in an interview to join his movement of walking cabbages or other appropriate vegetables as a radical initiative, and according to Amin, the function of the aesthetic sphere is in articulating the possibility of another way to life”.²³

By viewing the history of aesthetic notions of walking in Egyptian Modern and contemporary art, it is obvious that most of the practices were related to the political realm; mainly as a form of activism, but sometimes used by the state as cultural propaganda. Various distinctions could be made between ‘direct’ practices as a form of joining a protest or a revolution, and ‘indirect’ practices similar to documented radical performances that aimed to raise awareness about a political sit-

uation. That occurred even when it intersected with social practices, and it had an underlying political root, which raises a question: Is contemporary art in Egypt mainly Political? As most of the contemporary practices e.g. performance, media, installations, tend to have a political voice, however, the answer to this question opens the door to further research. The link of the aesthetic to the political has a deep moral dimension according to the writings of Kant, Hutcheson, Schiller, and Shaftesbury.²⁴ However it appears to be mainly subversive in its contemporary state, when radical statements and political aesthetics seem to be overused, and sometimes used as a chance for artists’ propaganda rather than their main aim. When the timing of the political situation isn’t suitable, what can a radical comment add for a nation that had just come out of a revolution, with all the chaos that comes with it? Will people revolt again? Will their awareness of the political situation increase? Social practice had been the alternative means towards educating and merging with the people, raising the community with active participation. If walking practices are seen in art within the paradigms of the spiritual, diasporas or the flâneurism, then here we can add that walking in political art aims toward the moral, as it can be seen in the form of walking a protest, a documentation that carries an allegory of a silent revolt or resistance, or an initiative to raise the community aims.

21. Amin, H. (2016). Towards a spatial imagination: Walking Cabbages and Watermelons. In IBRAAZ, 010_03/5 (Accessed: July 2016).

22. Amin 2016, Ibid 1.

23. Ibid 9.

24. Kester, G. (1988). Art, Activism and Oppositionality: Essays from After-image. 8. Duke University Press.

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Pedagogies of Walking

Walking, next to a creative process and an artistic form can be a base for pedagogy. A pedagogy that is lived, contextual, personal, creative, integral and embodied. Walking can develop pedagogical methods that may be applied to diverse groups. such as in the examples of the undergraduate students of the area of Prespa or the homeless in Quebec, or the high school students of Malta or Brazil. The paradigms that are presented show the emancipatory potential of walking and its educational possibilities. Students are connected to the environment, with their colleagues, with the social environment that surrounds them. Walking stands for change and movement: walking pedagogy stands for shifting perspectives, challenges, and transformation.

The experience of walking as an educational method and the knowledge that derives as an outcome is empowering the individual in a very characteristic way.

Thes-Pres project: a communal journey through history, art, and space

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The very idea of the Thes-Pres project emanated from conversations held between Yannis Ziogas, visual artist and Head of the Visual and Applied Arts Department, of the University of Western Macedonia (EETF), with fellow colleagues at the department as well as with members of the Society for the Protection of Prespa. Thes Press is an outreach activity of the Poliprespa program. Poliprespa is implemented by local entities of Prespa, through a grant from the Stavros Niarchos Foundation (SNF), and is managed from the Society for the Protection of Prespa. It is in fact a unique experiment of collaboration between local entities for a sustainable development of a protected area. The effort of Poliprespa is to initiate ways that will vitalize Prespa socially, culturally and financially. The common work of the EETF and SPP initiated Thes-Pres, which has become the symbolic gesture that exemplifies this effort, by allowing to young artists to travel and work in the area.

As indicated by the name, Thes-Pres, a shorthand for Thessaloniki-Prespes, the project relates to a journey, a voyage between the city of Thessaloniki, a provincial capital, steeped in 24 centuries of history and Prespes, a complex of spectacular lakes, now perched at the periphery of Greece, but at the same time, well placed at the crossroads connecting three different nations. The initial idea was conceptualized as a commonly undertaken voyage of several students of the Department along with local youths, accompanied by artists and lecturers employed by the institution, in an exploratory foray into the history and nature of a series of culturally important locations between the two ends of the journey. This heterogeneous mixture of people has been foreseen as a potential fulcrum for non-typical, semi-structured and

improvisational to a certain extent encounters with culturally/historically significant locations and monuments.

This experimental, impromptu and loosely scripted itinerary, despite a clear timetable and sequencing of visits at specific locations, involved nevertheless, an element of unpredictability due to the uncharted territory of this unrehearsed initiative. While held by an intuitional framework in the form of a University Department and the support of the Society for the Protection of Prespes, the roles and the status of participants eschewed a clear hierarchy, or adherence to a clear protocol. The stated aim was to provide an informal context for meaningful exchanges and negotiation of meanings, experiences, affects, were a modicum of expertise and erudition from the faculty's members. All these could be seen as a necessary catalyst for informative and in-depth explorations, while an experiential, dialogic and more egalitarian approach in this non-prescriptive framework has also been anticipated and expected by the organizers. The core of the idea resides not only in the regurgitation of a cultural tourism mentality with experts at the helm, foregrounding what is deemed significant and relegating their appreciation for high culture to the uninitiated novices. It is also related to the lived experience of a group coming from diverse backgrounds, with differing aspirations who share a trajectory through feelings, encounters, insights, felt and negotiated by the multitude of viewpoints they represent and embody, with the ulterior motivation to revisit assumptions, formulate new understandings and gain lived moments of relational approaches to what bears significance to them in relation to their cultural/natural environments.

Rationale, Aims, Aspirations

The rationale for the whole approach relates to the stated need for the University Department involved to undertake an outreach, proactive stance, and design as well as execute initiatives that relate and have an impact to the local communities surrounding its campuses. The students as well, were not envisaged as low-level tour guides or as consumers of cultural information prescribed for them, but as active co-producers of their own learning, in experiences that happen outside the strict spatial and institutional framework of their school. So, the need to exert positive influence on the wider community is linked to a re-conceptualization of the student as participant in a co-authored project, which albeit the fact that roles were unequal in terms of authority and distinct, had nevertheless a functional fluidity that allowed for roles to be blurred and even reversed at times, under the economy of an experiential venture into the unforeseeable balances and exchanges that would emerge. In a nutshell, involving members of the wider public, in this case youths from Prespes Lake area who typically do not have numerous opportunities for engaging in such activities, and mixing them so to speak with students who are functioning in an institutionally grey area as the context is not strictly prescribed, along with members of teaching staff, would ideally keep the hierarchy of teachers/learners off-balance as everyone is equally engaged in the lived experience. The balancing act between roles and attitudes expected or desired, intersected with an analogous mixture of the cultural references and actual sites, exhibitions visited that ranged from historical buildings and monuments to contemporary art museums, art students' degree shows, artworks and studio spaces in Florina. Participants were exposed to a wide range of

contemporary artistic approaches, while visiting in the same trip, sites of cultural heritage in the cities included in this itinerary, thus providing a holistic overview of the locations' cultural life and significance today, as well as across the ages, as in an effort to situate the art practices of today into the temporal flow of practices past but cherished.

Description of project design

The journey started from Thessaloniki, a once mighty Roman and Byzantine city of outmost importance, with a vibrant cultural life, and it has been decided that the first of the two days stay would be dedicated to re-visiting the past of the city, that is sedimented by layers of history, most notably sites spanning from Hellenistic to Roman, early Christian to late Byzantine eras as is the case with Rotunda and its surrounding monuments. The second day would be an opportunity for the participants to gain insights to the modern art that the city encompasses in its museums as well as the contemporary artworks shown in its galleries and institutions – as in a journey into time within the limits of the same urban space. Respectively, in Veria a neighboring city, sites of diverse periods and cultural backgrounds were visited albeit here, the focus was on historical heritage sites. In Florina the third city visited, contemporary art was in the limelight as galleries and most importantly, facilities of the city's School of Fine Arts were to be visited. The final destination according to plan was Prespes area where the visit would coincide with the proceedings and accompanying art projects of the world conference on walking aesthetics held at the location with the participation of dozens of practicing artists and theorists operating in this field. Moreover, the facilities of the School of Fine Arts located there, at the coastal village of Psar-

ades, would provide an opportunity for the participating local youths to acquaint themselves with this hub of creativity. Thus, they could familiarize and all the more connect themselves with the activities, aspirations as well as the potential that emerge there. Thereby they may relate to the energies circulating in this place creating a lasting bond with the only tertiary education establishment that moves towards developing and advancing nascent possibilities and understanding in hybrid art practices and their methods. While the same effect was envisaged for the visit to Florina's main School studios and buildings, the case of Prespes lakeside, newly refurbished building stands out, as it reflects a given will on the institution's part to relate, interweave as it were and chime with the exceptionally tranquil, inviting and inspiring area and its people. Opening to this physical space, perhaps comparable in terms of significance and allure to the Lake District in the north of England, is not a coincidence or an offhand decision based on investing in the beauty of a natural park as if this asset of Florina's prefecture should somehow be tapped into.

This is an investment in the wider sense of the term into the opening of visual art practices to the actuality of physical space and the landscape as vessels, frameworks as well as underpinnings of exploring and researching through artistic means the multifaceted, multilayered and age-old interrelation, interdependence and symbiosis between human and their environment. Trajectories, be them on foot or otherwise, traversing space, living space making judgements/choices as were to head next, or for the same matter conforming to predetermined itineraries solo, or in tandem with co-travelers, is not only a deeply routed and ingrained human activity for purpose of leisure, practi-

cal reasons or sheer survival. It is also a way to let the body connect to the space with which it forms a continuum on several levels, and mediated by lived experience, allow thereby for revisiting conceptualizations of this intricate self/world relationship to emanate from unconventional practices that evade, transcend, as well as inform perceptions and stances relevant and pertinent to how people open up to what surrounds them and how they exert influence to how this relationship unfolds in the future.

Getting to include young people who live in this geographical space is clearly an investment in socially inclusive processes, but beyond that obvious benefit a development of new sensibilities to the generation of inhabitant that will shape the future of these open, sprawling landscapes was deemed as imperative. Last but not least, members of the School of Fine Arts, who will be named and their roles foregrounded in the following section, aspired to establish a two-fold relation to the local participants: firstly to create a common space of understanding based on rapport, trust and even affect and secondly to change the polarity of who is enshrined in social capital as the knowledgeable and allow for their voices to be heard, their input to be valued and the knowledge they bring to be incorporated into the fabric of the mutually developing understandings envisaged.

Presentation of procedure

A group of 13 young students, as well as local residents of Prespes area met at Thessaloniki, on the 25th of June 2019, with the three members of Florina's Art School, namely, Cynthia Gerothanasiou, tenured member of staff, and Rania Schotetsanini, adjunct faculty member, both visual artists, lecturing on artistic practices and methodologies, who are active in the field of

contemporary art, and Stella whose field is Museology, Gallery Education and does research on the intersections of technology, art and learning. The first visit took place at the White Tower, a 15th century emblematic edifice that is to Thessaloniki what Eiffel tower is to Paris – an almost metonymically related building merged with the city's identity and image. This literally towering symbol of the city became a staging ground from where to (re)visit the city's dark past, in this building erected primarily as a signifier of power by the conquerors of Thessaloniki, which appositely bore the unflattering name of the Blood Tower as a locus of incarceration and exertion of violent dominance during the Ottoman rule. The social, historical and cultural aspects were outlined and discussed, and from the prominent tower with its landmark status, became reconfigured as a bearer of less benevolent connotations of an apparatus of imposition, now obviously refashioned as a photo opportunity for the sightseeing classes, blithely or willingly unaware, or even indifferent to its role of abetting oppression and dominance.

Having the tourist mentality questioned and kept off-balance from the start, the trip into the city history and essence of socio-cultural transformations took the team to the Byzantine Museum. A building which in itself, is a marker of modern Greek architectural discourse and an exemplar of good practice in this field, as a celebrated building in its simplicity, humbleness even and functionality, that alludes to the Byzantine past through its materials, while maintaining the clear lines of late 20th century architecture. This lengthy reference to the building itself intends to highlight the perceived continuity of Greek cultural aspirations throughout the region's history linking the showcased and presented artefacts and relics with the modern hope to address the past in ways

that inform and enrich the future. The museum hosts a magnificent collection of artworks and objects, sacred and profane, balancing between spirituality inextricably related with artworks, which reflected, fostered and accrued from faith, and the earthlier signifiers of social status such as the treasured, elaborately crafted valuable items shown -or objects providing a glimpse to the everyday life of ordinary people (Figure 1).



Figure 1: *Museum of Byzantine Culture, Thessaloniki.*
Photo: Rania Schoretsaniti.

These intricate interrelations of symbolic as well as social capital, religion, and power relations were delineated and discussed, before the path of the group turned towards the Hippodrome, a gigantic structure second only to that of Rome or of the New Rome, Constantinople (Figure 2).

This site now in ruins is the locus of a terrible massacre to quell a civil unrest that could hardly count as rebellion, in a fashion so virulently brutality that stands as an eternal marker of the abominable depths that absolute and unhindered power, or the anaphylactic inse-



Figure 2: *The first day in Thessaloniki, The Hippodrome.*
Photo: Rania Schoretsaniti.

curity of losing it, can reach and the horrors that may be unleashed upon the monarchs' subjects on account of rulers' hysteria. While at the apex of the city's glory the grim event brings to the fore, the interplay between the forces that shape culture, society and perceptions, human creativity in its luminous and radiating manifestations and mindless, blind man-made catastrophes being often too close for comfort, thus offering some rough terrain for reflection on the contradictions of civilization and its social (and consequently, environmental) effects.

Visiting the late Roman Palace complex and the 4th century remarkable Arch of Galerius along with the imposing Rotunda served as reminders and highlighted the relation of power, culture, (in specific, art and architecture), as well as the symbiosis of the social and the symbolic order. Rotunda stands as a marker of Thessaloniki's concatenation of dominant religions, as it served either as mausoleum of a God-like imperial monarch, or as Zeus Temple, to be turned into a Christian church

and later on into a mosque, becoming nowadays a cultural heritage monument that nevertheless retains some of its function as place of (Christian) faith. The Rotunda has been deemed as the most ancient and important early example of surviving church, a contention that in any case foregrounds its value as point of reference addressing the trajectory and fluctuations of the city's rich and turbulent past, in turn becoming a marker of the wider discussion on how art/architecture and the socio-cultural context in which they accrue, connect, irrespective of the period in question.

In the afternoon a series of visits took place to other churches of great cultural significance that, as is the case with Saint Demetrius, which is listed as World Heritage Sites by UNESCO, are of global importance. Namely, Aghia Sophia, Panagia Chalkeon, and Saint Demetrius all embody testimonies of brilliant artistic achievement and wealth at the same time, reflecting the differing styles, fortunes and circumstances of the Byzantine millennium spanning from roughly speaking 5th to the 15th Century, delineating the course of Thessaloniki through time and respective socio-cultural changes, leading up to the Ottoman period as the group ended the day by visiting the 15th century Alaja Imaret Mosque. In the middle of the days, as well as during the evening the group had the opportunity to meet, dine, rest over a cup of coffee and reflect on their experience, exchange ideas and thoughts, while most importantly overcome the initial numbness and start to bonding and relating to each other, thus setting the scene for more direct, informal and genuine communication and interaction.

The second day centered on contemporary art and the main focus was on Macedonian Museum of Con-

temporary Art, where participants were introduced to the artworks, styles and theoretical references underpinning them, situating artistic practices into the contexts informing them.

Several modern Greek artists are on show in this Museum, along with a number of international and renowned colleagues, opening up a discussion on the relation of Greek modernity (or, for the same matter post-modernity) with the global artistic developments and trends on the one hand on the quest for Greek distinct cultural characteristics and the recurring, moot point of whether a line of continuity with the artistic-cultural past of Greece exist, to what extend and to what effect -or whether such investigations matter at all or are still relevant in a globalized art field. The historicity of artistic production and (probable lineage) are issues that given the history of the city are hard to bypass or ignore as the sheer weight of Thessaloniki's contribution to culture for millennia creates a gravitational force making investigations and reflections on art through time orbit around the city own's past and its influence on young generations of artists and viewers alike. The group undertook a lengthy walk along the city's East Wall with its Roman parts, Byzantine and Ottoman bastions, leading to a complex of cemeteries as testimonies of peoples who lived in the area, and lastly to 19th Century Islahane's Foundation technical school for orphans, effectively an Ottoman arts and craft school, that relates to the city's early industrial past. Again, these visits provide food for thought, investigative and reflective stances in dialogue. The informal and somehow nebulous institutional framework allowed for opinions, understandings and conversations to flourish as progressively more time was dedicated to actually discussing the experiences in

an effort to provide enough space for making-meaning in dialogue rather than consume and become exposed to a plethora of stimuli to be absorbed in solitude.

Next city was Veria, reached by train, is a nearby destination with its own loaded history one could claim an urban space that encompasses the characteristics of Thessaloniki, albeit at a smaller scale. Veria's concentration of Byzantine and post-Byzantine monuments is almost staggering with their frescoes and icons reflecting the place's importance and rich heritage (Figure 3).



Figure 3: Train Station in Verioia

As was the case with Thessaloniki, the city stood at the crossroads of diverse ethnic groups, religions and their respective cultures, most notably hosting a large and flourishing Jewish community whose quarters (namely, the Varosi neighborhood) were visited and the fate of these people violently uprooted by Nazi occupation forces, reflected upon. The day began with the archeological museum of Veria harboring a hoarding of the city's Hellenistic past, as it stood pretty much in the heartland of ancient Macedonia. The juxtaposition of differing artistic and historical resources provide a hotbed for coming to terms with the complexity of the regions influences, and the way they brewed into the present richness of cultural heritage. The vibrant Municipal Library of the city, an exemplar of contemporary approaches in the field throughout Greece, lays as testament to the fruitful interface between historical depth and its relevance in inspiring the quest for the preservation dissemination as well as creation of knowledge through institutions able to adapt to the challenges of the present, anticipating a more fruitful future grounded in the elaboration of meanings and understandings which are historically sedimented and accumulated not as an inert body of information but as knowing orientated to making and intervening into the socio-cultural spaces of today in an informed and sensitive manner. These intricate relations of knowledge, culture and the institutional parameters that influence them were touched upon and thoughts were shared amongst the group (Figure 4).

Florina, the next destination, a familiar place to most participants, was visited the following day but this time through a new lens especially for the local youths from Prespes. The School of Fine Arts (Department of Visual and Applied Arts) was at the epicenter of attention, and



Figure 4: *Waiting in the train station of Veroia.* Photo: Rania Schoretsaniti.

the art students' degree shows representing the gamut of artistic practices taking place in the school was visited by the group. Critique, dialogue and interaction marked the day as all participants shared their outlooks, absorbed the creative possibilities realized in the young artists presentations. The next day creativity became the focal point this time on the side of the participating members of the team as they revisited and actively explored the history of the old neighborhood astride the city's river, documenting by various means the buildings and venturing into interacting with their inhabitants, and recording verbal accounts of personal histories in relation to the districts' past and itinerary through (often rough) times.

The picturesque location of neoclassical houses was not seen through the visuality of the sightseeing tourist, but the group members sought to dwell into the actuality of its living memory doing a small-scale research project, which of course had the character of selective gathering of qualitative data. This happened in a man-

ner that allowed participants to adopt and try new roles, thereby seeing things differently and realise the possibility and scope of investigative and active approach towards their area's cultural heritage and -at the same time- provide the older inhabitants to have their voices heard and valued. The valorization and empowerment of the youth partaking in this foray into a cultural journey through time, space, methodologies and aspects of human cultural production was a target from the vary start and as thing unfolded there were clear indication that the goal was met with a measure of considerable success. Reflection on experience was given more time especially later in the day, and a visit to Florina's Archeological Museum was made, thereby connecting it in the string of respective museums over the course of the voyage, making comparisons and finding relations with the ancient past of the cities mentioned and elaborating with the relevance, significance and value of heritage for today (Figures 5, 6).



Figure 5: *Working at the 'Diethnes' coffee shop in Florina.* Photo: Cynthia Gerotherasiou.



Figure 6: *Working at the 'Diethnes' coffee shop in Florina.*
Photo: Cynthia Gerothanasiou.

During a dinner the group encountered participants of the Walking Art Conference, an international gathering of salient practitioners in the field, thus crossing their paths and discussing their interests, efforts and all the more, motivations for contributing to this expanding field of art practice.

The next few days were marked by a return; however, a return to Prespes lake area that were not the same anymore. All participants could see things afresh and in conjunction with a commonly shared lived experience of making meaning together in the course of an itinerary that ends to the point of departure only to make it perceived with different eyes.

Prespes were not the familiar place where time appeared to have stopped: it was now a buzzing hub of activity with tens of artists, engaging in walking art projects, showcasing their practices and presenting the findings, conclusions and questions emanating from their theoretical investigating in the form of paper at the conference main venue. It felt as if the group trav-

elled in the outside world only to find people from all over the globe dwelling in this remote place in search of meanings, insights and sensations. These can arguably be generated more effectively by traversing space, transcending given concepts of spatio-temporal frameworks and creating art that elaborates on and promotes such sensibilities in a way that defies territorial categorizations of art as separate to knowledge production. Thus, the creation of new understandings can come about and through the social sphere and its interdependence to natural environment (Figure 7, 8).



Figure 7: *Prespes, In the Agios Achilleios Island.* Photos: Rania Schoretsianiti.

These new formulations and hybridizations were introduced to and discussed by the group members, thereby providing a valuable insight into the forms that a journey can be a form of art, and when this happens at the final destination of an itinerary that defied classification, this takes on a very special value. Group members took part in some walking artists' projects, breaking new ground into traversing into a new territory of practice and extending their journey into new 'lines of flight'. The journey 'ended' with the creation



Figure 8: *Prespes, In the Agios Achilleios Island*. Photos: Rania Schoretsaniti.

of a common artwork described in the next section, which encompassed, incorporated and embodied the experiences gained not so much a symbolic act but as a springboard for new potentialities and an indexical trace of new sensibilities and realizations that participants arrived to.

Discussion

“A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo”.¹ The culmination of the project ‘Thes-Pres’ came in the form of a participatory communal artwork in which every member of the team created a clay-based repository of mementos, symbolically, or for the same matter, emotionally laden objects, or, simply, of crafted structures such as braid-like intertwined material, all adhered and literally molded into concrete rectangle micro-plinths of personal memories – or subjective interpretations thereof. These mnemonic or interpretative clay structures/artworks of course related to the experience of the itineraries realized in conjunction with the ‘Thes-Pres’ initiative, and the strength of these free-standing, self-contained pieces lays within their symbolic function rather than their aesthetic prowess. This is to say that, despite the formal or aesthetic merits of these artworks, and all the more beyond their emotional impact or potency, it is their ability to mark the event of reaching the endpoint as destination of long and communal trajectory in space and time that bestows them power. The sequence of the pieces produced, all made in identical sizes, yet incorporating differing contents, is far more than a symbolic marking of journey reaching its final point; quite the opposite: the pieces’ function is one that is reminiscent to ritualistic performative act, which akin to an initiation ceremony relegates to its participants the status of the co-traveler who transcend spatial and temporal frames building in-dialogue new understandings, new sensibilities and new directionalities (Figures 9, 10, 11, 12).

What made Thes-Pres stand out in the participants’ experience is the very fact that it did stand outside

1. Deleuze, G. & Guattari, F. (1988). *A thousand plateaus: capitalism and schizophrenia*. 25. London: Athlone Press.



Figure 9: *The creation and display of the final work in The Byzantine Collection of Aghios Germanos.* Photo: Christos Ioannidis



Figure10: *The creation and display of the final work in The Byzantine Collection of Aghios Germanos.* Photo: Rania Schoretsaniti

given norms, expectations and most importantly categorizations of what a commonly undertaken line of flight, in Deleuzian terms, adheres to. In other words, the team of participating students, locals, and tutors shared an experience or dwelling into an in-between territory that sit uncomfortably with labelling such as 'cultural tourism', 'cultural-educational project', 'relational aesthetics' even, the latter not being offhand seen as irrelevant though, but as somewhat lacking. The common trip through cities, sites, histories, narratives, was a case of operating in an unprescribed manner without being under a clearly defined and given frameworks of sorts.

This initiative did not fit under a certain taxonomical slot, therefore evaded the delimiting fate of being recognized 'as such' in a pre-existing manner, e.g. as a cultural journey. As an unfolding event, this trip was an undecidable, hybrid merging of a learning process, yet with improvisational characteristics, with a relational (art) framework taking place not in an installation but in a concatenation of sites, unfolding in space. All the participants felt a strong and hitherto lasting bond amongst them, as well as with their commonly savored experience, and the mnemonic space it engendered. However, what makes this an almost unexpectedly successful trajectory is the fact that it went not only across places, but also across disciplines, descriptions and fields. It became a strangely sui generis experimentation with possibilities that can safely be deemed as fruitful, on the sound basis of the keen interest it resulted amongst the participants for further, similar undertakings, as it empowered all those involved to come in touch with a hoarding of new knowledge, sensations, and relations.

This journey therefore was indeed a trip through



Figure 11: *The creation and display of the final work in The Byzantine Collection of Aghios Germanos.* Photo: Rania Schoretsaniti



Figure 12: *The creation and display of the final work in The Byzantine Collection of Aghios Germanos.* Photo: Rania Schoretsaniti

space as much as through discursive formations, namely, (informal) education, (relational/walking) art, in a dialogic journey, which has some affinity to some forms of cultural tourism, but, to be seen as such betrays a certain amount of myopic outlook: the interplay of power relations, overt or covert amongst those who took part on the basis of their erudition as opposed to the role of the recipients of informative tours, could not fall under the economy of regulatory practices as no specific expectations existed. Moreover, the touring element did not fit a paradigm of pleasure-orientated or conversely an in-depth cultural exploration which relate to cultural tourism: the centerpiece of this journey was the unpredictability, the affective aspect of it, and all the more the coming-together of people from different walks of life, roles and aspirations that became participants in a commonly molded experiential event which exceeds given descriptions with reference to its ontology. It is precisely the inability to pinpoint the lived trajectory's kind, to name it, that made it work the way it did, it is the open-endedness of its framework that allowed space for (hierarchical) roles to be kept off-balance, for experiences to flourish, as the unfolding events were not framed in prescriptive manners.

To be able to categorise is not the matter of concern here, but what counts is to be able to maintain that participants actually became part of an event that changes conceptualizations thereafter is what is at stake. Judging from the fact that despite initial hesitations, qualms or uncertainties, the aftertaste of this journey was indeed one to relish, both in terms of its potential to actualize, foster insights and empower new sensibilities through affect and dialogue, and with respect to a nostalgia emanating from a com-

monly felt urge to give an afterlife to this itinerary.

Returning to the artworks produced as a moment of intensity, condensing memories, emotions and thoughts into an earthy-squared shape, they can be seen not as points of arrival, but as springboards for new journeys after becoming initiated that true understandings take place not under the specificity of a given discourse, but rather in the in-between spaces that Elisabeth Ellsworth described as 'volatile spaces', where according to Irit Rogoff (2008) the 'curious gather'.

In lieu of concluding remarks, it has been seen fit to include the students' and youths' own voices and remarks assessing and commenting upon their experience. The comments below, given at the journey's conclusion, stand both as testament and markers of the degree the experience had an impact and affected those who lived it.

«we were kneaded as well, I feel, the same way we kneaded our clay» Veronica

«One team, a thousand moments, different characters, but all one body, one heart and the same goal for one art, for one artwork that was born by 13 people» Alexandra

«the journey was an unknown trajectory that I would undertake all over again a thousand times!» Anastasia

«A company of young people who explore the yesterday, the today and the tomorrow» Alexander

«Ride the "wave" to escape» (Lyrics: Smooth-lio), Dora

«those who embraced and will forever remain Thess-Prespian» Antonia

«I held the world in my hands», Gina

«and I think again that the journey are the humans but more of a travelling is the passion to share the road» Kostas quoting Arthur Rimbaud:²

These are a few of tens verbal enunciations of the impression and impact left behind by artistic journey of young people of Thess-Pres, which drew inspiration by artistic, peripatetic trajectories through urban and natural spaces of Northern Greece. The journey began on the 25th of June and was concluded on 3rd of July, when participating young group members joined the artists who took part in the World Conference on Walking practices/Walking Art/Walking bodies, as if the flow of affects and meanings generated during this initiative were met at a global estuary with pertinent, innovative and inspiring artistic practices.

References

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2. A case of wrongly attributing poems of a contemporary Greek poet, Stelios Lelulis, to Rimbaud, due to a mistake made and promulgated by Greek internet sites/blogs. However, this is a telling example of how past can be (mis) recognized in the present and remain strangely intertwined with it.

Nimxu Mixja - Walking as an art practice and beyond

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Introduction

“Smajna l-passi tagħna!” (“We could hear our footsteps!”) exclaimed a student during Nimxu Mixja (Let’s take a walk). This phrase synthesises the project, which introduced children to walking as an artistic practice and beyond, in a transdisciplinary way. Nimxu Mixja, carried out in 2019, involved children attending the Government Primary School in Birkirkara, Malta.

Walking is not considered second nature in car-dependent Malta even with its area of 316 square kilometres. Walking is often seen as absurd, possibly the result of the large conurbation found towards the north-east of Malta, the location of certain industries, car dependency and the struggling public transport system. Maltese are city dwellers more than islanders, and as Frédéric Gros states “the city-dweller tends spontaneously to interpret such activity [walking] in terms of deprivation”.¹ Walking in the 21st Century is often considered a strange, counter-intuitive and incomprehensible activity, despite being, in Geoff Nicholson’s words, “the most ordinary, natural, ubiquitous activity”.² Indeed no one taught us how to walk. As children, walking is one of the first activities we learn, but as we become adults we forget this memory³ and find it difficult to remain in touch with the eternal child.⁴

Where we walked

Birkirkara, in central Malta, is situated along a dry river valley that cuts through the town; a valley obliterated by urban development. According to Giovanni

1. Gros, F. (2015). *A Philosophy of Walking*, 4. London, New York: Verso.
2. Nicholson, G. (2009). *The Lost Art of Walking: The History, Science, Philosophy, and Literature of Pedestrianism*. 61. New York: Riverhead Books.
3. Pujol, E. (2018). *Walking Art Practice: Reflections on Socially Engaged Paths*. Charmouth: Triarchy Press Ltd.
4. Gros 2015, Ibid.

Francesco Abela⁵ the name Birkirkara means pozzo freddo (cold well) or strascino (dragging). Originally a Casale, a village consisting of several rural houses, Birkirkara has over the centuries transformed into an urbanized town with a population of 23,570⁶ and an area of 2.7 square kilometres. The population growth is also reflected in the urban planning of the town (Figure 1).



Figure 1: *Map of Birkirkara* (Source: Planning Authority Mapping Shop as amended by authors)

The oldest surviving part has grown organically around the parishes of St Mary and St Helen, whilst the new part found along St Joseph parish was built in a grid like pattern, mostly between the 19th and 20th centuries. Birkirkara is now mostly residential, with the main commercial area, consisting of shops, around

5. Abela, G.-F. (1647). Della descrizione di Malta isola nel mare Siciliano: con le sue antichità, ed altre notizie. In <https://books.google.com.mt/books?id=K-jHnAAAAAAAJ&printsec=frontcover&dq=discrezione+di+malta+abela&hl=en&sa=X&ved=0ahUKewj26aI3NHQAhUmC8AKHUEFDqQQ6AEIM-DAA#v=onepage&q=discrezione%20di%20malta%20abela&f=false> (Accessed: 9 June 2019).

6. NSO, (2019), Available at <<https://nso.gov.mt/statdb/start#>> (Accessed: 13 June 2019).

Naxxar Road. Several educational institutions can be found while The Mill – Art, Culture and Crafts Center is the only contemporary art center. Birkirkara and its connotations to a thoroughfare are inextricably linked to its geography; the valley, its Wignacourt Aqueducts,⁷ the railway track,⁸ an arterial road (Naxxar Road) and two by-passes flanking it, and a bustling commercial heart are synonymous with this busy town.

How we walked

Nimxu Mixja was conceived by the authors in collaboration with Birkirkara Primary School and the Gabriel Caruana Foundation which runs The Mill.

Nimxu Mixja worked with 90 children - aged nine and ten years old, attending Year 5 - four Class Teachers, eight Learning Support Educators, one Assistant Head, a Poet and two Creative Practitioners (the authors). The latter developed the content, taking into consideration the students' knowledge and experience, and led the sessions in continuous exchange with the students and their educators. Each class, with an average of 23 students, one Class Teacher and two LSEs, had an introductory session, four walks and four post-walk sessions. By 'leaving the building'⁹, Nimxu Mixja prompted the students to directly experience their surroundings. The authors planned the routes keeping them unknown for the students to discover. The authors assumed the role of leaders,¹⁰ into familiar and undiscovered territory. Each walk started and

7. In operation by 1615 and operated until the 20th Century delivering fresh water from Rabat's perched aquifer to the capital city, Valletta.

8. In operation between 1883 and 1931, to and from Mdina and Valletta, passing through Birkirkara, with remnants including the Birkirkara Station and a street name 'Old Railway Track'.

9. Wrights & Sites. (2018). *The Architect-Walker: A Mis-Guide*. Charmouth: Triarchy Press Ltd. Wrights and Sites borrow this phrase from Elvis Presley; a phrase that was often announced at the end of his concerts to quiet audiences who still hoped for an encore.

10. Pujol 2018, Ibid.

finished at School covering different areas of Birkirkara (Figure 2). The day following each walk a processing session was held. This included discussions and hands-on activities, allowing time for reflection.



Figure 2: Map of routes walked: *Our walking* (Source: Planning Authority Mapping Shop as amended by authors)

The introductory session provided information about the project's aims, walking art and artists, different types of walking and ways to record walking, ending with a hands-on activity where students worked in groups to map out familiar areas, heritage, nature and places they associated with water (Figure 3). This highlighted the students' prior knowledge and experience of their school town, which was crucial to develop the content and routes of the walks.

The first walk 'Letting go' encouraged the children to let go of their familiar experiences allowing their senses to react to the surroundings. The students encountered, within a short distance, the daily chaos of car traffic, the calmness of a secluded orchard, an inaccessible scrap yard only visible through a gap in



Figure 3: Map of known areas: *What we knew* (Source: Planning Authority Mapping Shop as amended by authors)

a gate and The Mill, an 18th Century flour mill converted into a contemporary art center in 1990 by artists Gabriel Caruana (1929-2018) and Mary Rose Caruana (1942-). The first post-walk session was led by Poet Miriam Calleja, who, through group work, helped the students weave their reflections on the walk into a poem.

The second walk 'Lines and shapes around us' focused on the macro and micro-scale, and the old and new parts of Birkirkara. The children were given maps showing part of Birkirkara and mapped the walking route. They used their school tablets to shoot photos of lines and shapes found in the streetscape. At school the pupils were asked to remember their walk by re-mapping the route first on a blank sheet of paper, then tracing the resulting shape and the actual route taken on transparent paper. This resulting variety of shapes was further elaborated as individual drawings, taking inspiration from their walk and photos (Figure 4).

The third walk 'Uphill we walk' reflected on Birkir-



Figure 4: Example of the students' drawings inspired by 'Lines and shapes around us'

kara's topography, walking along the pathway of the original watercourse. It also included stops to observe the surrounding environment: the first stop in the commercial heart of Birkirkara and the second in a quieter small public garden along the channelized watercourse. The post-walk focused on critical analysis, encouraging the students to discuss their likes and dislikes in the surrounding environment. Working in groups, a futuring exercise was undertaken using maps and symbols, resulting in how the students envisioned Birkirkara (Figures 5 and 6).

The fourth walk 'Places and our Community' led students to the old Birkirkara Train Station, now a public garden, where historical information was given about the Station and its use. The walking partially followed the railway route, specifically passing through a street named 'Old Railway Track'. The processing session continued with final reflections about all four walks. The students worked in groups to develop slogans voicing their wishes and concerns for Birkirkara. These slogans were used as part of the final commu-



Figure 5: Map showing futuring exercise: Not our Birkirkara (Source: Planning Authority Mapping Shop as amended by authors)



Figure 6: Map showing futuring exercise: Our Birkirkara (Source: Planning Authority Mapping Shop as amended by authors)

nity walk 'Imagine Birkirkara' from the School to The Mill. Around 150 people including students, their families and the local community joined the walk which was followed by the launch of the exhibition showing the work developed by the children.

Nimxu Mixja had its challenges. Walking as an artistic practice is relatively new to Malta and the project's concept was initially considered abstract by the School, however regular meetings helped to explain the idea. A session with the parents introduced the project and ascertained safety precautions. Another hurdle was the need to underline that walking goes beyond sport or physical exercise.¹¹ Working with children in such large groups was challenging, especially since the walks were held in a busy setting. Classes were divided into smaller groups, to increase safety. The children's age also meant that finding a moment of silence to experience their surroundings was often problematic; pausing and drawing their attention to background sounds helped.

Initially the students' notion of walking referred to physical exercise and a mode of transport, eliciting health and environmental benefits. By presenting walking as an artistic practice and beyond, the students realized that walking is one way of making the space around them their own.¹² As Michel de Certeau describes in *The Practice of Everyday Life*, the urban walker is a practitioner of the city, where "the city is made to be walked... A city is a language,... and walking is the act of speaking that language..."¹³

Similar to the setting of Walter Benjamin's flâneur, Birkirkara provided the students with three key elements: the city, the crowd and capitalism.¹⁴ Walking in town, the students "passed through districts that were like different worlds, separate, apart. Everything could vary: the size and architectural style of the buildings, the quality and scent of the air, the way of living, the

ambiance, the light, the social topography".¹⁵ The students also walked through the crowd. Comparable to the flâneur, at times the students encountered an anonymous crowd, busy and in a hurry. Contrastingly, they also encountered a more friendly and familiar crowd of relatives, neighbours and local acquaintances, including shop vendors. When walking through the commercial heart of Birkirkara, the students were faced with capitalism and an overload of merchandise, branding and consumables.

While adopting Benjamin's approach of the urban flâneur, Nimxu Mixja embraced this only to some extent. As Nicolas Whybrow¹⁶ points out, the typical flâneur is 'immersed-but-detached' from the society of the spectacle. The project encouraged the students to engage with their urban environment, and, similar to the Situationist practices, do not treat their school town "as a site which invites the subject to remain detached from the object of its gaze".¹⁷ This linked to Guy Debord's psychogeography, which in 1955 he described as "a discipline that 'could set for itself the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviours of individuals'",¹⁸ and that it was best experienced on foot, already denouncing the glorification of the car. Specifically in his *dérive* (French for: drift), by "abandoning your usual walking habits and letting the environment draw you in, letting your feet take you where they will and where the city dictates... [Debord] believes, we detect the "ambiance" of different parts of the city, their special feeling and psychic atmospheres".¹⁹

11. Gros 2015, Ibid.

12. Nicholson 2009, Ibid.

13. Solnit, R. (2014). *Wanderlust: A History of Walking*. 213. London: Granta Books.

14. Gros 2015, Ibid.

15. Ibid 176.

16. Whybrow, N. (2011). *Art and the City*. London, New York: I. B. Tauris.

17. Hussey in Whybrow 2011, *Art and the City*. London, New York: I. B. Tauris, 13

18. Solnit 2014, Ibid 212.

19. Nicholson 2009, Ibid 151.

Embracing these approaches, Nimxu Mixja allowed the student-walkers to engage in a holistic experience where the mind, body, and surroundings were aligned, informing one another.²⁰ This set the way forward to walk around the streets of Birkirkara in relation with oneself, with the other and with the surrounding environment.

Walking to explore our school town

The majority of the student-walkers were also living in the same school town, possessing sufficient knowledge of the main neighborhoods and landmarks. This proved to be a great asset as the students immediately felt at home once they left the school building. Similarly to exploring a new place on foot²¹ Nimxu Mixja invited the students to reacquaint themselves with the territory, to rediscover and learn it anew, facilitated by the authors as walking leaders.

Using the senses during ‘Letting go’ was of particular importance in achieving this reacquaintance. Walking with an open attitude where brain and body become one mind allowed the students to walk mindfully²² and rediscover ignored or forgotten feelings. Throughout the walk the students were constantly prompted to take note of the sounds they were hearing, the smells they were smelling and observe the different textures, but they were also advised not to touch anything that simply attracted their attention without permission. Their observations and reactions were endless, but it is worth to mention a few: “I smelled car exhaust and rubbish!”, “I touched metal!”, “I smelled lemons and fresh soil!”, “I heard the wind blowing, the leaves rustling and the birds chirping!”, “I smelled washing floor

detergent!” and “I heard people talking!”. These remarks were shared during the post-walk session, and not during the walk, allowing more time for a deeper perception.²³

Walking allowed the students to encounter the unknown. The secluded orchard forms part of the private garden at the Jesuit Community House and it is inaccessible to the general public. Walking through required permission, which was warmly granted. Nimxu Mixja also gave the children the opportunity to visit places they had never been to before. Most of the students knew about the existence of The Mill but prior to the project they had neither entered nor understood its current function. Similarly, it was thought-provoking to learn that ‘Lines and shapes around us’ allowed the students to explore new areas of their hometown and school town, specifically a number of alleys.

The element of the unknown at times also came as a surprise. As Ernesto Pujol describes, “No matter how carefully planned, a walk ultimately curates itself, which is to say that a walk always surprises us with unintended results [...]”.²⁴ Being open to the unexpected made the collective experience more meaningful for both children and adults alike. Indeed, these elements of surprise remain the highlights of Nimxu Mixja; the Jesuit House Superior who invited the students to pick lemons at the orchard, exiting the latter through a back door described by the students as a “secret door”, or when a baker at the open market offered biscuits to the students. These moments of interaction, albeit fleeting, enriched the walks.

Exploring the town through walking also meant watch-

20. Solnit 2014, Ibid.

21. Nicholson 2009, Ibid.

22. Pujol 2018, Ibid.

23. Ibid.

24. Ibid 87.

ing out for details, especially during ‘Lines and shapes around us’. Whereas children are inquisitive and have an eye for detail and can identify different lines shapes, the adult’s eye becomes less curious and too accustomed.²⁵ “A child, who lives at ground level, knows that the shapes of the stones, the outlines of the trees, the scents of the flowers, are all different”.²⁶ Using their school tablets the student-walkers took an extensive series of photos of lines and shapes, contrasting colors and intricate patterns found in the streetscape, at times focusing on details and at times capturing the wider view (Figures 7 to 9).



Figure 7: Example of a photo taken by the students during ‘Lines and shapes around us’. Photo by participant-student.

It was intriguing to observe how they read and interpreted the shapes in a biomorphic manner. Gros also comments how walking without rush “restores that vision: the color of those shutters, ...the delicate black arabesques of window grilles; the comically

25. Gros 2015, Ibid.

26. Ibid 161.



Figure 8: Example of a photo taken by the students during ‘Lines and shapes around us’. Photo by participant-student.



Figure 9: Example of a photo taken by the students during ‘Lines and shapes around us’. Photo by participant-student.

differing houses, tall and narrow like stone giraffes or low and broad like stout turtles”.²⁷ When tracing the second walking route on the worksheet map, the students unanimously interpreted the route shape as that of an elephant.

27. Ibid 167.

Our walking in the surroundings - The surroundings in our walking

“When you give yourself to places, they give you yourself back”.²⁸ Walking with an open attitude allows one not only to explore the territory and the unknown, but to actually engage in relationship with one’s surroundings. One’s walking leaves an impact on the surrounding environment. As educationalist Ken Robinson asks, “What if we were also to consider the body as an ambulant building that by its presence in space is able to change the nature of space?”.²⁹ During the introductory session this was illustrated by referencing Richard Long’s work *A line made by walking* (1967), where the artist clearly showed his corporeal presence on land by walking back and forth along a straight line in the grass. In a reciprocal manner, the environment leaves an impact on one’s walking, thus on one’s well-being too. This was exemplified by discussing the effects of architecture on one’s emotions; as high-rise buildings continue to block sunlight falling on lower structures - an ever-increasing issue in Malta³⁰ - they negatively impact one’s lifestyle, health and emotions.

Such awareness was evident in the students’ talk. They were astonished at how drivers did not stop for pedestrians and irritated by the inappropriate speeding cars in narrow streets and the vehicles recklessly parked on pavements. Awareness of the surroundings’ impact on one’s well-being was pointed out at the second stopping point of ‘Uphill we walk’; in a recently inaugurated small public garden,

the children expressed their desire for more trees to provide shade from the summer’s sun.

Walking through the school town the students also realized the fast rate at which the streetscape is changing, with construction works within a few metres from each other and shops changing their function. As Pujol notes, “change is often marked by the passage of retail spaces such as restaurants, stores, and stands that appear and disappear. ...There is nothing more disturbing than the betrayal of perception, when one’s familiar reality is violated because its known markets are erased”.³¹ Change in landscape is not merely a physical or functional one, but it goes deeper than that; it strongly affects the walker’s relationship with the surroundings and his/her memory of it. Nimxu Mixja illustrates this very clearly with the case of the channelized valley watercourse. The area has been so overbuilt that the collective memory of the watercourse’s structure and function has gradually faded away to the extent that today’s children find it difficult to explain its purpose. A similar case would be the railway track had it not been for the public garden still in use today, the restoration of the only train carriage that was brought back to Birkirkara in the 1980s, and the street name ‘Old Railway Track’.

A change can result in a loss, a loss that signifies the end of an era, affecting and changing the walker’s body and well-being, hence his/her life.³² This is why Nimxu Mixja stressed on the importance of always walking and working as a group together, further emphasising the common good.

28. Solnit 2014, Ibid 13.

29. Wrights & Sites 2018, Ibid 88.

30. Times of Malta (2018), Solar access should be a right. In <https://timesof-malta.com/articles/view/Solar-access-should-be-a-right.678705> (Accessed: 13 June 2019).

31. Pujol 2018, Ibid 43-44.

32. Ibid.

Walking for the other - Walking with the other

The “beyond” part in the title *Nimxu Mixja - Walking as an art practice and beyond*, included an element of activism and socially engaged practice, using walking as a process and medium. The streets of Birkirkara, particularly Naxxar Road, are overtaken by cars taking up ‘democracy’s greatest arena’.³³ The project moved away from the ‘regulated civic space’ of school curricula, which ensures citizens follow rules set by the nation state.³⁴ The walks and the creative practitioners were outside the school system, as was the project concept. Also the exhibition, curated by the authors, was held at The Mill - an independent artist-run space. In Malta walking in large groups is generally associated with religious processions, forming part of village feasts celebrating patron saints as the epitome of community celebrations. Taking to the streets to protest is not as frequent, however relatively large pro-environment protests have been organized over the years as well as vigils calling for justice in the Daphne Caruana Galizia assassination.³⁵

In an interview artist Suzanne Lacy states that “people bring their personal values into the mix [of community projects] and I think that is what makes work emotionally and politically powerful”.³⁶ The act of walking allows one to connect not only with the physical environment but with the different components of a city, al-

lowing one to take the first steps to citizenship.³⁷ *Nimxu Mixja* was enriched by the children’s personal values, observations, connection with the community and reflections, contributing to bringing to the fore their perspective about a liveable city. These observations and reflections led to a renewed sense of awareness. The envisioning exercise of ‘Uphill we walk’ and the slogan writing of ‘Places and our community’ served as a process to reinforce the sense of ownership the children felt towards their school town. The “Less poop, More trees” comment became a motto for *Nimxu Mixja*, and clearly demarcated the students’ vision for Birkirkara. Dog littering around their school was one of the major concerns that was repeatedly highlighted throughout the whole process, together with pollution (air and noise) and car traffic. The need for more green open space, playgrounds, pedestrian and cycling priorities were amongst the needs highlighted by the students. A sense of awareness for the town’s heritage was also evident in the slogans.

The community aspect was important for *Nimxu Mixja*. From the welcoming Jesuit community to the generous baker at the local market, the random strangers and family members who waved as the groups walked by, and the final community walk all provided a sense of belonging. The final walk from the School to The Mill, met with a group of adults led by the embolden

33. Solnit 2014, Ibid.

34. Dietachmair, P. & Gielen, P. (2017). *The Art of Civil Action - Political Space and Cultural Dissent*. Amsterdam: Valiz.

35. The Malta Independent (2017). Daphne’s murder: Rally calls for justice; resignation of police commissioner, Attorney General. In <http://www.independent.com.mt/articles/2017-10-22/local-news/Live-Daphne-s-murder-People-gather-in-Valletta-for-rally-calling-for-justice-6736180538> (Accessed: 13 June 2019).

36. Radin, S. (2019). Suzanne Lacy on making feminist art and why everyone should be an activist. In https://i-d.vice.com/en_uk/article/d3n47k/suzanne-lacy-feminist-artist-activist-interview?utm_campaign=sharebutton&fbclid=IwAR1UgKXn4vwqSi3DuyW8V1_PV4y6TQIM1Zso28lOBoZb-7Z2K1x9sMKahAFc (Accessed: 10 June 2019).

37. Solnit 2014, Ibid.

students, carrying slogans, some of whom accompanied by their pets. Some also decided to act upon their wishes and rode their bicycles, knowing that for a couple of hours the streets were theirs. A student commented on how it felt like a feast, “qisnawaqtfesta!” - the celebratory feeling was palpable.

The sharing of space, experience, time, ideas and food with others typified the walks of NimxuMixja, as Pujol recommends “walking requires a methodology of generosity”.³⁸ The simple act of letting people pass by on the restricted pavement left an impact on the students, who some recalled as an important lesson learnt. The kind act of picking up fallen laundry and placing it back on the hanger of a stranger’s home by a student whilst walking did not go unnoticed. Prior to the start of the final walk some of the students read out their slogans, sharing their dreams in the most democratic of arenas, the street outside of their school. Indeed walking and living in a city through generosity might be considered as a political statement in a world where people, space and actions

have become commodified.

Ninety children went for a walk across Birkirkara, walking roughly four kilometers in approximately four hours. For six months they walked the streets of Birkirkara, wearing yellow vests, observing their surroundings, grabbing the attention of passersby. In the last post-walk session the students were surprised that walking the streets of Birkirkara gave them new insights, inspired them to create and left them feeling engaged. Just like the first steps taken by a child, NimxuMixja felt unsteady at first, but as the process evolved, confidence was gained. By the end of the process the children, school, parents and other community members expressed a desire to further NimxuMixja.

NimxuMixja was an initiative supported by Arts Council Malta’s Kreativev fund. This funding programme aims to bring creative practitioners into schools to engage in collaboration with educators and students to inspire, learn and create in an innovative way.

38. Pujol 2018, Ibid 122.

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Walking and (re)invest the city

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It all began in the fall of 2014, when I was asked to collaborate on a feasibility study¹ to validate whether the arts could promote well-being in homeless men. The collaboration consisted in developing and facilitating artistic interventions with users of the Old Brewery Mission, a refuge located in downtown Montreal (Quebec, Canada). The organization, also called OBM, offers basic care and psychosocial monitoring to help their users improve their quality of life in accordance with their abilities.² We walked on a weekly basis and in cycles of eight to twelve consecutive weeks, with groups of homeless men accompanied, sometimes by the shelter's social workers.

I was given 'carte blanche' in the realization of the project Walking and invest the city and proposed to integrate both artistic and pedagogical approaches. The initial proposal was to create a collective artwork out of photographs taken in the urban space. We walked to visit cultural sites (artist centers, museums, parks, gardens, libraries), and to experimented creation around walking. Most of the time, the routes were relatively precise and sometimes the walks were without any set route. In this article, I present extracts of my 'field's journal'. It is, what made more sense to talk about the process of walking to create with the group. I hope the extracts will be giving you space to imagine the collectives walks. The participant's names

1. Professor Mona Trudel from the School of Visual and Media arts at the University of Quebec in Montreal, invited me to work on this project and introduced me to the collaborators, Émilie Fortier, coordinator St-Laurent Pavilion, the Old Brewery Mission and Dr. Pierre Lauzon from the Montreal University Hospital Center, addictive medicine clinic (Centre Hospitalier Universitaire de Montréal, Clinique de Médecine des Toxicomanies). The feasibility study was completed in 2016. In 2017, I facilitated the workshops as a contractor for the organization.

2. The users received essential services, including bEds., meals, health care, and specialized care. The coordinator involved in this collaboration asked me to develop an art project acting as occupational therapy to the users of the resource, which could potentially support them through the difficult stages of their reintegration.

were Gregory, Raymond, Abel, Jean-Charles, Will, Remi, and for once Toby and Michel.³

July 20th, 2015

Four participants.

The first meeting begins with a presentation of the project and research. The participants are given cell phones to take pictures with during the workshops (and over the rest of the week, according to their interests). I invite them to watch other artist's artworks as a starting point for group dialogue. I propose a theme for the workshop: making a portrait of a place or a character related to urbanity. Jean-Charles proposes to portray Viger Square. All others agree. Our first meeting ends by making a list of the places we want to visit over the next 8 weeks.

Comment: My artistic intervention is inspired by Paolo Freire⁴ who developed a more egalitarian notion of pedagogy. He suggests considering participants (or learners) as experts of their own circumstances. Pedagogy is then used to involve them in choosing what knowledge or skills to develop. Writer and feminist pedagogue, Bell Hooks⁵ advocates the transmission of knowledge and education for democratic and fair citizenship through dialogue and the sharing of life experiences. Conversations about artist's lives and works also draw connec-

3. The participants gave me permission, verbal for some and written for others, to talk about our walks. After each walk I requested their feedback and impressions, to know what suited them or not in our process. I was careful to hear from each person. My role was to foster an atmosphere of respect and equity among the group members. All names are aliases.

4. Freire, P. (2006). *Pédagogie de l'autonomie. Savoirs nécessaires à la pratique éducative*. Ramonville-Saint-Agne, France : Érès and Freire, P. (1974). *Pédagogie des opprimés*. Paris : Librairie François Maspero.

5. Bell Hooks is an author and American pedagogue. As an Afro-American feminist, she has developed a socially committed pedagogy in which emancipation, freedom, and autonomy go through speaking and sharing life stories. Her name is not in capital to support the idea of none hierarchy in the feminist philosophy, Hooks, B. (2010). *Teaching critical thinking. Practical wisdom*. New-York : Taylor and Francis.

tions between personal stories AND stories of the world at large.⁶

July 23th

Four participants.

Our first walk brings us to Notre Dame Basilica, ten minutes walk from the refuge. I brought papers and graphite pencils. At the Basilica, participants begin their drawings by making rubbings⁷ surfaces patterns and textures (commemorative plaque, stone). They were playfully engaged in the experiment. Our 'graphic activity' with the place attracted passing attention, but we were quickly overlooked as it was the peak tourist season and the place was crowded.



Figure 1. *Exit Montreal*, Canada, 2015. Photo credit : Sophie Cabot

6. Zander, M.-J. (2007). Tell me a story : The power of narrative in the practice of teaching art. In *Studies in art education : A journal of issues and research*, 48 (2) 180-203.

7. Rubbing, is a drawing technic and consist of taking traces by scrubbing a surface with paper and pencil.

We join a group of tourists for the guided tour in the Basilica. Rather, some follow the guide while others meander freely. Then we all go up to the chapel. We want to see *Offrande* (Daudelin, 1982),⁸ a bronze bas-relief installed behind the altar of the sacristy, representing a small group of people, a family, a community. The art work was realized by Charles Daudelin, a great sculptor who realized some public art in Viger Square, our point of interest.

Exiting the chapel, we continue to make rubbings, this time in the street adjacent to the Basilica. Abel undertakes to make a trace of the stone wall. His paper is big, so Raymond and Jean-Charles help him to hold down the sheet that wants to fly off in the wind. Passers-by look at them. A couple stops to ask what they are doing. They explain their drawing technique and the context of our creative project. The scene is beautiful because it creates a moment of surprise for everyone - the passers-by, the participants and myself; the men are being joyfully questioned about what they are doing as opposed to being told to leave the place.

Comment: To be seen as a complete person and not as a marginalized is fundamental in the relation. This experience did them good. They never mentioned it but they expressed their contentment by shaking my hand after each meeting.

My concerns about ethic

I need to familiarise myself with Viger Square before our first group visit. When I left OBM on July 23th, I decided to spend time to discover the area. The park is divided into three sections by streets, where traffic circulates. The area near St-Denis Street is different from the two other sections. This is the space that houses



Figure 2. *Abel and participants rubbing wall's traces*, Montreal, Canada, 2015. Photo: Sophie Cabot.

the two sculptures: *Agora* (1976) and *Mastodo* (1984). *Agora* is an architectural sculpture made of concrete beams and platforms that give partial protection from rain and sun. The place is chose by marginalized people to sleep.

My reflexion on July 23th :

"I feel bad in this area of the park where the homeless sleep. Here, people are intoxicated or have mental health problems. Some are running. A woman is crying. At one point, a woman and a man emerge from a hidden enclosure in the bushes. I feel a rising tension in the air. I feel something could happen at any moment. This makes me move on, and wander through the park. There are a few strollers ambling about and a few people sitting on a bench. Do I take the risk of going on a walk here with our group? Was it a mistake to propose a walk that brings them back to the kind of scene they are making efforts to get out?" (Field's Journal, 2015, p.156).

8. *Offrande* is in the Chapel of Sacred Heart, Montreal. The artwork "shows the march of humanity along the difficult path of life", consulted on the site: <http://guilbault-therien.ntic.qc.ca/sacreco1.html> (Accessed: 13 November 2019).

August 3th

Four participants.

I decide to express my hesitations⁹ about walking with them in Viger Square. They listen attentively, and everyone takes turns responding. Despite what can be conveyed as an image of homeless people, these men do not all live the same reality. Gregory and Remi do not know Viger Square. Jean-Charles knows it because he goes there from time to time. He slept there last Saturday. Will was at the park but not as a homeless person, as a citizen celebrating at a party held in it. None of them have any concerns about walking in the park or in making a project based on that specific place. They were engaged in the subject. (Field's Journal, 2015, p.156).

We discuss the current socio-political context in relation to Viger Square, which is now making headlines¹⁰ at the time of our project. The 'City of Montreal' wants to get rid of the works of Charles Daudelin. As part of the 375th anniversary of Montreal, the City wants to redevelop the park, and remove the works to install newer sculptures. The participants express what the City's project means to them. They say they are disgusted because the redevelopment plan also aims, according to their perceptions and those of many others, to dislodge the homeless. After this open discussion, I felt we had made a leap forward in the group, in confidence and for the project.

August 11th

One participant.

This meeting will determine the rest of the project. I am alone with Remi. We photograph drawings that the participants have made so far. We talk about the project and Remi suggests I take further steps to lead the group. I agree and I make a plan. We will walk around the park

9. The refuge's coordinator, Émilie Fortier, was also consulted in this concern.
10. Many articles were written about the situation, here is one of them. In <https://www.ledevoir.com/politique/montreal/444386/square-viger-coderre-confirme-qu-agera-sera-detruite> (Accessed: 7 July 2015).

in silence, counting our steps. This will be a way to map the park and its environment. We will record the distance between the shelter and the park, measured in steps.

August 13th

Three participants.

They arrive slowly, one by one. At 10:30 am, I explain the plan to count our steps from the refuge to Viger Square, then go around each section. I explain how some artists also assign themselves protocols to perform an action in urban spaces. The group embraces the game.

We set off, each one counting their steps. I note their accounts. Upon arrival at the park, Jean-Charles does not want to count anymore, he abandons. He explains that counting deprives him of the ability to immerse himself in the surroundings. He insists that I change the exercise. I object, because they asked me to take more leadership and that's what I did. It would be nice if they performed the experiment long enough to form an opinion of it. Jean-Charles decides to leave and cuts through the park rather than going around each section as I had proposed. The others decide to continue the exercise to completion. At each crossroad, I take note of Remi's, Gregory's and my counts. Jean-Charles returns back to the group near one of the parks entrances. He is in a good mood and so are we.



Figure 3. Steps counting in Viger Square, Montreal, Canada, 2015. Photo: Remi.

August 17th

Five participants.

I prepared, has Will asked, a slideshow presentation of Daudelin's works and present the history of Mastodo and Agora installations. I explain the controversy around these works that has been present since their installation. I tackle issues of public art, the durability of works, and their maintenance. We discover that the park was never finished. The planting of flowers and trees according to the artist's plans never took place. Originally, the concept of the park was inspired by Babylonian gardens, with lush vegetation, hanging vines, arches creating passages where water was important, hence the number of fountains in the park. Daudelin also wanted to connect people to the St-Lawrence River and recall the nearby presence. A public market and refreshment bar was intended, in order to create a life in the park. Our discussion was rich. We talked politics, art, philosophy. Jean-Charles has linked the aging of artworks with human aging: "In our society, when you grow old, you are not good anymore. We want to put a young person in your place". (Field's journal, 2015, 202).

August 31th

Three participants.

We go to Viger Square. This time, we go inside for real. Will and Gregory take pictures and Jean-Charles philosophizes about the meaning of things. Will gathers objects (syringes and others things) and photographs them. Gregory, discreetly, notes that 'there are a lot of homeless here', because he realized the reality we talked about since a couple weeks.

There must be about thirty people, women and men, in the dormitory space. Some are lying in their sleeping bag; others are sitting around smoking cigarettes. Still others are walking around. The atmosphere is calm. We walk towards the Mastodo fountain. We've been talking about it for so long, here it is. Examining it, we find a crack, the one at the source of its closure and abandonment.¹¹ We then walk in the other two sections of the park. We are researchers. We look for clues about the life and history of the park. Also, we discover other works of public art.

On the way back to the shelter, we sing Let it Be (The Beatles). We sing as we can, and Will takes my arm in his. We walk as such for a few minutes on Viger Boulevard. The video title comes from this very special moment: Let it be!

September 3th to 21th

Five participants.

So we co create the video Let it be!,¹² a narrative document about Viger Square. Our guiding principle is for everyone to recount their most memorable moments during the walks and research on Viger Square and its public artworks. Remi presents the history of the Viger Square, Charles Daudelin's concept, the project's flaws and the city's disengagement of this public artwork. Gregory describes the three sections of the park that are distinguished by different atmospheres. Jean-Charles recounts his disgust in counting his steps. Then – 'Surprise!', he adds a story I did not know. He tells how he helped a blind friend find his bearings in the new neighborhood where he has just moved. The blind must count their

11. The recipient for water had a crack, wich was making the fountain dangerous. It was closed for public security. On the other hand, it was never repaired.

12. This video can be seen at : <https://vimeo.com/sophiecabot/letitbe>

steps from one place to another in order to be able to go out alone. Counting his steps now had a meaning for Jean-Charles.

In between, we are preparing for the following weeks event and unveiling of the video. Invitations are posted on the OMB walls and emailed to several people, including the Walking and invest the City project collaborators.

September 25th

It's the day of the unveiling at the Old Brewery Mission. Three hourly presentations take place during the afternoon to allow more people to view the artwork. Experiments in drawing and watercolor are installed on the wall. The guests come from different backgrounds: collaborators, shelter users, the OBM director, a few speakers and a board member, administrative resource workers, a representative of the cell phone company, and colleagues from the School of Visual and Media Arts (UQAM). A little over sixty people watched the video and spoke passionately with the participants. Nobody knew the history of never finished Viger Square, and Daudelin's public

art work. Jean-Charles and Remi stayed with me for the duration of the event. Out from the hospital, Will came for one of the performances. Gregory did not come, he forgot. The public was surprised to learn so much about Viger Square. The participants of Walking and invest the city, were proud of the public responses and interest in the issues raised by the video. Also, discussions about the park and the City's policies allow professionals and OBM users to meet in a context never seen before. The interactions were respectful and rich. The individual personality and qualities of each participants comes up and reveal the humanity over there homeless condition. The most impressive part was to receive what they had to offer, knowledge, values, art, vision of the world. As an artist, this is what I can offer, a moment to share this incredible experience. The human and ethical issues that may arise out of this type of collaboration with marginalized people and the Old Brewery Mission are complex and sensitive. Walking to create in the context of a homeless shelter provides an opportunity to develop a less hierarchical way of relating and building a new vision of the city and the world.



Figure 4. *Let it be ! I*, Montreal, Canada, 2015. Photo: Collective work



Figure 5. *Let it be ! II*, Montreal, Canada, 2015. Photo: Collective work.



Figure 6. *Let it be ! II*, Montreal, Canada, 2015. Photo: Collective work.



Figure 7. *Let it be ! II*, Montreal, Canada, 2015. Photo: Collective work.



Figure 8. *The end*, Montreal, Canada, 2015. Photo: Mister Will.

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Walking the island, Artistic practices of Ilha de Maré

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This paper is on walking as an artistic practice, it presents the project A Arte de Caminhar held in Ilha de Maré, Bahia, Brazil. A group of 20 young students from different background was invited to walk on an island near their hometown. The island has no roads or cars and nature is dense. Moreover, the lifestyle is different from in a big city right across the bay. The group had to readapt to this new environment.

On the walks, we faced heat, humidity, mud, mangrove forest and sea. The group of students created different projects on their artistic experience of walking on nature. In this paper, I intend to present the processes of those walks, the outcomes of their experiences and their artworks.

As our lives have become more and more accelerated, commuting from one place to another increased the speed and we are always lacking in time. This velocity generated by transporting from one point to another by car/subway/airplane/train did not bring us more free time, but more time to produce. The faster we get around, the busier we are. To walk is to have time for ourselves. The act of walking makes us slow down a bit so that we can perceive our surroundings.

This paper focuses on walking as artistic action, as a political act, as a connection with nature. It is about the project A Arte de Caminhar (The Art of Walking)¹ about getting out of urban life, from the city, from the rushed routine and get into nature.

The cyborg anthropologist, Amber Case, in an interview for the newspaper El País – O celular é o novo cigarro: se fico entediada, dou uma olhada nele. Está nos escravizando² – talks about our addiction to the cell phone and points out as the only way out to com-

1. For the A Arte de Caminhar Project see : <http://caminhar.ihac.ufba.br/>

2. The cell phone is the new cigarette: if I get bored, I'll take a look at it. It is enslaving us. In http://brasil.elpais.com/brasil/2017/12/05/tecnologia/1512483985_320115.html (Accessed: 13 September 2019).

bat this addiction is to turn into nature. This project The Art of Walking proposes to put this escape into practice. Leave the city and walk in places that do not have access to cellular service, places where walking is not on the asphalt. Let us re-connect with nature by our body movement. It's a way of disconnecting from the fast-paced world in which we live. Being open to stop, to talk to people, to listen to stories, to learn more about biodiversity.

In 2018, we started on the practices of The Art of Walking project. We made the walks on Ilha de Maré (Tide Island), part of the municipality of Salvador and located in Baía de Todos os Santos (bay). The walks were an immersion into the nature of the place, contact with the local community and with the biodiversity of the region.

The Ilha de Maré community does not have cars or buses. Transportation is mainly done by boat and walking. As the region of the island has some hills, mangrove, and mud, the walks and exchanges between one locality and another are scarce. There is a greater connection with the mainland than with the other side of the island. Mobility is precarious inside the island. There are very few formal roads, the majority of the ways are paths created by locals. The boat is the most widespread means of transportation. Past generations walked between one community and another on the island. At present, young people no longer want to walk or are not in the habit of walking long distances. The feeling is that walking is a waste of time and it is something pointless.

The population lives mainly on fishing and tourism. Family farming is also one of the livelihood activities.

Many of the residents work on the mainland as transport between the island and the mainland is relatively fast. In previous visits to the project, I noticed that there is a lack of interest of the residents for their own region. The heat, the mud, and the hills make them prefer to get a boat to town than to walk to another region of the island. The mobility between communities of the island itself is not encouraged or concerned by the local government. The proposal of these walks is to motivate a topophilia³ of the inhabitants of the island by its territory. In our daily routine, we take for granted the place we live. Sometimes it is important to stop to think about our territory. As the local students (from school Ilha de Maré) were in contact with the UFBA⁴ students, they were the protagonists, those who knew the place. I realized that during the walks they showed this care with their place.

In Maré, any resident knows how to differentiate the types of crabs, while the inhabitants of the mainland know only the generic name. These walks were a way of connecting with the community and culture. We walked together with 20 students and 3 teachers from the Municipal School of Ilha de Maré. The teachers who accompanied us were art, biology, and geography and the students were from different grades, 5th, 9th and EJA (Youth and Adult Education). Adult students acted as leaders on these walks, indicating paths and suggesting journeys.

For Tuan⁵ "What begins as undifferentiated space becomes place as we know it better and endow it with value". Space ceases to be abstract and as we experience it in various extents (personal, social, cultural, and physical) it becomes a place. The collection

3. Tuan, Y.-F. (1990). *Topophilia: a study of environmental perception, attitudes, and values*. New York: Columbia University Press.

4. Acronym for Federal University of Bahia (Universidade Federal da Bahia)

5. Tuan, Y.-F. (2001). *Space and place: the perspective of experience*. 66. Minneapolis: University of Minnesota Press.

of narratives and the experience in nature provided a common imaginary of belonging to the place. Familiarity makes space a place – that is why we return to the island a few times in order to walk there.

This project in Ilha de Maré won the University ACCS⁶ (Community and Society Curricular Activity) call. We proposed critical thinking about the act of walking as an artistic, social and political activism. Art was the way to achieve that goal. Through these walks in the community of Ilha de Maré, UFBA students were closer to nature and in interaction with the population of the island. The exchange of experiences of these students and the residents of the island, both with the local students who walked with the group and the inhabitants we met along the way were of great importance for the academic and social formation of the students. Our objective was to encourage the act of walking, to build a greater connection with nature and with the less inhabited spaces of the municipality of Salvador and to produce an experience of environmental aesthetics.

Even though they live on an Island without public transportation, the residents of Ilha de Maré are gradually walking less. This ACCS intended to rescue this act of walking in the young residents of Ilha Maré and the young students of UFBA.

When walking, we expected to:

- increase respect for nature;
- encourage contact with neighboring communities;
- better understand your environment;
- discover a new form of locomotion;
- encouraging respect for others;

6. ACCS is an acronym for Atividade Curricular em Comunidade e Sociedade. It is a course of different subjects that takes place outside of the university, on a community. Url of ACCS call: <https://proext.ufba.br/accs>

- increase concentration;
- encourage locals the feeling of topophilia;
- improving health and fitness;
- reduce stress.

The ACCS The Art of Walking is a curriculum component that takes the student out of the classroom. It invites the practice of walking as a form of locomotion, as artistic action, as immersion in nature, as a political act, as a spiritual and/or philosophical act. The proposal was to leave the university. Getting away from our comfort zone – the region we live in – and walk in an island of the bay, a less inhabited place of the municipality. Facing the heat, the mud, the rain, the sun and the unknown.

For ACCS The Art of Walking we did five walks on the island. Some were only with UFBA students and others with a mixed group – school and university students. In order to prepare for these walks, we had several meetings at the university to discuss different articles and books on the subject. We talked about examples of writing and walking presented by Rebecca Solnit (2016) and Merlin Coverle (2015), discussing how philosophers and writers used walking as part of their creative process. We also presented different artworks and discussed books on walking and art.⁷

Walking as a political act was another theme of our meetings. We talked about different historical walks to change political and social domination. Showing examples as Selma to Montgomery marches for the African-American citizens to exercise their right to vote and Gandhi's Salt march campaign of tax re-

7. The following books were discussed: a) Evans, D. (2012). *The Art of Walking: A Field Guide*. London: Black Dog Publishing, b) O'Rourke, K. (2016). *Walking and Mapping. Artists as Cartographers*. Cambridge, MA, London, England: MIT Press, c) Careri, F. (2016). *Walkscapes - o Caminhar Como Prática Estética*. São Paulo: G. Gili, and d) the article *El camino (no camino)* by Cubitt (2009). In Ana Botella Diez del Corral (Ed.), *There is no road. The road is made by walking*. Gijón: Laboral.



Figure 1: *The first walk: visit the school and feel the place*

sistance against the British salt monopoly. We could talk about the non-violent power of the act of walking.

Waking in nature was another important theme of the university meetings, using Thoreau's,⁸ and Ross'⁹ perspectives of being connected to the environment and remaining open to the new experience were important in this project. Nature could be primitive as Thoreau's or it could urban and boardwalks like on Ross' examples of ecological art. In this project we walked on a site that can be a mix of both, some areas were very native and almost "untouched" and others were dirty and polluted, made us reflect about the ecological issues.

We also discussed on long walks that became books – and later movies – as *Tracks: A Woman's Solo Trek Across 1700 Miles of Australian Outback* by Robyn

Davidson, *Wild: A Journey from Lost to Found* by Cheryl Strayed and *Of Walking in Ice* by Werner Herzog. These three journeys were part of the discussion on undergoing a long walk as a personal and subjective aspiration.

These references of waking as art, as a political act, as philosophy, as literature, and as personal achievement formed their repertoire for the practical activity on the island. Many of the students did not have background knowledge of the vast field of art and research of walking. Following there is a description of each walk. (Figure 1).

The First Walk was to meet the director of the school and teachers. Three students accompanied me; they had never been to the island. This fact was interesting

8. Thoreau, H.-D. (2004). *Walking*. Whitefish: Kessinger Publishing.

9. Ross, W. (2008). The greening of art: ecology, community and the public domain, *South African Journal of Art History*, 23(1), 175–189,

since all live in Salvador and the island is near the city, well known within the city population. I had been many times there before, but never in this area of the school.

As it was high tide, the boat let us very near the school, not in the pier (far away). Right where we disembarked, the beach was precious, full of seashells. We could not see the sand, only shells. It was a magic moment.

Another surprise, when we arrived at the school, was the architecture, a bit different from the average public school in Brazil. Normally the buildings are squares and classrooms also have a square format. The school - Escola Municipal Ilha de Maré – was a “quilombola” school. Quilombola communities are ethnic-racial groups according to criteria of self-attribution, descendants of black slaves who, in the process of resistance to slavery and their historical trajectory, originated social groups that occupy a common territory and share cultural characteristics.¹⁰ The school had an architecture based on the circle format. The classes are held in circular buildings around a circular patio. The rooms are also in differentiated formats, like a beehive. The difference is not only in format; it is also in content. They teach subjects as collective memory, reminiscent languages, cultural practices, festivities, and traditions.

We were pleased to know we were going to work with this kind of school. Our goal was to walk on the island and work together with a school there, but in the beginning, we did not know what kind of school it was. This visit was the first encounter with the school community. After the talk, we went for a walk to get acquaintance with the region.

The Second Walk was together with a few students from UFBA. We visited the school, talked to teachers and students about our intention of walking with them.

10. See more about Quilombola on Wikipedia <https://en.wikipedia.org/wiki/Quilombola>

They were invited to collaborate with us on this project. Geography, biology and art teachers decided to join the project, many students also signed up for participation. After the presentation of our proposal, we talked about changes that could occur due to climatic factors (rain, wind, etc.) and possible routes.

Since it was raining season, this was a concern of the director of the school. When it is too windy, there is no boat to the island, not for us to go there neither for the students that live in another community. We decided only to cancel the walk due to bad climate-related to sea transportation. However, we were not canceling due to rain, the idea was to walk during the rain too.

The Third Walk: from west to east. This was the biggest walk; we had about 18 students from UFBA plus 15 students from Ilha de Maré School. We divided into two groups to do the two possible routes from west to east of the island: some went through the mangrove and others through the forest. We started on Praia Grande and ended the walk on Botelho where the boat was waiting for us to return to Praia Grande and São Tomé do Paripe (Salvador).

The two groups reported the excitement of walking on mud and the risky trail; some did slide or fall on the way. Muddy legs, shoes, and clothes were part of the walk. On the way, students from the island were showing different fauna and flora from their region. They showed us trees, peanut plantation, and some species of crabs. Many of the participants have never done this kind of walk before; they said it was one in a lifetime experience.

The Fourth Walk: outline of the southern part of the island. Our next walk on Maré Island together with the Municipal School of Ilha de Maré was a contour on the southern part of the island. We always walked on the shoreline, leaving Praia Grande passing through differ-

ent communities as Santana, Itamoabo and Praia das Neves.

For this walk, we divided the participants into four groups according to a common interest in order to create a thematic walk. The subjects were: sea and fishing, plants and vegetation, island narratives and distinctive ways of walking (walk backward, sideways, crawling [...]). A fifth subject was brought into the discussion but nobody wanted to be part of this group, it was trash. So, we decided this issue would transcend all the groups. Unfortunately, rubbish is a common problem on the island. They say it is not their rubbish but it comes from Salvador with the currents.

Once again we mixed the groups always having UFBA students together with school students. Unfortunately, due to a strike, we had a smaller number of students who accompanied us on the walk. Since we all made the same route, it was interesting to see how each group worked on its subject on the way. They reported that because of the thematic walk, they have observed things that usually they would not. It was an awareness of the shoreline walk.

The Fifth Walk Presentation and walk to Itamoabo: Our last walk was on the day we came to the island to present the artwork that UFBA students had to do for this project, instead of arriving and departing on the boat in the pier of Praia Grande where the school was located. I proposed we arrive there but depart two communities further; we could have a chance to do a last walk on the island.

This was a goodbye walk, and for many a “see you soon” walk, since they said that intended to come more often and to bring friends and family to visit the island. It was interesting to observe that with a few visits, they created some sort of topophilia¹¹ of the place

11. Tuan, Y.-F. (1990). *Topophilia: a study of environmental perception, attitudes, and values*. New York: Columbia University Press and Tuan, Y.-F. (2001).

and want to share this feeling with others.

In this ACCS of 2018.1, UFBA students needed to do some written, visual or sonorous production of their walk. They were invited to think of the materiality of these walks. Essays, poetry, short stories, sculptures, embroideries, photographs, drawings, paintings, string art, videos, and collages emerged. In this paper, I will present each work resulting from this experience and exchange on the island. We also had special guests for each walk – professors, architects, a photographer, a video maker, and an anthropologist. Here I will focus only on the student’s outcome. Below I divided the works into four different formats: written outcomes, video outcomes, visual art outcomes, and string art outcomes.

Some students decided to do a written text about their experience, one poem, and two essays. Rodrigo Araújo, a bachelor’s degree student in Humanities, wrote an essay entitled *O Caminhar e a cura para os problemas da sociedade*.¹² His text talks about the influence of these walks on him on the personal, psychological and physical level. It’s very descriptive and makes us get to know him when reading his steps and thoughts.

Nete Amorim, a bachelor’s degree student in Heath, wrote an essay entitled *Narrativas da arte de caminhar escutando a fé em Ilha de Maré*.¹³ Nete – during the walks – talked to local people about their faith. Her essay is on these stories she collected. Bahia is a very religious part of Brazil, so it was interesting to see her fright when a native man told her his religion was beer. When he had a problem, beer was his spiritual com-

Space and place: the perspective of experience. Minneapolis: University of Minnesota Press.

12. *Walkingandhealingfortheproblemsofsociety*. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/rodrigo/> (Accessed: 25 November 2019).

13. *Narratives of the art of walking listening to the faith in Ilha de Maré*. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/josenete/> (Accessed: 25 November 2019).

fort. Her text shows us a bit of these stories.

Walter Lemos Alves Junior, also a bachelor's degree student in Health, wrote and recited a poem entitled *Presentes de uma caminhada*.¹⁴ His poem has a classic style, with stanzas of four verses and rhyme. It is about the personal gift that these walks represented to him.

Susan Rodrigues and Victor Chaves, both bachelor's degree students in Arts, got together to create a video poem entitled *Eu o mar a ilha*.¹⁵ The video is a mix of images and their thoughts while walking. The words are voice-over and the images are calm and contemplative. Details of the boat, sea, feet, dog, water, they all construct the poetic narrative of walking and feeling the sea, sand, and water.

Monique Feitosa, a bachelor's degree student in Arts, edited a documentation video of the walks entitled *At-ravessar*.¹⁶ Since Monique had a grant for this class, video documentation was one of her mandatory activities. So, she was the only one who did not have the freedom to choose which media to use. Even though her video was only supposed to document the walks, she could manage to insert a few of her personal feelings on it.

Raphael Dutra, a bachelor's degree student in Arts, created a photography series entitled *O Entretempo*.¹⁷ The images are diptychs, always the same angle – one photo has a blurred person and the other, nobody. He talks about this “in-between” time we walk from one place to another. It is about being there and not being there, about going.

14. Gifts of a walk. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/walter/> (Accessed: 25 November 2019).

15. Me, the sea, the island. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/susan-victor/> (Accessed: 25 November 2019).

16. Pass through. In <http://caminhar.ihac.ufba.br/index.php/2018/07/08/monique/> (Accessed: 25 November 2019).

17. The intermission. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/raphael/> (Accessed: 25 November 2019).

Marcela D'almeida, a bachelor's degree student in Arts, created a photography series entitled *Pedaços de Maré*.¹⁸ Her work deals with the feeling she had walking by the sea. On the walk we crossed the island through the forest or mangrove; she did not go. She asked me to stay walking around Praia Grande. Details of the sea, drawings, and words form her poetic version of this shoreline.

Caruma Obi, a bachelor's degree student in Health, created a series of drawings entitled *O que é que a Ilha tem?*¹⁹ After days of looking at the photos, she decided to draw showing what was important for her on the island.

Eduarda Bango, a bachelor's degree student in Arts, created two acrylic paintings entitled *Percursos*.²⁰ Each painting represents what she saw and felt in one of the long walks – west to east and southern contour. Like Caruma's work, it has a naïve touch, as if it was a child's drawing. As walking on the island, it was a children's activity.

Giulia Pita, a bachelor's degree student in Humanities, created a piece entitled *Marcas do Solo*.²¹ She designed a map of the Ilha de Maré with photos of the different types of grounds found during the days of walking. In a way, she tried to represent the subjectivity existing in her walk.

In this category, I decided to put together projects that had some sort of string as a medium. It could be pin and thread art, a line to embroider or a line to connect dots.

18. Pieces of tide. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/marcela/> (Accessed: 25 November 2019).

19. What does the Island have?. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/caruma/> (Accessed: 25 November 2019).

20. Journeys. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/eduarda/> (Accessed: 25 November 2019).

21. Ground marks. <http://caminhar.ihac.ufba.br/index.php/2018/07/10/giulia/> (Accessed: 25 November 2019).

Ilmara Souza, a bachelor's degree student in Arts, created a piece entitled String Art.²² Her work talks about the connection of points we made while walking. It is a wood piece with lines forming the island shape; it talks about going and coming back and going again.

Wilian Carmo, a bachelor's degree student in Humanities, created a piece entitled É bom colecionar coisas.²³ In his work, Wilian photographed each unique moment and people on the walk for later to create a spider web of these social and environmental relationships and experiences.

Andressa Melo, a bachelor's degree student in Arts, created a series of five photographs entitled Emaranhados.²⁴ She manipulated the images embroidery, using line and needle created new elements in the photos. The idea was to fill the blanks with no fixed goal, only embroidering.

Here there are some points to summarize this phase of the project. In reality, it was not important to conclude something but the process of it, the act of walking, ponder over and creating about it. Even though we were people from different backgrounds, I could see that the sea had extreme importance for everyone. The fact we were walking on an island, surrounded by salty water was relevant to all.

Walking can be a great methodology for education. Tim Ingold in "The maze and the labyrinth."²⁵ Walking, imagining and the education of attention"

22. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/ilmara/> (Accessed: 25 November 2019).

23. It's good to collect things. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/wilian/> (Accessed: 25 November 2019).

24. Entangled. In <http://caminhar.ihac.ufba.br/index.php/2018/07/10/andressa/> (Accessed: 25 November 2019).

25. Ingold, T. (2015). O Dédalo e o Labirinto: caminhar, imaginar e educar a atenção in *Horizontes Antropológicos*, 21(44), 21–36.

shows the difference between the maze and the labyrinth. The maze involves predetermined intentions while the labyrinth does not provide standpoints or positions; it exposes students to practice. He, also, says "Here I argue that walking offers an alternative model of education that, rather than instilling knowledge into the minds of novices, leads them out into the world".

I believe that with the Art of Walking on Ilha de Maré project, students were open to the world and developed a desire to walk even more. They all told me that got motivated to walk more. Careri,²⁶ on his final chapter "Walkscapes ten years later," criticizes Latin Americans university students, especially architecture students that they don't walk anymore. And those are the ones to decide about the urbanism of the cities in the future. I agree with his criticism, the middle class in Brazil is walking less and less due to violence and lack of infrastructure to walk. In my city, many streets have no sidewalks. I refer to central areas, in the suburbs the situation is even worse.

Concluding, I was pleased with the project, with our walks, with our experience, with our perception of the island and the feeling of the sea. And this all was very important for me. One month later of this project, I broke my leg and had restrictions to walk for three months, which made me think even more about the importance of this kind of work.

26. Careri, F. (2016). *Walkscapes - o Caminhar Como Prática Estética*. São Paulo: G. Gili.

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<http://caminhar.ihac.ufba.br/index.php/2018/07/10/walter/>
<http://caminhar.ihac.ufba.br/index.php/2018/07/10/susan-victor/>
<http://caminhar.ihac.ufba.br/index.php/2018/07/08/monique/>
<http://caminhar.ihac.ufba.br/index.php/2018/07/10/raphael/>
<http://caminhar.ihac.ufba.br/index.php/2018/07/10/marcela/>
<http://caminhar.ihac.ufba.br/index.php/2018/07/10/caruma/>
<http://caminhar.ihac.ufba.br/index.php/2018/07/10/eduarda/>
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<http://caminhar.ihac.ufba.br/index.php/2018/07/10/andressa/>

Walking as An Aesthetic and Educational Practice¹

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Students

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1. Work presented at Walk Encounters Exhibition-Lab, Byzantine Collection of Agios Germanos, July 2019.

Walking as an aesthetic and educational practice took place in the first semester of 2019, in the discipline of Module 1: Art as Knowledge offered in the Visual Arts Major, at Federal University of Rio Grande – FURG. It aimed at awakening in students an investigative and sensitive look towards the production of knowledge in art, from a socioenvironmental, ethnic, ethical-aesthetic, gender and citizenship perspective, seeking an artistic awareness about the plurality and alterity in visual arts education. The methodology used in the classes provided the experience of walking and the creation of educational material for the teaching and learning of contemporary visual arts. Organized in groups, the students proposed walks with the intention to provoke reflections and knowledge production about aesthetic education, daily aesthetics, patrimonial education, education for ethnoracial issues - Afro-Brazilian and native peoples, environmental art education, gender and sexualities, inclusive education and people with disabilities. The walks took place in the city center of Rio Grande, the beach, neighborhoods, other cities and towns nearby. We walked by schools, NGOs, public agencies, workshops, museums, cultural events. We talked to children, teachers, quilombolas, indigenous people, researchers, artists, representatives of the terreiro peoples and the LGBTTTQ+ community, pedestrians, activists, among others.

To poetically record the walks, a fabric map was collectively made. On the map, the main landmarks of the city of Rio Grande were drawn and painted, and the trails traveled were embroidered in colores lines. In addition, elements such as objects, buttons, and postcards with photographic records of the tracks were superimposed on the map in order to mark the different contents worked in class.

Walking as an educational practice was based on Paulo Freire's liberating and problematizing education, which proposes that educators and students learn together, and collectively and collaboratively build their pedagogical trajectory, based on their life experiences, their problems, and everyday issues. As the educator states: "No one walks without learning how to walk, without learning how to make the way by walking, redoing and retouching the dream by which he started to walk".¹ It was also based on the aesthetic education proposed by Duarte Jr,² understood as the process of giving attention to our sensibility and aesthetic phenomena of daily life. However, the triggering element for developing the discipline based on walking was the contact with Project Re(vi)endo Êxodos coordinated by Professor Luís Guilherme Baptista, in which walks of up to 300km are made with students from public schools, seeking an intellectual and emotional formation from the shared experience of individuals.³

As an aesthetic practice, its references were the historical proposals compiled by Francesco Careri in Walkscapes: walking as an aesthetic practice, in which the author brings walking about as a way of seeing and (re)creating landscapes – from primitive nomadism to the artistic vanguards of the early 20th century.⁴



1. Freire, P. (2002). *Pedagogia da Autonomia: saberes necessários à prática educativa*. 155. São Paulo: Editora Paz e Terra.

2. Duarte Jr., J.-F. (2003). *O sentido dos sentidos – a educação do sensível*. Curitiba: Criar.

3. Sant'Anna, F.-S. (2015). *Educação Patrimonial e a Formação do Turista Cidadão: um estudo de caso sobre o projeto Re(vi)endo Êxodos*. Dissertação (Mestrado Profissional em Turismo) - Universidade de Brasília.

4. Careri, F. (2013). *Walkscapes: o caminhar como prática estética*. São Paulo: G. Gilli.



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(*Walking for Art Education, from University Campus to Rio Grande downtown, Brazil*). upper photo: Rita Patta Rache.
(*Afro-Brazilian and native peoples walking, Tamandaré Square, Rio Grande, Brazil*). lower photo: Zenaide Alaniz.

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(*Environmental art education walking, Brazil and Uruguay border's*).
upper left photo: Cissa Lunar.
(*Gender and sexualities walking, Rio Grande, Brazil*).
upper right photo: Alisson Justamant.
(*Inclusive education and people with disabilities walking, Cassino's beach, Rio Grande, Brazil*). lower left photo: Zenaide Alaniz.
(*Map, 2,00 mx1,40m. Mixed media, 2019*). lower right photo: Fabiane Pianowski.

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(*Exhibition view of the map in the Byzantine Collection of Agios Germanos, Greece*). photo: Fabiane Pianowski.

Walking Aesthetics in Art Education

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Art education is heavily influenced by both the modernist and the expressivist paradigm. Experimentation on formal/plastic qualities in art (e.g. dwelling on modernist perceptions of structure/composition) is prevalent in art pedagogy, along with the bestowal of intrinsic value to self-expression - within the remit of (pre)modern art. This paper makes a case for a more inclusive (approach on) art curriculum, one that allows space for art practices, which move beyond the aforementioned paradigms. Namely, forms of art that can favor more subtle, ephemeral, nebulous even, methods of dwelling on lived experience, such as walking art. This is a call for introducing different perceptions of the aesthetic in schooling settings, using walking aesthetics a fulcrum, to generate new sensibilities amongst students. This paper foregrounds the educational importance of walking art as means for introducing to students the possibility of investigating new definitions, as well as functions of the aesthetic. The philosophy of Deleuze and Guattari underpin my investment in the creation of ever-changing subjective mappings, as 'aesthetic accounts of experience' as opposed to the logocentric cult of representation via symbolic systems. Walking art/aesthetics negotiate emotions and thoughts generated by trajectories, lived and embodied, through urban/other environments. The introduction of walking art can empower students to employ the poetics of walking aesthetics, in order to look closely at their feelings, perceptions and meaning-making processes as a reflexive exploration outside their comfort zone. My work in art as research within the field of art education forms the basis for an arts-led approach delineated in this paper, as trainee teaching artists at AUTh explore ways of introducing walking art in their educational practice, while they undertake the challenge themselves to tap into the potential of walking art in order to 'walk the talk'.

Walking Aesthetics in Art Education

As educationalist and practicing visual artist, my basic aim with respect to my practice is to find ways to make methodological approaches from the field of education converge and to some extent merge with those pertinent to visual arts, thereby forming a hybrid art/education where art and education are no 'others'. Although the borders between art practice and domains like philosophy have been questioned, education and its relation to art seems somehow to be overlooked in these exchanges. In my arts-led research, I examine the ways the teaching artist may be able to cross the borders between art and education to produce a hybrid field in which hierarchical distinctions are questioned and the voices of students legitimized. Through my own practice as a teaching artist, I am attempting to recognise, theorise, ground and develop a framework for this hybrid field.

On a theoretical level, I draw on Deleuze and Guattari, and particularly on their notions of the 'rhizome' and 'smooth space'. Deleuze¹ coins the term smooth space as opposed to striated that is, compartmentalized, and determined space. Smooth space is where movements and flows intersect, where borders collapse, where rigid geometrical stratifications are exposed as invalid. Walking art is premised on foregrounding conceptions of space which chime with Deleuzian notion of 'smooth space' producing smooth mappings, smooth records and (re)conceptualizations of lived places. My hypothesis is that striated, rigid, compartmentalized spaces either physical (i.e. urban places) or conceptual, such as dichotomies between e.g. arts and the social sciences are arbitrary and perpetuate distortions on several levels.

I currently work with young visual artists at the Aristotle

1. Deleuze, G. & Guattari, F. (1988). *A thousand plateaus: capitalism and schizophrenia*. London: Athlone Press.

University of Thessaloniki (AUTH), in the School of Fine Arts, teaching art education. My main task is to prepare undergraduate students nearing the completion of their studies, for the intriguing task of becoming art teachers able to support and inspire their students tapping into their artistic background to employ creativity, polysemy, and ambiguity even, within their educational approaches in ways analogous to their artistic praxis. As I invest heavily in the effort to connect their artistic interests as well as quests, with the respective educational challenges posed to trainee art teachers, I perceive the inclusion of contemporary art practices in the very core of their pedagogical practice as key. Moreover, I draw inspiration from the concept of 'signature pedagogy' as outlined by Lesley Burgess (IoE, UCL) which underlines the importance for a personal, subjective and recognizable approach in art education by teaching artists matching the idiosyncrasy and uniqueness of their practice as artists.

Encouraging educational exchanges through arts methods in secondary schools for me is a quest conditioned by the ambiguity of the teaching artist persona. I will use the term teaching artists to differentiate between art teachers, and artist teachers who come from an arts background. Teaching artists predominantly rely on heuristic paradigms of creating, as well as communicating, knowledge. While their non-positivistic background calls for open-ended approaches, the reality of a state school gravitates towards conformity with institutional expectations and habituated practices.²

The relationship between art and learning is, in contemporary culture, related to art's capacity to unsettle and provoke critical and reflexive thinking.^{3,4} The lack of

2. Bourdieu, P. (1977). *Reproduction in Education, Society and Culture*. London: Sage Publications.

3. Crowther, P. (1993). *Art and Embodiment; From aesthetics to Self-consciousness*. Oxford: Oxford University (Clarendon) Press.

4. Van Alphen, E. (1992). *Francis Bacon and the loss of self*. London: Reaktion Books.

a workable framework to encourage reflexive thinking (through making) in Greek secondary art education becomes more detrimental within an uncritical, target-orientated school culture. The potential of art education to offer up a much-needed space for divergent ways of thinking/making is frustrated by both the lack of teaching artists' pedagogical confidence (abetted by nebulous curricula) and by the unwelcoming climate characterizing an increasingly instrumentalist secondary education.^{5,6}

With this in mind, I take a step further, encouraging trainee art teachers, who are at the same time visual artists, to connect their practice with art education, by using their artistic production as a point of reference for engaging pupils in a challenging exploration of ideas, creative possibilities, discursive negotiations. This is no easy task as young artists often tend to be disorientated, confused and in search of direction within a vast and fluid plateau of possibilities, expectations, and influences. Fine art students are more often than not, finding it hard to locate themselves firmly and to be able to defend their work, let alone, use it as a hinge so that others may explore their creativity in schooling settings.

Walking art comes into play at this point: fine art students are given the task to revisit their artistic processes with means such as creating art sketchbooks akin to those made by International Baccalaureate Diploma Students in art education, aged 16 to 17. In several cases employing reflexive methods pertinent to post-16 secondary art education to undergraduates, modified to their level of aptitude, makes them find connections hitherto unnoticed in terms of contemporary art practices that are influencing or resembling theirs but were up to now, unrecognized as such. In other words, art

students are frequently engaged in artistic practices that are related to or could fit into the purview of specific approaches such as walking art, without them being adequately recognized as such. In other words, art students often produce work that fits into a category such as walking art or e.g. relational aesthetics without a proper recognition of the fact by the very authors. This misrecognition has as consequence the lack of proper positioning within the respective theoretical framework of such instances, let alone an adequate use of walking art as a valid form of artistic practice and a fulcrum for fostering pupils' sensibilities concerning space, the dialogue between aesthetics/art and the lived experience of embodied walking trajectories.

In a recent article, *Walking art meets art education: towards a synthesis of methods*,⁷ I present the work of a sixth-form college in London, Anthony, who created with the context of an educational experiment/project. He created a video installation titled 'Walking (in the loop)' (2009), a repetitive and fragmental projection of the experience of walking in a stratified urban space in its experiential aridity and bleak blandness, a record of a walker's experiential space limited to the minimal degree, a non-experience one could argue in a urban setting akin to non-place (see Augé, 2008).⁸

Through the use of video, which in turn entails a conditional transposition of visual faculty, Anthony emphasizes the diffusion of movement in urban space as a meaningful act: the repetitiveness of his footage, the haunting quality of the mannequin (doubling as a projection screen and a projected dark outline which appears to 'walk' in the projected cityscape), all testify to a

7. <https://walkingart.interartive.org/2018/12/Panagiotis>

8. Augé, M. (2008). *Non-places: Introduction to an anthropology of supermodernity*. London: Verso.

5. Abbs, P. (2003). *Against the flow: the arts, postmodern culture and education*. London: Routledge Falmer 4.

6. Usher, R., Edwards, R. (1994.) *Postmodernism and education*. London: Routledge.

rather dystopian approach on walking through a place by design resistant to becoming an actualized space. This investigation on walking down a central London street through the medium of video installation falls within the purview of walking art both in terms of conceptual framework and the subject matter.

The installation in question provided Anthony with a space to iterate and explore his multimodal idiom. I use here the words 'place' and 'space' in the same way de Certeau⁹ is using them. Namely, 'place' stands for a given, often rigid framework, physical or conceptual (e.g. stratified urban environment or language as a structure made of grammatical rules, 'Langue'). 'Space' is equivalent to 'Parole' i.e. how language is actually used. 'Space' is 'place' used, lived, appropriated and affected by individuals. Michel de Certeau explains that space is a practiced place, and as Nick Kaye (2000, p.5) puts it, as such it incorporates the element of unpredictability. He goes on to posit that practiced places, which are subject to human activity do not merely reflect orderliness but all the more, can afford transformation, and even engender ambiguity. The importance of ambiguity for art education, as well as for visual arts, resides in its ability to keep off balance prescriptive approaches, opening up possible, emergent meanings and alternative methods.

Anthony although familiar with the work of Richard Long, and though he referenced him as an important influence, did not recognize the relation of his work with walking art to the extent that he could. Several years afterward, pertinent (mis)-recognitions ensued during my lectures at the AUn, where practicing undergraduate artists, did not map out the full extent of their work's relation to walking art practices, deriving themselves from

a point of reference as well as from a growing body of production in terms of both theory and praxis.

This is not a thinly veiled rebuke to the support provided by contemporary art historians but to the contrary, it is recognition of the fact that even though walking art has much to offer as a theoretical/artistic context, it is not yet as visible as it should. In a fluid environment of information overflow and pressing demands on nascent artists, with seemingly overlapping art media and genres, it is not conspicuous on their map of artistic possibilities, so that it could gain a gravitational force, so to speak, as to encourage trajectories orbiting around it.

In other words, in my effort to encourage art students (training for art teachers) to refer to conceptually rich and challenging contemporary practices preferably employed by themselves, such as walking art, I often came across a peculiar problem. Artistic practices, which, in my view, relate strongly or fall into the category of walking art, were not perceived as such due to the fact that they were seen as a crossbreed between performance, video installation, or mixed-media art. The work of Yiannis Nicolaou is a case in point. The artistic aspect of his work is sensitive, yet robust with a sound theoretical backing while his writing demonstrates a penetrative and inquisitive mind.

His assignments in art education had as reference point his work providing basis for creating lesson plans and provided me with a point of reference as I used them as an example of methodological approach, inviting him to present his work, while his excellent work in total consolidated my investment in arts-led methods within the subject of Art Education.

Yiannis has used his ongoing artistic research to foster inquisitive, open-ended and unforeseeable forays

9. De Certeau, M. (1984). *The Practice of Everyday Life*, Berkeley. California: University of California Press.

into contemporary art practice for his pupils. However, as he tried to use his work as the fulcrum for learning and teaching in art education, the reflexive process that was inherently involved in such a foray, enabled him to realize new connections of his work, namely with the remit of ‘walking art’ proper. This connection, although his work is well into the field of walking art in its most characteristic instances, was not made because the theoretical underpinnings of the field were out of his comfort zone. This made him feel more comfortable with the idea of aligning his practice with artistic approaches less pertinent yet more established or (perceived as) more recognized as valid possibilities.

Yiannis has produced a series of strangely affective videos recording a rather futile and somehow symbolic yet cryptic ceremonial act of dragging an old metal bed frame in an arid landscape towards a

deserted village in the historically tumultuous island of Cyprus. The mile-long walk to a once inhabited village that is no more, leaves a trace as the metal frame is dragged over the terrain, a trace probably corresponding to those created into the inner space of the artist by the ongoing sufferings of this homeland still dogged by unforeseeable yet looming, ominous circumstances to come. Nevertheless, the artwork is neither political nor does Yiannis wish to render it handy for facile symbolic interpretations. It is an embodied way of thinking through artistic means that remains stubbornly undecipherable or to put it more adequately, not pertinent to symbolic uses of the walking body – rather the opposite: it is the body that thinks using movement and leaving a trace of an artistic gesture in space that pertains to non-logocentric thinking.

The following text is co-authored with Yiannis, and



Figure 1. Yiannis Nicolaou, ‘Action I’, Paphos, Cyprus, Video still, 2018.

encompasses a dialogue between us concerning the underpinnings and the lines of flight that this practice could follow:

Space - Object

“Over the last 3 years, I have been studying the ability of objects to act as signifiers, as bearers or vectors of messages or messengers and the ability of space to change the identity of the object. Gradually, my interest has focused on physical space, and anyone who can function as an unwelcoming spatial context about the objects I use. Space, as opposed to place, as notions comprise a field of theoretical and visual research, influencing artistic production ranging from the field of video art, performance, site-specific installation, to walking art, all forms of visual art approaches that have influenced my work. My visual work deals with the complexity of space, memory, and experience. Optical recordings of actions in space, ambiguous and ritualistic, personal mappings and notes make up my artistic pursuits.

Space - Action - Subject (arid efforts)

The object, in particular a bed, with all the symbolic associations it carries, is being detached from the sheltered space of the house, dragged into the outer space, and is now a tool with which I intervene into a barren place, leaving a trace of this action. The inhospitable space contributes to the intimate contrast between an ambivalent, emotionally charged, improvisational action that has a strong symbolic character, open to personal interpretations.

Accordingly, the actions of digging and building are symbolic or allegorical references to futility, repetition,

and the very effort that seems to be Sisyphean. My actions/recordings in a way, constitute an exploration, an emotional mapping of the specific arid sites.

The theorists Yi-Fu Tuan and Michel De Certeau talk about personal experience, action, and movement in space as its most essential dimension, respectively, artists such as Francis Alys, and Richard Long are exploring ways of dialogue with the space that eventually make him emotionally and meaningfully fertile. At the same time, artists such as Ana Mendieta focus on the concept of the emotional trace of life, memory, or act. In this area, it is that I operate as an artist using different means to determine my coordinates in the space of artistic possibilities.

Recording

Notes, mapping, photography, and videos as documents are the means by which I record my actions and actions, but at the same time, it is the visual material that is in a way both the trace and the body of my work.

Discussion and conclusion

Addressing walking art within both secondary and tertiary education is a fruitful way to empower students to negotiate reflexively, through artistic means, their experience of navigating places so that they become more conscious and aware of their own existential space. The idiosyncratic mappings of visual traces of such navigations in lived spaces presupposes a subject that is able to reformulate the experience of movement in a (often stratified) place in a way akin to that in which a poet reformulates langue (language as a set of stratified rules and givens) into something that moves beyond it and becomes a personal idiom.

Crowther¹⁰ objects strongly to the idea of people being constituted as vectors of language, as 'linguistic entities'. He posits that the re-formulations of language by different people bear witness to subjectivity as being premised outside language, within the existential space of the subjects' embodied being-in-the world. Crowther argues that 'The very existence of Language - or any symbolic formation - presupposes a substantive human subject, founded on real physical difference rather than difference at the level of language use' Crowther continues arguing against the Derridean notion of subjects as instances of Différance -the term Derrida has coined which conveys difference-as-subtle mutation. The consequence of adopting Derrida's tenet in fine arts, according to Crowther, is the entrenchment of the pervasive feeling that art has exhausted itself. This dispiriting idea is for Crowther inextricably related to the alignment of art to language, in the sense that they are both perceived as accumulations: as an almost inert sum of possibilities of différance in which every further addition makes little difference. As Crowther's argument unfolds, he favors artists who are skeptical with this deconstructive, Derridean skepticism, who are sceptical towards this skepticism.

Walking art, in particular, is squarely premised on the existential and experiential space of the subject's embodied being-in-the-world. It perceives places as opportunities for reformulation through their use, and through subjective interpretations; opportunities which

10. Crowther, P.(1993). *Art and Embodiment; From aesthetics to Self-consciousness*. 200. Oxford: Oxford University (Clarendon) Press.

reside beyond language, beyond the limited and delimiting perception of subjects as linguistic entities. Walking artists can be seen as bearers of embodied knowledge who enhance and communicate their affective relation to places through somatic, non-symbolic, artistic means. Pedagogy reformulated as a continuum with art can play a role in fostering such affective re-mappings of the lived experience, which invariably reside in the respective continuums of language and body, symbolic-non symbolic, theoretical-artistic.

It has to be noted that nowadays though, both subjectivity and the ability to represent are questioned. Post-modernism according to Fredric Jameson¹¹, has indeed ushered us the death of the subject. The modernist tenet of the intrinsic uniqueness of every subject laid the foundations for the glorification of personal expression. Then, in a post-subject era, even the very activity of making art becomes problematic: 'it is no longer clear what the artists and writers are supposed to be doing'. This inextricably relates to what is widely described as the crisis of representation by postmodern theorists.¹²
¹³¹⁴ This further problematizes walking art as means to communicate subjective conceptualizations of trajectories, itineraries or mappings. However, the demise of representation as a seamless transference of meaning simply testifies to the importance of polysemic, ambiguous presentations of subjective experience. Moreover, the expressivist paradigm gives way to a perception of the artists as subjects in constant flux who revisit, re-

11. Jameson, F. (1983). *Post Modernism and Consumer Society*. In H. Foster *The Anti-aesthetic Essays on a Post-Modern Sculpture*. 113 and 115. Seattle: Bay Press.

12. Baudrillard, J. (1981). *For a Critique of the Political Economy of the Sign*. St. Louis: Telos Press.

13. Deleuze, G., Guattari, F. (1988). *A thousand plateaus: capitalism and schizophrenia*. London: Athlone Press.

14. Rosenau, P. M. (1992). *Post-Modernism and the Social Sciences*. 94-96. Princeton: Princeton University Press.

formulate, reimagine (spatial) reality, a prime example of such subjectivities-in-movement being that of practitioners active within the remit of walking art.

The ability of walking art to heighten sensibilities vis-à-vis subjective perceptions of space/environment by persons as active agents who use, live, and appropriate them, offers intriguing opportunities within an open-ended art education, based on artistic research methodologies.

Cityscapes are further complicated by the advent of enhanced reality, as well as that of the contemporary flâneur who adds another level of complexity to the issue of how space is navigated, mapped out, experienced. Spaces, be them urban or not, which nowadays are semantically dense, offer up a rich context for walking art projects to foster the spatial, semantic and cognitive sensitivities/sensibilities of a generation that will inevitably inhabit, reimagine and finally reshape them.

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appendix curriculum vitae

Eman Abdou is an Egyptian visual artist and Lecturer at the Faculty of Fine Arts, Helwan University. She had various solo and joined exhibitions, among them Domestic Relations: The Couch and DI-EGY-Fest. Eman participated in the curating of Envisioning the Unseen at the EUF by UN-Habitat Forum and BECAMI: Activities in the Museum and was a researcher in BECAMI Project (Belle Époque Cairo Museums Itineraries) funded by the STDF and the AHRC. She's also a member of Art POWA, the writing and publishing support network for Africa-based scholars in visual arts, Rhodes University.

Alexandra Antoniadou holds a BA in Archaeology and Art History from the Aristotle University of Thessaloniki, an MA in Modern Art History and Theory from the University of Essex, and a Ph.D. in Contemporary Art History and Theory from the University of Edinburgh. Her research involves a wide range of performative and participatory practices in the field of contemporary art with a greater emphasis on performance art. She has presented several papers at international conferences and has published essays on performance and socially engaged art in Greek and English. She has taught art history and theory in Thessaloniki and Edinburgh.

Laura Apolonio is an artist, graphic designer, lecturer and researcher at the Department of Painting, Faculty of Fine Arts, University of Granada (Spain). She is a graduate of Fine Arts at the University of Granada (2015) and holds a master's in Production and Investigation in Arts from the University of Granada (2016). She is the author of graphic design books (published by Anaya Multimedia) and scientific publications. Her latest publication, in 2018, is '4km/h. The speed of thought', Narrativas Urbanas.

Ros Bandt is an International/Australian sound installation artist, inventive composer and designer, curator, and scholar. In 2017 as a guest artist of the ANIMART festival Delphi, her five nights of Sonic Metamorphoses included creating the collaborative ritual performance work the Tortoise and the Spider involving international artists, musicians, and dancers curated by Made of Walking. Her

commissions include the Paris Autumn Festival, Zeitgleich, WDR, ORF, ABC AUDIO ARTS. Her books, articles and online sound design gallery are well known. She is published by New Albion, EMI, Wergo, Move Records, Sonic Gallery, and HearingPlaces.
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Tracey Benson is an artist, social scientist, and researcher based in Canberra. She often collaborates with cultural owners and guides—working with First Nations communities, historians and scientists. Community and audience engagement are areas of focus and this is echoed in her work with government on energy and sustainability programs and her role as Trustee for Intercreate.org. Her work has featured in many international and national media festivals since 1996. Tracey has an MA from QUT, Creative Industries, and a Ph.D. from ANU and is currently undertaking a Masters by Research in Applied Science at the Institute of Applied Ecology where she is also an Adjunct Professional Associate.
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Ellie Berry is a visual artist from Dublin, Ireland. She is pursuing a Practice-led Masters by Research at the Institute of Art, Design & Technology (IADT), Dun Laoghaire. She graduated from her BA Photography at IADT with a 1st class honors in 2016. Her work focuses on outdoor experiences, exploring the landscape and the connections found there. Her current research is examining the relationships between ideas of connection/identity and walking. Since 2017, she and her partner have been walking all of Ireland's National Waymarked Trails.
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Kristina Borg is a visual artist and an art educator. She holds a Bachelor's degree in Art Education and a Master's degree in Visual Arts and Curatorial Studies. Her interdisciplinary research-practice focuses on socio-political issues in urban-collective spaces, in dialogue with the community and/or the place. Borg placed first in the 3rd edition of Divergent Thinkers, Malta and she forms part of the Salzburg Global Forum for Young Cultural In-

novators. She collaborated in a number of local and international projects as an artist, curator, exhibition designer, and project manager.

Vasileios Bouzas studied Fine Arts at the Athens School of Fine Arts and got his MFA from Pratt Institute of New York. His interests include drawing, painting, and photography, audio, video, and interactive media. His work consists mainly of audio-video installations and explorations on internet art. He is currently an Associate Professor of Fine and Applied Arts at the University of Western Macedonia, Greece

Karla Brunet is an artist and researcher, has a Ph.D. in Audiovisual Communication and a Master Degree in Fine Arts. She has participated in many photography and media art exhibitions in Brazil, Europe, Middle East, North and South America. From 2009-2012, Karla was the coordinator of Labdebug.net, a media lab focusing on women and technology. In 2012, she was the curator of LabMAM, at MAM-Bahia. In 2014 she got a year art/research grant at UDK, Berlin. Karla is a professor at IHAC/UFBA and coordinates Ecoarte group, where she researches projects intersecting art, nature, and technology. Her art practices involve photography, video art, data visualization, sensory environment, hybrid art, audiovisual performance, web art, mapping art, and gaming, always focusing on experiences in nature.

Sol Burt is a traveling audio-visual artist who works with natural local elements. After spending a long time in natural environments, he has established a very special connection with nature.

Stefaan van Biesen/Annemie Mestdagh: visual artists, writers, soundscapes, space-specific practitioners. Silence as an artistic condition. An associative solidity between thinking, acting, environment, and well-being: 'how do our thoughts manifest themselves via acts in our environment and to what extent do they contribute to our well-being'. International artistic activities to exchange and collaboration with artists, experts from various dis-

ciplines. The nomadic aspects of renaissance artists, traveling in Europe. Journeys become art projects, laboratories of thought. Notes, artifacts, and drawings embellish the journey. Using the senses and the body as instruments of knowledge, experience and creativity, a tool of connection.

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Ana Villas Boas holds a Master's Degree in Sociology, focusing on sociability, daily life, and urbanism. She works as a sociologist, in the area of Urban Planning, and also as Instructor of Kundalini Yoga. She became an athlete as a child, as a swimmer and runner, besides practicing triathlon, rowing, and canoeing. However, in addition to physical activity, she has a more comprehensive view and is interested in relating this activity to various themes: body movement, landscapes, children, silence and sensations. Her attitude is inspired by oriental philosophies, and focused on a poetic sensibility of the paths and also the imaginary, through the capacities of body, mind, environment, and sensations.

Maud Canisius is an interdisciplinary landscape artist. She started her academic career finishing an undergraduate in Landscape Architecture in the Netherlands and finished her MFA degree in media arts with honours at the Bauhaus University in Germany where she is now doing a PhD in arts & research. In her works, she is interested in exploring how we can reinterpret the way we perceive and interact with our surroundings. How technological, societal, and psychological processes are shaping our notion of place and belonging to that place.

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Sophie Cabot is an interdisciplinary artist who integrates photography, video and contextual actions such as walking, in her practice. She is a Ph.D. candidate in Arts Studies and Practices at the University of Quebec, Montreal where she conducts research-creation on the corporeality of the artist that creates context. How does the body inform the artist about the actions to take? She invested a variety of social, medical and educational contexts to

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Vanda Chalyvopoulou is an active visual artist and art educator. Her art practices involve critical and social approaches of public sphere and everyday life. She has organized and participated in educational, research workshops and art projects. Presently, she is a lecturer in the Department of Graphic Design, UNIWA. Previous position: Adjunct Lecturer in the Department of Architecture, University of Patras (2001–2012). Education: Doctorate in Theory of Painting (2005); Postgraduate Studies (1989–1991), Facultad de Bellas Artes, UC Madrid; and ASFA (1988).

Sotirios Chtouris started his research work in 1980 at the Institute of Social Research in Frankfurt. He continued it at the University of Kassel, the Institute of Mediterranean Studies in Athens and the University of the Aegean, where he is a founding member of the University of the Aegean and the Department of Sociology. Overall, he has completed 64 research and educational programs in Greece, Europe, and the Middle East. All of his recent research activities have interdisciplinary and applied character, as the proposed research project CreSynCo, which is a cooperation between Sociologist/ Political Scientist (Dr. Mpalourdos), Artist (Ass. Prof. Yannis Ziogas), Social Psychologist (Dr. E. Triantafyllou). He is Director of the Postgraduate Programme Applied Clinical Sociology and Art.

Viv Corringham is a British vocalist and sound artist, active since the late 1970s. Her work includes concerts, soundwalks, radio works and multi-channel installations. She is interested in exploring people's sense of place and the link with personal history and memory. She worked with Pauline Oliveros for many years and holds a Teaching Certificate in Deep Listening. She fa-

cilitates workshops in listening and sounding, recently in Hong Kong, London, Bangalore, New York, Kolkata, and Manila. She received two Composer Fellowships from McKnight Foundation, through American Composers Forum. Her work has been presented in twenty-five countries on five continents.

Ana Maria Rondriquez Costas is Professor of the Institute of Arts at State University of Campinas (UNICAMP). Post-doctorate (2016) in Performing Arts at the University of São Paulo. She holds a Ph.D. in Education (2010) and a Master's degree in Arts (1997) from UNICAMP. Experienced in education and arts, with emphasis on dance, her actual project research is 'Processes of creation and pedagogies of the dance' with emphasis on the configurations of a relational ideology. As a dance artist, she currently focuses on artistic collaboration in the creative processes of contemporary dance groups and companies, especially those related to dance in context or site-specific approaches.

Carole McCourt is an artist and early-stage researcher living in the UK and holds an MFA at Newcastle University. She is currently writing her Ph.D. proposal to continue the research on walking as an art form. Walking is at the core of her practice and she creates multi-media installations using print, digital, drawing and found objects and has undertaken numerous residencies. Her most recent work is based on a single heritage landscape and was displayed at the Hatton Gallery, Newcastle for the MFA final show.

Panagiotis Dafiotis is a visual artist and educationalist. His main interest is in hybrid art forms and he works in-between drawing, animation and installation art. He has done an MA and a Ph.D. in art education at the Institute of Education, University of London, following a practice-led route. He worked there as a visiting research associate and now teaches art education at the School of Fine Arts, at Aristotle University of Thessaloniki, Greece.

Edith Derdyk is an artist, educator, writer, and illustrator. Currently, she coordinates the Post Graduate Lato Sensu degree 'Walking as a Method for Art and Education' Casa Tombada (<https://acasatombada.com.br/caminhada-como-metodo-para-a-arte-e-educacao/>) and 'Baggage' (<http://bagagem-caminhada.blogspot.com/>). Exhibitions include Brasil MAM- SP/RJ; Pinacoteca do Estado de São Paulo, CCBB-RJ; MASP; CCSP, Paço Imperial RJ; ITO and others in Mexico, USA, Germany, Denmark, Colombia, Spain, Portugal, France, and Sweden. Recent Awards: Edital Fundação Marcos Amaro; 2017; Doctora Honoris Causa 17, Instituto Estudios Criticos Cidade do México; 2015; PROAC Poetry; 2014; PROAC BookWork; 2013 Art Residency Can Serrat Spain; 2012 Funarte Visual Art; 2007 Art Residency The Banff Center, Canada; and others in Brasil, Italy, USA. Artwork and Books: https://issuu.com/livroedithderdyk/docs/livro_edith_derdyk
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Karina Dias is a visual artist and professor at the Department of Visual Arts at the University of Brasília, working at the undergraduate and postgraduate levels. She holds a post-doctorate in Contemporary Poetics (UnB) and a Ph.D. in Arts from the Université Paris I - Panthéon Sorbonne. Works with video and urban intervention, exhibiting in Brazil and abroad. She is the author of the book: *Between Vision and Invision: Landscape* (for a landscape experience in everyday life). She coordinates the *Vaga-Mundo: Nomadic Poetics* research group (CNPq). Her research focuses on the poetics of landscape and travel, geopoetics, the processes of artistic production, the place and his modes of imagination.

Olga Doukeridou holds a BA (hons) in Visual Arts (Ionian University, Greece), an MA in Fine Arts at Chelsea College of Arts (University of the Arts London) and she is the 2016/2017 recipient of Chelsea Arts Trust/ Zsuzsi Roboz Scholarship. Her work is organized on many modes of experiential and research-based practices, taking the final form of large scale site-specific installations, video, sculptures, interventions, constructed situations, actions, and

performances. Her main research practice is connected to phenomenology, psychogeography, and flaneurism, and explores aspects of the human presence in a social, political, and cultural context, as a constant negotiation.

Yiorgos Drosos is a new media artist and video artist. He specializes in digital video, new media, image, and sound. He has created educational applications and has digitally supported the State of Contemporary Art, Athens and the Natural History Museum of Axioupoli. The core of his work is the correlation between time and space. He has participated in solo and group exhibitions. He works in the Visual Arts department of Aristotle University in Thessaloniki, Greece.

Miguel Bandeira Duarte is Assistant Professor at the School of Architecture of University of Minho and Director of Nogueira da Silva Museum (Braga, Portugal). Researcher at Lab2PT – Landscape, Heritage and Territory Laboratory and coordinator of the *Estúdio UM* project. He holds a degree in graphic design and a PhD in Fine Arts / Drawing supported by Foundation for Science and Technology.

Eylem Ertürk has a background in social design, fine arts photography, and management. Since 2005, she has been working on socially engaged artistic practices and local cultural policies to broaden cultural rights and bolster dialogue. Her current work is related to making artistic research on social issues, opening platforms for urban participation and designing creative structures for social change.

Lora Franco is a poet and multidisciplinary artist. Through the use of fragments, video archives and found materials she addresses socio-political problems and constructs narratives that relate to the daily life of the subaltern population in Latin America. The issue of precarity is a cornerstone of her artistic research. She uses video essay, writing, performance and artist book. Currently, Franco is researching performative forms of resistance in post-colonial Latin American society through syncretism and

specifically through Juego de garrote (stick fighting): indigenous ritualistic but also self defense-dance.

Clara Garí is an art curator, cultural manager, and artist. Co-founder and director of the Center for Contemporary Art NauCòclea and its program entitled “Grand Tour” (www.elgrandtour.net). Her biography joins cultural management and art practice. She has been curator of many exhibitions and co-director of festivals and performing arts programs, and serves as Associate Lecturer of the Master’s Degree in Cultural Management, Universitat Oberta de Catalunya. For 15 years, she also co-directed the educational project Shantidhara Pillalu in Chimalpali, Andhra Pradesh, India. She regularly collaborates with several international journals on issues of art and community, art and education and new artistic behaviors.

Ismi Gatou is a Ph.D. candidate at the Department of Cultural Technology and Communication (University of the Aegean), conducting a doctoral thesis on ‘Locative Media and Spatial Narrative’, funded by the State Scholarships Foundation. She holds an MSc in Cultural Informatics (at the same university) on a scholarship of the Leventis Foundation, and an MA in Media and Culture (Panteion University). She is a graduate of the Communication and Media Department of the University of Athens. In her research and artistic practice, she focuses on the combinatorial approach between urban walking, mapping and digital narratives, with ethnographic research, and new media technologies.

Greg Giannis is an artist and educator who has been utilizing walking in his practice since 2005, in Australia and internationally, including the Havana Biennale in 2015. The creative output from these walks can be viewed at <http://www.peripato.net>

Phoebe Giannisi. Born in Athens. Poet. Architect (NTU Athens). Ph.D. on Archaic Greek Poetics- Poetry and Architecture (Université Lyon II- Lumiere). Associate Professor, School of Architecture, University of Thessaly. Lives in Volos, Greece. A Humanities Fel-

low at Columbia University (2016). Her work lies at the border between poetry, performance, theory, and installation, investigating the connections between language, voice, and writing with body, place, and memory. Selected group exhibitions include Guggenheim New York (2013), the Louisiana Museum of Modern Art, Denmark (2011), Hungarian University of Fine Arts, Budapest (2010), the Lyon Biennale (2009). In 2010 she was co-curator for the Greek Pavilion of the 12th International Architecture Exhibition (La Biennale di Venezia) (greek ark). In 2012-13, her poetic video/sound installation, TETTIX, was exhibited at the Museum of National Art (EMST), Athens, and in 2015, she did the installation AIGAI_O: THE SONGS, (together with Iris Lycourioti). In 2016 she performed the lecture/performance Nomos_The Land Song in New York.

Fernanda Garcia-Gill is an artist and Professor of Abstraction Art, Land Art and Public Art at the Department of Painting, Faculty of Fine Arts, University of Granada. Fernanda is a graduate of Fine Arts at the University Complutense of Madrid and holds a Doctor in Fine Arts from the University of Granada. She is Director of the Master’s in Production and Investigation in Arts at the University of Granada and Organizer of seminars and congress of Public Art in Granada. She has been a practicing artist since 1984.

Cynthia Gerotherasiou is a visual artist. She holds a master diploma in Audio-Visual Arts at the Department of Audio and Visual Arts, of the Ionian University in Corfu-Greece. Her artistic work also touches on the installation field. Some of the fields that are explored by the artist are fragility and cruelty, the social status, the invisible life processes. She is using mixed materials and multiple expressive means. She has performed several group and solo presentations in Greece and abroad, while her work has received international awards and can be found in private collections and museums. She often works in group artworks. Since 2016 she teaches at the Department of Fine and Applied Arts of the University of West-

ern Macedonia in Florina-Greece. She lives and works between Thessaloniki-Florina and Vienna.

Bill Gilbert has exhibited his place-based, mixed media installation, video, performance works, and collaborative projects in US, Ecuador, the Czech Republic, Greece, and Canada. Gilbert is the Emeritus Distinguished Professor of Art & Ecology and the Lannan Endowed chair in Land Arts of the American West at the University of New Mexico. He created the Land Arts of the American West program at UNM in 1999 and co-founded the Art & Ecology emphasis in the Department of Art and Art History in 2007. Gilbert co-authored *Land Arts of the American West* (UT Press) and *Arts Programming for the Anthropocene* (Routledge Press).

Jez Hastings is a walking artist, documenting with text and photographs. Self-funded through teaching, traditional land work, storytelling and sales of work, Jez started in the 1970s in Community Art/Theatre Arts Education and studied Fine Art and an MSc in Education for Sustainability. An environmental activist: always exploring, forever learning. Instagram @peasantjez www.art.jeremyhastings.uk

Iris Helena a multidisciplinary artist with an MA in Contemporary Poetics and is currently a Ph.D. student in Contemporary Art at the University of Brasilia. Her research is characterized by the critical, aesthetic and poetic philosophical investigation of the urban landscape from a dialogical approach between the image of the city and the surfaces/supports chosen to materialize it. The precarious and ordinary supports are often withdrawn from their daily consumption and enable the (re)construction of the memory linked to the risk, the instability, above all, the desire for erasure. Iris is a member of the group of research artists, the 'Vaga-Mundo: poetic nomads' linked to the University of Brasília. The Group conducts residences and expeditions geopoetically thinking, and landscape poetics.

Gesa Helms is a researcher, educator, and artist and a Human Geographer by training (Universities of Goettin-

gen, Germany (Dipl-Geog) and Glasgow, UK (Ph.D.). Her current research as practice combines (auto-) ethnographic approaches with facilitation in group and one-to-one settings, and is interested in the production of public and private spaces. She holds an honorary affiliation at the University of Glasgow and is a final year student in Creative Arts (BSc) (drawing/photography) at UCA/OCA. The line can be found at <https://the-----line.tumblr.com/>

Fiona Hesse is an independent art historian, academic, and curator based in Germany. She holds a Ph.D. in Art History and has organized exhibitions on Modern and Contemporary Art in Germany, France, Switzerland and the USA. She developed and teaches the submodule 'Project Management for Exhibitions' for museOn – Professional Development and Network, University of Freiburg, Germany, and is currently researching the topic „Experiencing „Muße“ in the context of Walking Art“. 2018 she received the 'Wetzstein Prize for Art History 2018' for her dissertation on the art of Walking Artist Hamish Fulton. Her scientific focus is on ephemeral and process-based artistic practices and Walking Art.

Eleni Hodolidou is Associate Professor, Department of Education & Philosophy, Faculty of Philosophy, and Aristotle University of Thessaloniki, Greece. Her courses, publications and research interests focus on literature and language teaching, planning and assessment of educational projects, literacy, and cultural studies, with emphasis on issues of identity, diversity, and subjectivity. She has been a local councilor for the Municipality of Thessaloniki with 'Protovoulia gia ti Thessaloniki' since 2006 and president of the 1st Ward since 2014. Main areas of interest: Curriculum Studies (design and evaluation of literature, language, and environmental projects), Literature Education within the framework of Cultural Studies and Literacy Studies.

Christos Ioannidis graduated from the Department of Fine and Applied Arts of the University of Western Macedonia (Florina). He is a graduate student in the

Department of Culture and Production of Documentary Films, at Aegean University. He is a photographer/vid-eographer and has participated in various group shows.

Christopher Kaczmarek is a New York-based artist, whose work spans both experimental and traditional practices, including installation, performance, video, built circuits and solar-powered objects. His work is often interactive and designed to guide the viewer towards a deeper contemplation about technology and the Inhabited environment. He has had the opportunity to present work at national and international galleries and festivals such as Art Souterrain in Montreal, Canada; the Trinity College Science Gallery, Dublin Ireland; the New York Hall of Science, Queens NY; Real Art Ways, Hartford CT and the Wexner Center for the Arts, Columbus OH.
www.chriskaczmarek.com

Niki Kapokaki is a visual artist whose work encompasses drawings, mixed media, digital photography, and video. She participates in exhibitions, artistic workshops, research groups, and interdisciplinary workshops. Studies: Painting at School of Fine Arts, Thessaloniki and a Master degree in Digital Arts, School of Fine Arts, and Athens, Greece. She is Lecturer in the Department of Graphic Design and Visual Communication, UNIWA.

Ienke Kastelein is an interdisciplinary artist interested in perception and the senses. She is engaged in context and habitat. Hence walking and sitting have become part of her performance practices. In her walking performances the spectators are engaged as participants. Her approach can be perceived as scenography of space. Ienke holds a BA in History of Art (Utrecht University) and studied photography. She is a guest lecturer at Master in Education ARTeZ, Pécs University Faculty of Art. In 2013 she won the Boellaard prize. She lives and works in Utrecht, the Netherlands.
www.ienkekastelein.nl

Georgios Katsagelos studied photography with a scholarship, at the Brooklyn College of New York. He is a

Professor at the Fine Art Department of the Aristotle University of Thessaloniki. He served as the Director of the Cinema Museum of Thessaloniki (2002–2005) and was the Dean of the School of Fine Arts (2006–2010). He received the 1st prize of the Museum of Photography at the 2013 Biennale of Uzbekistan and the grand prize of photography of the Manege Museum of Saint Petersburg. He received an excellence award for his academic achievement by the Aristotle University of Thessaloniki in 2016 and 2018.

Sophie Kromholz is an art historian and creative researcher. She has taught and lectured internationally, including at University of Glasgow and Maastricht University. Kromholz completed her Ph.D., 'The Artwork Is Not Present: An investigation into the durational engagement with temporary artworks', at the University of Glasgow in 2016. Alongside this, she co-founded the women's collective TYCI. Kromholz previously also coordinated CoCARE—the interdisciplinary Ph.D. and Postdoc Network for Conservation of Contemporary Art Research. Research interests include ephemerality, collecting behavior, museum spaces, feminism, and storytelling. Publications include: 'Collectible: The Social and Ethical Implications Surrounding the Collected Object' in *Art, Cultural Heritage and the Market Ethical and Legal Issues*, (Springer, 2014); 'What's the Matter? Deconstructing the material lives of experience-driven artworks', *AM Journal of Art and Media Studies*, (2016); and 'Absence Makes the Heart Grow Fonder: Experiencing the temporary artwork without the physical work', *Studies in Theatre and Performance*, (Taylor & Francis, August 2018).

Alexandros Kyriakatos uses walking practices, photography, film and writing. He reflects critically on public space, urban landscapes, sites of memory and archives. He was a fellow of the Sommerakademie Paul-Klee (2017–2019) and member of BLOCC an educative platform seeking ways to alter the relationship between contemporary art and gentrification. He has given seminars in The New School, Zurich University of the Arts, Bern University of the Arts and Athens School of Fine

Arts. He studied art in the public spheres at the Ecole Cantonale d'art du Valais and has a background in psychology/neurosciences.

Theodoris Lotis' music has been performed in Europe, Australia, America and Asia, and has received several of awards and distinctions at Bourges, Sculpted Sound Composers Competition, Metamorphoses, Luigi Russolo, CIMESP and at Jeu de temps/Times Play. He was awarded the first prize at the Concours International de Spatialisation pour l'Interprétation des Oeuvres Acoustiques, Espace du Son 2002 by Musiques et Recherches, in Brussels, sponsored by the Fonds Européen des Sociétés d'Auteurs pour la Musique. Theodoros was composer-in-residence at New York University in spring 2012. He is Assistant Professor at the Ionian University of Corfu, Greece. His music has been released by Empreintes Digitales.

Marie-Anne Lerjen is a walking artist from Zurich (Switzerland). Since 2011 she has been working under the label of 'lerjentours. Agency for Walking Culture'. Her interest is in walking as a method to gain embodied knowledge about places, spaces, things, and notions. She invites people to join her on a conceptual walk to make a sensory spatial experience together. lerjentours presents performances, videos, talks, and texts about aspects of walking and perception.
www.lerjentours.ch
www.lerjentours.net

Paulo Lessa graduated in Music 2016 by Universidade de Brasília. Composer, producer, arranger, and multi-instrumentalist, in 2011, Paulo founded 'Zero dB', a commercial recording studio, where he produces his musical projects as well other artist's works. In 2018, he released his first album, 'Lado Alado', containing 10 of his compositions, all arranged, recorded and mixed by Paulo.

Panagiotis Lezes. After a career as a bureaucrat (Hellenic Ministry of Finance, E.U in Brussels participating in missions in the Balkans) Lezes found his way to the field

of art. Since then he has participated in shows including Symposium of Delphi Animart festival ('The missing herd'); nimart Animation Festival in Athens ('Interior Remains'); Stricof Gallery in the framework of NYC's Armory Show and in Cyprus, Documenta 14 (Athens, Kassel) as a performer in Post-Porn Activism and Ecossexual freedom (Beth Stephens & Annie Sprinkle); Kinono festival, Tinos Island (July 2018); Made of Walking in Akamas Cyprus 2018; Strand (Royal Academy of Arts and Science in Belgrade Serbia); ArtNumber23 gallery (Old Biscuits Factory London UK).

Paola Ludovice has for the last five years migrated to contemporary dance and belonged to Azzo Dança, a dance company in Brasília, Brazil. She previously danced classical ballet. Since 2018, she has ventured into new dance spaces, as choreographer in this artistic project.

Marsala is a multimedia artistic research project focus on gender, sexuality, identity, and spaces. It consists of Rita Marzio Maralla and Teresa Sala, two independent artists who move between video, installation, photography, and anthropology. Active since 2013, the collective loves to meet new people and weave new paths.
www.marsalaproject.net

Federica Martini, PhD, is a contemporary art historian and curator. Since 2018 she is Head of the Visual Arts Department at the EDHEA School of Arts. Previously, she was Head of the MAPS Master of Arts in Public Spheres, and a member of the curatorial departments of the Castello di Rivoli, Musée Jenisch Vevey and MCBA/Lausanne. Publications include: *Pour Elle: Marguerite Burkat-Provins* (2018); *My PhD is my art practice. Notes on the Art PhD in Switzerland* (2017, with P. Gisler); *Tourists Like Us: Critical Tourism and Contemporary Art* (with V. Mickelkevicus, 2013); *Pavilions/Art in Architecture* (with R. Ireland, 2013); *Just Another Exhibition: Stories and Politics of Biennials* (with V. Martini, 2011).

Lydia Matthews is Professor of Visual Culture in Parsons Fine Arts program and founding Director of the Curatori-

al Design Research Lab at The New School. Her work, which often includes participatory walks, explores how contemporary artists, artisans, and designers foster critical democratic debates and intimate community interactions in the public sphere, often in response to a variety of urgent global and local conditions in their daily lives. She has lectured and curated numerous exhibitions, community-based urban festivals, and multidisciplinary pedagogical exchanges in Post-Communist countries, Turkey, Greece, and New York.
<http://www.lydiamatthews.com>

Laura Meckling's education includes 2019 MFA University of South Florida, Graduate School of Arts Tampa, Florida, USA, (awarded a William and Nancy Oliver Fellowship and Graduate Assistantship package and full tuition waiver scholarship for 3 years). In 2014–15 she attended the Academy Preparatory Program – Photography FAMU | Film and TV School of the Academy of Performing Arts in Prague, Czech Republic, and in 2014 graduated with a B.A. summa cum laude in Art from Florida International University. Her work has been presented in Tampa, Florida, USA in 'Extra Butter' at USF Contemporary Art Museum; 'Migrant Mothers' at Cuntshaus Gallery; 'Days End' Photographs of art set in public spaces, and in an online exhibition, 'Epigraphs: A Symbiotic Vision' at Carolyn M. Wilson Gallery.

Herman Bashiron Mendolicchio is a researcher, writer, editor and curator, working across different disciplines, territories, and cultures. He holds an International Ph.D. in Art History, Theory, and Critics from the University of Barcelona. He is a faculty member and core advisor at Transart Institute (NY-Berlin) and has worked as a Postdoctoral Visiting Researcher at United Nations University - Institute on Globalization, Culture and Mobility (UNU-GCM). He is Lecturer at the Cultural Management Programme of the University of Barcelona, and Coordinator of the Postgraduate Course on International Cultural Cooperation. As an art critic, editor and independent curator he collaborates with international organizations and institutions and writes extensively for several international magazines.

Juana Miranda is an actor, dancer, scene researcher, and producer. Responsible for CHANG Produções and KOH - Scene Research Center, her plays include *A Despedida* (2010), featured in the International Festival of Theater Gena Contemporânea In 2011; *Ciranda Das Horas* (2013); *O Silêncio Do Mundo – Velejando Em Solitário* (2016), Selected For The Sesc Prize of Theater Candango 2016; *A Dama Da Dor* (2018), selected by Mostra Cult Dance 2018; and *A Travessia* (The Journey) presented at Mostra Dulcina de Moraes 2018 of New Directors, within the graduation program in Teatral Direction, which Juana is taking.

Rosie Montford is a Walking Artist who makes prints and books from routes, making pauses along the path. She seeks out landscapes from which she can physically combine disciplines to work across printmaking, drawing, and bookmaking. Following a marked path gives her connection to other walkers and opportunities to collaborate have transformed her practice: as a member of The Walking Artists Network; participating in symposiums and *Made of Walking, La Romieu: France* (2017) and *Akamas, Cyprus* (2018). She is a member of The Sussex Guild, a group of makers and The London Print Studio.
www.rosiemontford.co.uk

Natacha Antão Mountinho is a painter, a researcher, and a teacher, deeply engaged in drawing and color. She is an Assistant Professor in Drawing at the School of Architecture of the University of Minho, Braga, and Guimarães, Portugal, where she teaches since 2006. She is course director at the Bachelor in Visual Arts, School of Architecture of University of Minho, and a researcher in Lab2Pt - Landscape, Heritage and Territory Laboratory; She finished her Ph.D. in 2016, in Fine Arts – Drawing specialty, at FBA Lisbon University, under the subject 'Color in the creative process'. Her most recent exhibition 'Ver de Cor e Salteado' in 2019, explored authorship and individuality and the persistence of repetition and difference, using color as the main subject.

Levi Orthof is a doctoral student in Contemporary Art, De-

partment of Visual Arts at the University of Brasilia. It develops its work mainly in video, where it raises poetic reflections on concepts like immensity, to sail, imaginary distances and impossible measures. It integrates the group of artists-researchers *Vaga-mundo: nomadic poetics*. It participated in collective exhibitions in private galleries and public spaces such as UnB Pilot Space, Pin Gallery, National Assembly Museum and Grosvenor Gallery (Manchester, England). It was selected for art salons, among which: 20th Anapolino Art Salon (2014), Transborda Brasilia (2015) and for the 1st Vera Brant Contemporary Art Award (2016). Currently, it navigates between the lake that did not exist and an invented city.

Katerina Paisi works with performance art and creates interdisciplinary pieces by combining psychology and performance art. Her recent works are studying about traumatic experience and its influences.

Luciana Paiva is a visual artist. Her work investigates the relations between writing and space from diverse media and materials, with a main interest in the use of the elements of the writing (books, pages, and letters) as matter. In dealing with these elements, the artist proposes a language that reconfigures itself from failure, shuffling and deviation. She holds a doctorate in Arts in the line of Methods and Processes in Contemporary Art by the University of Brasília with the thesis: 'Front-verso-vast: by a topography of the page'. Participates in the research group 'Vaga-Mundo: poetic nomads' coordinated by Karina Dias and the reading group 'Spaces of Writing'.

Tina Pandi is an art historian and curator. She studied Art History at Athens University and the University Paris Nanterre. Since 2006 she is a curator in the Collections Department at the National Museum of Contemporary Art, Athens. She holds a Ph.D. in Art History from the University Paris Nanterre, titled 'Systemic approaches to drawing c. 1965-1975'. She has curated numerous historical exhibitions, as well as group and solo shows featuring a younger generation of Greek artists. She has

edited numerous texts for various publications. Pandi lives and works in Athens.

Bia Papadopoulou was born in Athens, Greece. She graduated from Ohio University in 1982 (BFA) and from the Art History department of the University of California, Berkeley in 1984 (MA). She returned to Athens, Greece the same year, and has since contributed essays to international and Greek art magazines as well as to artists' exhibition catalogs. She has also edited a number of art catalogs and monographs on Greek artists and curated a large number of exhibitions—solo, retrospective, and group shows—mainly for municipal exhibition spaces and museums. She is General Secretary of AICA Hellas since 2018.

<http://www.biapapadopoulou.org>

Haris Pellapaisiotis is an artist, photographer and academic lecturing in art and photography at the University of Nicosia. His video art project, 'Walking Narratives and Affective Mappings' were first screened at Point Center for Contemporary Art, Nicosia, 2019.

Fabiane Pianowski Since July 2016 she is an assistant professor at the Institute of Letters and Arts of the Federal University of Rio Grande - FURG, where she teaches courses in the visual arts and graphic design. He holds a bachelor's degree in Oceanology (1997), a degree in Visual Arts (2003) and a Master's Degree in Environmental Education (2004), all by FURG. In 2014, she completed her Ph.D. in History from the State University of Campinas (UNICAMP) in 2015. Researcher at the Visual Arts Research Group (AVE) Joined CNPQ / FURG Coordination of teaching, research and extension projects. (Association of Researchers in Plastic Arts (ANPAP), the Federation of Art-educators of Brazil (FAEB) International Society of Education through Art (INSEA).

Petros Polymenis is a poet. He has published four books of poetry, one theoretical book on the relation between poetry and philosophy, and many philosophical articles in journals. He is interested in phrasal videos, i.e. how

condensed forms of verbal expression (and deviant ones such as a poem) interact with moving images of condensed duration. In this way, a different notion of script, may appear and different ways of meaning projection upon persons and spaces. In 2012, he won 1st prize at the 6th London Greek Film Festival in the Experimental Film category. He has studied engineering (Athens, London), and continued postgraduate studies in philosophy (Athens, Oxford).
www.atole.gr.

Despoina Poulou is a Postdoctoral Researcher at the Aristotle University of Thessaloniki (AUTH), focusing on the interconnection between cinema and literature. She holds a Doctor of Philosophy in Film Aesthetics (AUTH), a master's degree in Digital Art Forms, from Athens School of Fine Arts, a bachelor's degree in Cultural Technology and Communication, from the Aegean University, and a second bachelor's in Audio & Visual Arts, from the Ionian University. For the last three years she has been teaching Film History in the Department of Fine and Applied Arts, in Florina, as a University of Western Macedonia scholar.

Clare Qualmann is a London-based artist working across disciplines: from drawing and sculpture to performance, photography and live-art events (often in the form of walks). Everyday routine, the ordinary and unnoticed and the meeting of the personal and the political are sources of inspiration. Clare is a founder member of the Walking Artists Network, and continues to facilitate its development. In 2016 she curated WALKING WOMEN with Amy Sharrocks, a program of events at Somerset House in London, and at Forest Fringe in Edinburgh, designed to forefront the work of women using walking in their creative practice. She leads the Drama, Applied Theatre and Performance BA at the University of East London and teaches as a guest lecturer at London Metropolitan University.

Hilary Ramsden is a researcher and activist whose practice involves a particular interweaving of walking, clowning,

theater, and street arts to create opportunities for encounters and conversations in public space. She uses humour, play and improvisation to interrogate assumptions about the ways we inhabit and engage with our neighbourhoods and local environments. She is co-artistic director of Walk & Squawk and a co-founder of the Clandestine insurgent Rebel Clown Army (C.I.R.C.A).

Bernd Rohrauer has a background in fine arts, social work, science, and community organizing. He deals with projects related to community work and participation in Vienna.

Laura K. Reeder investigates inequities in education and art. With 30 years as an artist, teacher, and activist, Dr. Reeder physically advocates for shared work between people with differences in power, culture, and experience.
www.laurakreeder.com

Mar Garrido-Roman is an artist and Professor of Audiovisual Projects at Department of Drawing, Faculty of Fine Arts, University of Granada. She is a Graduate in Fine Arts at the University Computense of Madrid Doctor in Fine Arts by the University of Granada Degree at School of Visual Arts and Parsons School of Design, New-York. Individual exhibitions in Santo Domingo, Málaga, Granada, Murcia, Ankara, and Madrid.

Lais Cardoso da Rosa graduated in Dance BA/Teaching (2018) and Linguistics BA (2013) at State University of Campinas. In the last five years, she has been creating and interpreting contemporary dance works, giving contemporary dance classes, working with interdisciplinary groups of cultural production, as well as writing and reviewing academic and creative texts. Between 2017 and 2018, under the tuition of Professor (Ph.D.) Ana Maria Rodriguez Costas and with scholarships from FAPESP and CNPq, she has developed two pieces of research (artistic and pedagogical) on walking as a dancing act, exploring its political and pedagogical character.

Julie Poitras Santos. The relationship between site, story, and mobility fuels Poitras Santos' research and produc-

tion, including the relationship between natural histories, myth and individual stories; walking as a form of listening to site; and material agency in an age of climate change. Her work has been exhibited at the Queens Museum, NY; Center for Maine Contemporary Art, Karlskrona Konsthall, Sweden; and CCCB, Barcelona, among others. In 2016, Poitras Santos initiated Platform Projects/Walks, a platform for curating walking artworks within local communities. Her 2018 curatorial work for Making Migration Visible, ICA at MECA, was supported in part by the US National Endowment for the Arts.

Rania Schoretsani is a multidisciplinary (Visual) artist with an MFA (with distinction) in Fine Arts at Slade School of Fine Art, UCL, London, U.K., and she has exhibited her work in solo exhibitions in The Netherlands, Portugal, and London U.K. Her artistic/scientific focus negotiates the idea of structure with a concept that can move beyond the conventions of formalism when it contemplates ideas related to a spiritual quest. She teaches the 'Applied Mosaic' course at the Fine Arts, Department of Visual and Applied Arts, University of Western Macedonia, Florina, Greece. In 2017 she was awarded the Desiree Painting Prize by Slade, University College of London. Rania, from 2011 until now she participates uninterruptedly in the process Visual March to Prespa, organized by the 1st Painting Workshop of Fine Arts, Department of Visual and Applied Arts, University of Western Macedonia, Florina, Greece.

Rosa Schramm is a dancer, researcher, and performer. She is a member of the Collective Tectônica and the Collective Caravana Bom Selvagem. She dedicates herself to the study of the movement of walking, dancing and the Alexander Technique in her research in the Postgraduate Program in Visual Arts at the University of Brasília. Her most recent works (2018) have been a workshop at the XI Meeting of Contact Improvisation of Chile; dance performance 'Thickness of the Image' in the Rio Art Museum and in Brasília at the CultDance Show; and a workshop in urban space at the II International Festival DF Improvisa Dança - Latin America.

Peter Schreuder currently lives in Lausanne, Switzerland and works everywhere. He is a visual artist who works mainly with sculpture, installation, performance, photography, and edition. He first studied visual arts and anthropology for his International Baccalaureate (2005) and now holds a Master's degree in Contemporary Arts Practice from Bern University of the Arts (2014). Since 2010, the protean artist is developing collective and solo projects in architectural, social and natural environments. Meeting new people, their stories and discovering new contexts enriches his practice. His work has been exhibited in several European countries, in Chile, Colombia and South Korea.

Stamatis Schizakis is an art historian and curator. He studied history and theory of art and photography at the University of Derby and art history at Goldsmiths College. Since 2005, he has worked as a curator at the National Museum of Contemporary Art, Athens. He is member of AICA Hellas (International Association of Art Critics, Greek Section). He has curated the exhibitions 'Bia Davou, Retrospective' (2008) (co-curated with Tina Pandi), 'Rena Paspasyrou, Photocopies straight through matter' (2011), 'Phoebe Giannisi – TETTIX' (2012), 'Dimitris Alithinos, A Retrospective' (2013) (co-curated with Tina Pandi), 'PLEXUS Petros Moris – Bia Davou – Efi Spyrou' (2015) (co-curated with Tina Pandi) as well as the screening program 'Territories-Greece' as part of the 26th Festival Instants Video in Marseilles (2013).

Todd Shalom is the founder/director of Elastic City, a non-profit organization that has produced over 200 participatory walks. He has collaborated with over a hundred artists in a variety of disciplines to adapt their sensibilities to the participatory walk format, in addition to developing and leading numerous walks of his own. Todd has taught participatory art at Pratt Institute and School of Visual Arts. His work has been presented by organizations such as: Columbia University GSAPP, The Museum of Modern Art and The New Museum. Todd Shalom has been an artist-in-residence at Akiyoshidai International Art Village, Bemis Center, and LMCC.

Stalker (1995) is a transdisciplinary collective that engages research and actions in marginal, abandoned or under transformation territories, through spatial practices of exploration, listening and creative interactions with the environment, its inhabitants and their archives of memories. Stalker's aim is to create awareness and self-organization through artistic actions, promoting knowledge sharing, and collaborative projects. From 1999 to 2007, Stalker with the Kurdish community of Rome squatted the building of the ex-veterinarian in Campo Boario (ex slaughterhouse), naming it "Ararat", to experiment a new shape of contemporary public-space, based on the acceptance, hospitality and self-organization. Stalker produces long term on field projects, among the others: Along via Egnatia (2003-04) a transnational monument to displaced people, Culture 2000 EU Program. Campus Rom (2008) across the Roma world from Rome to Belgrade, with TU Delft, Roma Tre, Belgrade Uni and UN Habitat. Islam in Sicily (2000-05), with Italian Minister of Foreign Affairs and Orestyadi Foundation. In Rome: Suilettidel fiume (2007), Campagnaromana (2006), Immaginare Corviale (2003-2005), Primavera Romana (2009-2012). Since 2009 Stalker has been running three different projects Arti Civiche, Museo Relazionale, Stalker Walking School, a traveling educational project. from 2014 Walking out of Contemporary project; Biennale Urbana (2014-2016) agency to investigate limits and possibilities of the Venice-Biennale relationship with Teatro Marinoni. From 2016, Stalker founded NoWorking collaborative art lab space in Rome together with other artistic and curatorial realities.

Iordanis Styliadis is living on the planet for 60 years. He studied Economic Theory and Architecture and is now Associate Professor at the University of Thessaly. Activist, participant in the De Growth and Radical Democracy movements, he is constantly producing theory essays on art, technology, technic, nature, and urban phenomena. There are multiple editions uploaded in the ISSUU and SCRIBD platforms including books for visual phenomena, travel diaries, social criticism, art essays, and detail reports of multiple local, national, and international Docu-

mentation and Design Workshops.
<https://issuu.com/iordanisstyliadis>

Stella Sylaiou is a researcher in the field of experimental museology, and her interest is focused on contemporary artworks and the way they are documented, exhibited, promoted, and disseminated with the use of ICT. She is teaching museology and cultural organisation's management at the School of Fine Arts, University of Western Macedonia in Greece. She has many years of work experience in the field of Arts and Culture with an emphasis on the use of new media in exhibition spaces and virtual museums. She regularly publishes the results of her research in international conferences and scientific journals and books.

Radhika Subramaniam explores the poetics and politics of crises and surprises, particularly urban crowds, walking, cultures of catastrophe, art, and human-animal relationships. Presently Associate Professor of Visual Culture at Parsons School of Design, she was also the first Director/Chief Curator of its Sheila C. Johnson Design Center from 2009–2017. She has received a Culture and Animals Foundation grant, an International Visiting Curatorship at Artspace, Sydney, a SEED Foundation Teaching Fellowship in Urban Studies (San Francisco Art Institute) and residencies at The Banff Center, Canada, and the Hambidge Center.

Nitza Tenenblat is an artist and researcher at the Theatre Arts Department of the University of Brasilia, Brazil, with an emphasis on theatre and live performance directing praxis. She is a member of Coletiva Teatro (www.coletivateatro.unb.br) where she focuses on devising and collaborating towards original theatre and live performance pieces. She is dedicated to Coletiva Teatro's goal of investigating aesthetic, political and ethical aspects of collaborative modes of production in the forms of artistic interventions, artistic residencies, papers and technical demonstrations, theatre workshops and performances. Her work has been successfully presented at local, national and international conferences, and theatres.

Tatiana Terra is a visual artist, who graduated in Fine Arts (1997) and holds a Ph.D. in Art (2019) from the University of Brasília. Works with video, photography, painting, urban intervention and digital collages. Participates in the artistic research group Vaga-Mundo Poetic Nómades. His artistic productions permeate the countryside between themes that contemplate architecture, cities and the horizon, with constant exhibitions in Brazil and participation in international exhibitions in France, Italy and the United States and Spain, including the Second International Biennial of Asunción - Paraguay (2017).

Anna Tzakou is a theatre deviser, performer and academic. She studied contemporary performance in the United States (Naropa University, Boulder, CO). She holds a Ph.D. in Performance Practice entitled, 'Geopoetics, mindfulness (sati) site-specific performance practice', from the University of Exeter (UK). She has specialized in somatics, psychophysical actor training and meditation as/in movement improvisation. Since 2012 she has been devising performances for urban and rural landscapes with group Geopoetics. Her research has been published in the USA and presented at conferences of performance practice, walking, and site-specific performance, and architecture in the UK and Greece. annatzakou-geopoetics.com

Faye Tzanetoulakou studied Art History at Glasgow University followed courses at Goldsmiths University and has completed her Ph.D. at the Aristotle University of Thessaloniki, which focuses on contemporary sublime. She is the arts editor of www.culturenow.gr. She is the Special Secretary of AICA Hellas (International Association of Art Critics, Greek Section). She has curated several art exhibitions in Greece, collaborated with many publications and taught art history at art colleges in Athens. She was part of the selection committee for the Deste Prize, the 7th Baltic Biennale and for national participation at the Venice Biennale. She is an environmental activist against waste incineration and for zero waste.

Veronica Veloso is a performer, researcher and assistant professor of theater pedagogy in São Paulo University,

where she earned her Ph.D. in Performative Arts. She accomplished part of her research at Université Sorbonne Nouvelle - Paris 3, analyzing theatrical and performative actions based on walking. For ten years she has coordinated the Coletivo Teatro Dodecafônico, having directed some scenarios and developed research about different walking practices in urban spaces. Among them, the highlights are a 24-hour drift (2014) and the crossing of some cities on foot, such as Paris (2015), São Paulo (2016) and La Plata in Argentina (2019).

Geert Vermeire is a curator, writer and interdisciplinary artist with a background in musicology and the performance arts. His artistic practice is focused on mixed reality in performative contexts, relating to movement art, sound art and literature/text in public space, departing from social practices and the ethical involvement of cultural action. The intersections between locative media technologies, live electronics, contemporary music, dance and walking practices are a focus in his artistic and curatorial activity in a durational research.

Simona Vermeire a Post Doc Researcher in the Ontology of plants (Critical Plant Studies) at the Uminho University, Portugal. She also holds an MA in Image Studies from the University of Bucharest. Her fields of research interest are the connection between literature, arts, and science, relating to Spaziergangwissenschaft - promenadology and the concept of consilience (Edward O. Wilson, the unification of science and humanities).

Thanassis Vollas lives in Ioannina. His interest in bouzouki started at the age of 8. His teacher for many years was Christos Kalampokis. He is a graduate of the Department of Music Studies of the Ionian University and holds a postgraduate degree at the University of Macedonia in musical arts - Interpretation and Performance. He has participated in recordings, concerts and cultural events with a major appearance at the Berklee College of Music in Boston and at Documenta 14 in Kassel, Germany.

Karolina Wilczyńska graduated in Art History from Adam Mickiewicz University in Poznań (Poland) and completed

the Erasmus programme at the University College London. She is currently a Ph.D. candidate at the Institute of ArtHistory at Adam Mickiewicz University. Her research focuses on socially engaged art. Her doctoral dissertation is about Mierle Laderman Ukeles' activity which is considered in terms of the broadly understood relation between art, neoliberalism and "the choreography of bodies". She co-organized the East-Central European Art Forum.

Raffaella Zammit is interested in creative research practices that weave environmental issues and community involvement for cultural change. She has developed and participated in a number of projects including Kreaturi, Fluid Space, and the Tree Council. Zammit holds a degree in Geography (Melit) and an MSc in Countryside Conservation and Management (UWE). She is the Executive Director of the Gabriel Caruana Foundation in Malta, with extensive experience in the planning, environmental and cultural sector

Fay Zika is Associate Professor in Philosophy and Theory of Art and Vice-Rector of Research and Lifelong Learning of the Athens School of Fine Arts. Her research interests include colour theory, the senses and multimodal aesthetics, identity and gender issues, the relation between nature and art, the relation between philosophy,

science and art. She has published articles in Greek and international journals, in collective volumes and exhibition catalogues, and is the author of *Arts and Thoughts: Philosophical Investigations in Contemporary Art* (Agra, 2018). She has organized and/or participated in several art projects such as *Moment grec* (Beaux Arts, Paris-Institut Français d' Athènes, 2014), *Tino Seghal "This Progress"* (Roman Agora, Athens 2014), Documenta XIV (Athens 2017), *Learning from Documenta* (2017), *Garden Variations* (Symptom Project-Amfissa 2019).

Yannis Ziogas is a painter of the expanded field. He studied Mathematics (BS), Fine Arts (MFA) and holds a Ph.D. in Aesthetics and Pedagogy. He has realized numerous solo exhibitions and has participated in group exhibitions in Greece and internationally. He is an Associate Professor at the Department of Fine and Applied Arts of the University of Western Macedonia (Florina). He has worked in residencies in New York and taught as a visiting lecturer in many Universities in Greece and abroad. His work has been reviewed nationally and internationally. He is the author of books and several essays on art theory. His main research field is the area of Prespa and the venue the process is Visual March to Prespa.

<https://visualmarch.eetf.uowm.gr/>

<http://users.uowm.gr/yzgiogas/>

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Coordination of the Conference Venue:

Cynthia Gerothanasiou, Sofy Papadopoulou.

Powerpoint: **Iris Bournazou**.

Participants

The 98 participants presented 42 visual projects, 49 papers, and 2 posters.

They come from 24 countries in five continents: Australia (three participants), Austria (one), Belgium (three), Brazil (thirteen), Canada (one), China (one), Cyprus (one), Egypt (one), Germany (one), Greece (twenty eight), Ireland (one), Italy (four), Malta (two), Netherlands (two), Poland (one), Portugal (two), Romania (one), Spain (six), Switzerland (four), UK (ten), USA (eight), Turkey (one) and Venezuela (one).

The participants are affiliated with forty-four (44) universities, museums, research centers, and institutions:

Adam Mickiewicz University (Poland), AICA (Greece), Aristotle University of Thessaloniki (Greece), Bauhaus University (Germany), Box Hill Institute (Australia), Contemporary Art Center NauCòclea (Spain), édhéa/Sierre (Switzerland), Estudios Criticos (Mexico), Helwan University (Egypt), Elastic City (USA), Federal University of Rio Grande (Brazil), Gabriel Caruana Foundation (Malta), IADT Dun Laoghaire (Ireland), IHAC/UFBA (Brazil), Institute of Applied Ecology (Australia), Ionian University (Greece), Maine College of Art (USA), Montclair State University (USA), National Museum of Contemporary Arts (Greece), Newcastle University (UK), Nogueira da Silva Muse-

um (Portugal), Parson's School of Design, New School (USA), Sao Paulo University (Brazil), Staffordshire University (UK), State University of Campinas (Brazil), Slade School of Art/UCL (UK), Uminho University (Portugal), University of the Aegean (Greece), University of Barcelona (Spain), University of Brasilia (Brazil), University of East London (UK), University of Granada (Spain), University of Freiburg (Germany), University of Quebec (Canada), University of Lausanne (Switzerland), University of Melbourne (Australia), University of Minho, Braga and Guimarães (Portugal), University of New Mexico (USA), University of Nicosia (Cyprus), University of South Wales (UK), University of Sarajevo (Bosnia and Herzegovina), University of South Florida (USA), University of Thessaly (Greece), University of West Attica (Greece) and University of Western Macedonia (Greece).

Cooperating organizations for Thes-Pres

(the educational activity of the Encounters/Conference):

Thes-Pres is realized as part of the Poliprespa program. In Poliprespa, local organizations from Prespa participate to create a model of growth that will keep the unique area of Prespa alive, establishing a common framework for actions related to economy, society, and environment. Poliprespa is implemented through a grant by the Stavros Niarchos Foundation (SNF), and with the support of local entities.

Cooperating organizations for the International Encounters/Conference:

Department of Fine and Applied Arts
(University of Western Macedonia)

Department of Fine and Applied Arts
(Aristotle University of Thessaloniki)

École Cantonale d' art du Valais (Switzerland)

University of New Mexico (USA)

AICA Hellas

MOMus-Center of Contemporary of Art

School of Fine Arts of Athens

Ephorate of Antiquities of Florina

Florina Conservatory

Greek Mountaineering Club of Florina

Institute of Vocational Training Florina (IEK)

National Documentation Center

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Walking practices, Walking Art, Walking bodies

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