Walking With: An Invitation

Insights into the Pedagogical Force of Walking from the Perspectives of Artists who Walk as an Aspect of Their Practice

Pohanna Pyne Feinberg

A Thesis
In the Department
of
Art Education

Presented in Partial Fulfillment of the Requirements
For the Degree of
Doctor of Philosophy (Art Education)
at Concordia University
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CONCORDIA UNIVERSITY

SCHOOL OF GRADUATE STUDIES

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and submitted in partial fulfillment of the requirements for the degree of

Doctor Of Philosophy (Art Education)

complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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ABSTRACT

Walking With: An Invitation

Insights into the Pedagogical Force of Walking from the Perspectives of

Artists who Walk as an Aspect of Their Practice

Pohanna Pyne Feinberg, PhD
Concordia University, 2019

Walking With explores the pedagogical potential of walking as a form of artistic inquiry and expression. Walking is relational and politically imbued; we are inspirited by a constellation of encounters with people, places and things that inform who we become. As we leave our trace, our presence also shapes where we walk. Through feminist research-creation, including in-depth interviews with twelve artists, these guiding questions were considered: What insights can artists offer about the pedagogical force of walking – the affective and resonant ways that we become ourselves in relation to place? How might these insights inform walking-based pedagogy in art education? Furthermore, given that the contributing artists are women, how might the nuance of their experiences complexify the international discourse on walking art practices? As a localized study of contemporary artists who work with various media in the region of Tiohtiá:ke–Mooniyang–Montréal, a range of motivations and ruminations are revealed. Audio recordings and digital photographs were gathered during the interviews and audio-visual portraits were then created as interpretations of the artist's insights. The portraits are presented online – www.walkingwith.ca – as an invitation to others to join in reflection about the significance of walking. A series of questions, titled "Reflections to walk with", accompany each portrait as a point of departure for further consideration and discussion. The thesis project is complimented by an autoethnographic text that describes three epiphanies that compelled the researcher to focus on this topic and offers a summary of the research-creation process that brought it to fruition.

For River Azul,

Our light

Acknowledgements

I would like to begin by acknowledging the Mountain. The impermanence imparted by your presence is the essence of being and of becoming.

To the contributing artists - Cam, Sylvie Cotton, Natalie Doonan, Ette, Dominique Ferraton, Sylvie Laplante, Andra McCartney, Émilie Monnet, Taien Ng-Chan, karen elaine spencer, Victoria Stanton, and Kathleen Vaughan - your stories are the very heart of *Walking With*. Again, the most sincere thank you, merci, chi-miigwech for your generous, eloquent and resonant insights.

Kathleen Vaughan, my friend, mentor, fellow walking artist and thesis supervisor - how did I get so lucky? My deepest gratitude for your laughter, honesty, critical yet poetic thinking and for your trust in the creative process - for all of the ways you contribute to my growth as a person, artist and educator. Poodles!!

To my thesis committee members, Steven High and MJ Thompson, thank you for bringing me closer to my intention through your considerate, compassionate questions – particularly those that shed light on justice. And to my external examiners, Owen Chapman and Deirdre Heddon, thank you for joining the conversation and for swooping in with your illuminating and generous suggestions.

To my mother, with love and care, you ignited the very initial spark that led me towards this project. You showed us, your three kids, how to walk as a way of thinking, breathing, and being with the world - an immeasurably profound gift!

Mi Cheri, Andrés Vial, can you believe it? I do believe it! Accomplishing simply would not have been possible without your loving care and encouragement – and the creative force that we motivate in one another.

Our dear Ruby Kato Attwood ~ YOU! Your presence is like a strawberry - a joy at every sight. River's dearest friend, our trusted ally on this wild journey. None of this would have been possible without your radiant luminance. Also, for the sparkles that your copy edits gave the final version.

Deena and Jacob, your sincerity of spirit infuses my life with meaning. And Deenz, it makes the whole thing worth it because you benefited from the project.

To my father, Anandhi, and Warunee – thank you for your smiles and for offering me Kaua'i, where the profundity of the earth moves through us all.

To Andrés' family, your encouragement and support nurtured and enabled our projects during these wild times. Muchísimas gracias!

To my beloved friends, my chosen family - you know how much I appreciate your presence in my life. But let me just say it again - hurrah for you! You are my co-creators, my art energy, and the spirit of fun that nourishes me. Walking through this life with you is the essence of vibrancy. Now let's go dance!

Emily Keenlyside and Marie-Hélène Lemaire, our conversations have clarified and motivated this project from the very start. May we continue to build our ideas together.

Thank you so much, Louise Burns, you are the perfect person to walk and listen with – even in the thick of winter! It was so much fun. Looking forward to next time.

To my Dawson College colleagues/friends – thank you for giving me so much to look forward to.

To the Concordia Art Education department, your generous support enabled my aspirations to grow. Richard Lachapelle, thank you for your contributions to the initial phases of research that took form in your research seminars. Anita Sinner, thank you for encouraging me to consider epiphanies as markers in our stories as artist-educators. Lorrie Blair, cheers to the benefits of slowness and helping me do just that, as well as to your ability to make us all laugh. And David Pariser, your critical stance provided an invaluable pivot for my research-creation trajectory – many thanks.

To the Concordia Art History department, this project is a continuation of the thinking that I explored with you. I acknowledge your influences heartedly. And particularly to Sherry Farrell Racette, I hope you can sense your paradigm-shifting ways of teaching throughout this dissertation and particularly your encouragement to listen to artistic expressions of Indigenous knowledge.

Thank you also to the members of the Concordia Centre for Oral History and Digital Storytelling for being so welcoming to my work and for demonstrating how personal/community stories can be honoured with integrity.

Merci énormément à l'équipe de DARE-DARE pour votre soutien et votre accueil chaleureux pendant la création de l'audio parcours *En marchant/While Walking* ainsi que le lancement d'Ambul Art, deux projets connexes au développement de *Walking With.*

To my fellow Doctoral and Masters students with whom I journeyed through the art education program – thank you for sharing your innovative projects and for helping me grow my ideas!

To Jeffrey Malecki, thank you for your contributions and for helping me feel proud of my work.

To all of the artists who I spoke to informally during the process of considering the pedagogical force of walking – particularly, Alana Bartol, Barbara Lounder, Lindsay Katsitsakatste Delaronde and Douglas Scholes – the thoughts you share clearly contributed to this project as well.

Finally, the financial support from the Social Sciences and Humanities Research Council of Canada (SSHRC) was an invaluable gift that offered the necessary time and energy to focus on this project, but also the encouragement to believe that this project could become a meaningful contribution to our collective knowledge. It was a literal dream come true. Also, the initial bursary allocated by Le Fonds de recherche du Québec – Société et culture enabled the initial stages of the project to take form – MERCI!

Social Sciences and Humanities Research Council of Canada

Conseil de recherches en sciences humaines du Canada

Canada

Land Acknowledgement

Walking With came into being and continues to grow with the generous offerings from the land/water and many beings who live from and with this region – the traditional shared territories known as *Tiohtiá:ke* to the Haudenosaunee, and *Mooniyang* to the Anishinaabeg.

As this is unceded Indigenous land that has historically provided a meeting place for many nations, I gratefully recognize the Kanien'kehá:ka from Kahnawake and Kanehsatà:ke who continue to care for its well-being and therefore help foster meaningful connections between all those who share it.

For this reason, I will refer to this region as Tiohtiá:ke–Mooniyang–Montréal throughout the following text and the website, www.walkingwith.ca.

Preamble

The dissertation text contextualizes the online project, titled *Walking With,* by describing how it emerged from various phases of research-creation and by situating it within the wider contemporary discourse on walking, pedagogy, and art.

The title *Walking With* came to me in 2016 because it encompassed the co-creativity with place that characterizes walking-based art practices and the collaborative spirit of walking interviews. Furthermore, it provides the sentiment of an open invitation to others to reflect with me and the artists as we consider the pedagogical force of walking.

After proposing this title, I learned that other scholars are also taking up the notion of walking with, including Deirdre Heddon and Cathy Turner (2012) as well as Stephanie Springgay and Sarah Truman (2018). We each offer reinforcing conceptions of the term that emphasizes the relationally of walking practices. I find it particularly exciting to have wandered into a zeitgeist that allows for these intersections and differentiations, which I attempt to elucidate in the dissertation.

WEBSITE OVERVIEW + ARTIST BIOGRAPHIES

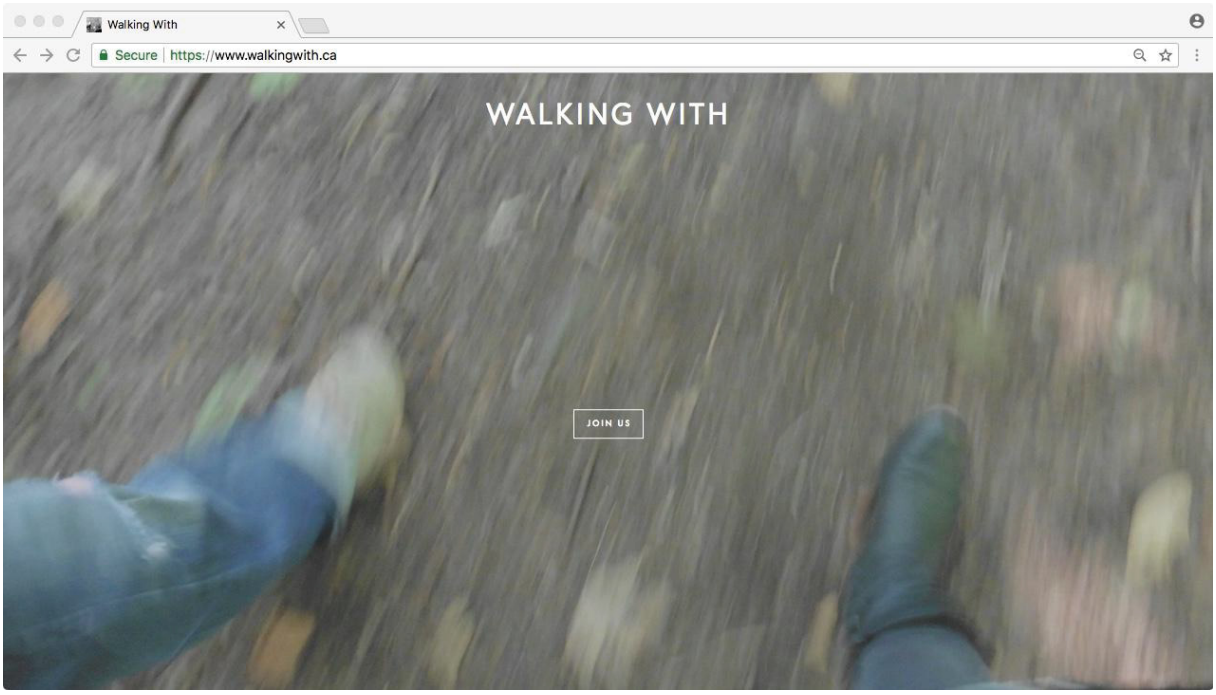
Given that the dissertation text accompanies the website www.walkingwith.ca, the reader is encouraged to begin by browsing the website prior to reading the text and then continue moving between the text and website while reading.

To facilitate this, in the text there are hyperlinked [brackets] that appear prior to citations from the contributing artists. The brackets indicate the minute and second when the citation can be heard in the audio-visual portrait. By clicking on the link, the reader will be led to the web page with the corresponding audio-visual portrait. The screenshots of the web pages below are also hyperlinked as are the URLs for the artists' respective professional websites.

All dissertations are uploaded to Spectrum (Concordia University's open access research repository) in PDF/A which is a format that can deactivate hyperlinks. The links can be reactivated by disabling the "PDF/A View Mode". To do this, follow these instructions in Adobe Acrobat: 1. From the Edit menu, select "Preferences"; 2. Click the "Documents" category; 3. Select "Never" in the PDF/A View Mode drop-down list.

For readers who do not have access to the website, a visual overview of the website is provided below. Screenshots of the web pages are provided below along with the artists' biographies. The twelve audio-visual portraits presented online are also available to download from Spectrum, (Concordia University's open access research repository). The "Reflections to walk with" which accompany each audio-visual portrait online are provided in Appendix F**.** The proposed questions are inspired by the artists' insights and are intended as points of departure for further consideration about the significance of walking as a pedagogical force.

HOME PAGE


Walking With
Secure | https://www.walkingwith.ca
WALKING WITH
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WALKING WITH

Insights from artists who walk as an aspect of their practice

THE ARTISTS THE PROJECT ACKNOWLEDGEMENTS CONTACT

CAM

SYLVIE COTTON

NATALIE DOONAN

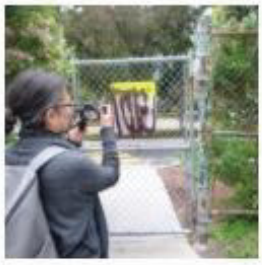
ETTE

DOMINIQUE FERRATON

SYLVIE LAPLANTE

ANDRA MCCARTNEY

ÉMILIE MONNET



TAIEN NG-CHAN

KAREN ELAINE SPENCER

VICTORIA STANTON

KATHLEEN VAUGHAN

WALKING WITH

Insights from artists who walk as an aspect of their practice

THE ARTISTS THE PROJECT ACKNOWLEDGEMENTS CONTACT

Walking With is a project that explores walking as a form of artistic inquiry and expression.

Walking generates embodied knowledge through encounters with the dynamics of place. We become more of ourselves with each movement. Likewise, as we leave our trace, our presence shapes where we walk.

Twelve artists were invited to share their insights about how walking informs their practice. The invitation is now extended to you, the listener, to join us as we reflect on the pedagogical potential of walking. How and what do you learn while walking?

Each of the contributing artists has created at least one art work within the region of Tio'tia:ke - Mooniyang - Montréal. As a localized portrayal of contemporary artists who work with various media and expressive forms, *Walking With* reveals the range of motivations and ruminations that co-exist amongst artists who walk.

All of the artists are also women because, quite simply, their perspectives are compelling. Specifying gender was also a deliberate decision to help infuse the international walking art discourse with a plurality of perspectives.

AN INVITATION

Walking With is an invitation to listen, to walk and to reflect

Photo: Pohanna Pyne Feinberg

TO LISTEN

Walking With offers insights from twelve artists who walk as an aspect of their practice. The audio-visual portraits are made from photographs and audio recordings gathered by Pohanna Pyne Feinberg, the project curator-producer, during interviews with each artist. Excerpts from these conversations were then montaged together to offer a window into the artists' insights.

You are now invited to join us in reflection about the pedagogical potential of walking. How and what do you learn while walking?

Each original interview took place in a location chosen by the artist (between 2014 and 2018). The minimum duration of the interviews was two hours, therefore, the excerpts presented in the audio-visual portraits are highlights that were selected (by the curator/producer with the approval of the artists) from much lengthier, in-depth conversations. To learn more about the artists' work, **please follow the provided links below each artist's biography.**

By featuring artists who are women, *Walking With* is an opportunity to nuance and enrich the international walking art discourse with their compelling stories. By making these interviews public as audio recordings, the intention is for the artists' ideas to be heard with the tones, timbres, rhythms, accents, pauses and inflections that emanate from their lived experiences.

Tio'tia:ke - Mooniyang - Montréal is a culturally, politically and linguistically complex region. All of the contributing artists are capable of communicating in more than one language, but they chose to speak with me in English, which is my first language. Sylvie Cotton and Sylvie Laplante are the exception and they spoke in French, which is their first language (subtitles are provided).

How to Listen ?

Walking With is presented on-line so that it can be accessed internationally. You could explore the website with a stationary computer or on a mobile device. If you choose to listen while moving around outside, please remain of aware of your surroundings -particularly moving vehicles and other potential hazards. Sitting while listening is recommended.

The portraits are presented alphabetically, but they can be listened to in any order. I recommend to start by reading the artist's biography to get a sense for the themes they might address in their portrait. You could decide to listen to one artist, take some time to consider their insights and then return to another later.

Photo: Pohanna Pyne Feinberg

TO WALK

Walking generates embodied and emplaced knowledge through encounters with the dynamics of place. We become more of ourselves with each step. Likewise, as we leave our trace, our presence shapes where we walk.

As the audio-visual portraits are intended to help convey, as we walk we engage in a co-creative and generative interconnection with place.

As the artists discuss, walking is personal as well as political. How one walks depends on their relationship to place - including how they are treated based on gender, cultural identity, race, sexuality, and class. Some people are monitored, controlled and violently targeted more than others. Several of the artists speak about the limitations and challenges that can be associated with walking and have developed works that comment specifically on these concerns.

How one relates to walking also depends upon physical ability and can certainly include movements facilitated by crutches, sticks, canes, wheels, orthotics and other mobility aids. Walking can be slow and can include sitting to take a rest. A range of movements and paces, including stillness, are discussed by the artists.

Photo: Pohanna Pyne Feinberg

TO REFLECT

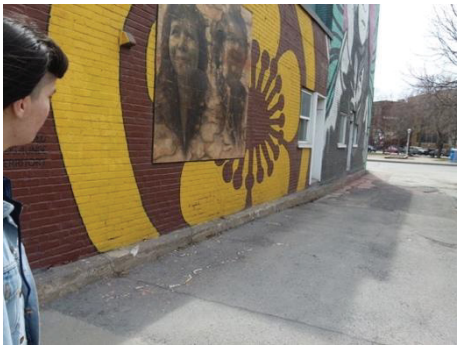
Each audio-visual portrait is accompanied by the artist's biography and links to their websites where you can learn more about their work.

There is also a section called "Reflections To Walk With". The proposed questions are inspired by the artists' insights and are intended as points of departure for you to consider the significance of walking in your life.

- How do the artists' perspectives resonate with your own?
- Or, how do they differ from your lived experiences?
- How would you describe how walking influences your understanding of the world?
- Do you have stories to share about how walking contributes to your creative process?

ARTIST BIOGRAPHIES:

CAM (pseudonym preferred by the artist)



Cam is an independent curator and a community arts organizer. She completed a Bachelor's Degree in Art History and a Certificate in Gender Studies at UQAM in 2016. Since 2014, She is the lead organizer of *Unceded Voices*, a convergence of artists and muralists who identify as indigenous women/2spirit/Queer/Women of color that takes place in Tiohtià:ke/Montreal. Since 2015, she has worked for several arts organizations in Tiohtià:ke/Montreal as a project coordinator.

Website: www.uncededvoices.com

SYLVIE COTTON

Sylvie Cotton is an interdisciplinary artist living in Montreal, Quebec. Her research, which began in 1997, is linked to the practices of performance, action art, drawing and writing, although she also regularly uses forms of installation forms for exhibition projects. Her works open up to the creation of situations leading to the establishment of a relationship with the other or an infiltration into the world of the other. Mainly, the work is inscribed in situ and in spiritu in private or public places, and the results are presented in galleries and festivals or offered outside of walls in other types of public spaces (street, elevator, park or restaurant, for example). The residence as activity is also used as a performative creation medium.

Sylvie Cotton is also author and curator. She has organized events, directed publications and been a member of numerous working groups and visual arts committees. She has presented her performance or installation projects in Quebec, the United States, Italy, Germany, Serbia, Poland, Finland, Estonia, Spain and Japan.

Website: www.sylviecotton.ca

NATALIE DOONAN

Natalie Doonan is a multimedia and performance artist, writer and educator. She works at the intersection of visual art, sensory studies, performance studies and cultural geography. Her research focuses on food and the senses, technology and the vitality of places. Natalie's work has been shown in exhibitions and festivals across Canada and internationally, such as: the Cultural Olympiad for the 2010 Winter Olympics in Vancouver, the LIVE Performance Art Biennale, the PuSh International Performing Arts Festival, Montréal's Elektra Festival and BIAN, Nuit Blanche and Art Souterrain, and the Tunisian Pavilion of the Venice Biennale, 2017. Her writing has appeared in professional and peer-reviewed art and food culture publications such as Canadian Theatre Review, Theatre Research in Canada, Public Art Dialogue, Gastronomica, Canadian Food Studies and the Senses & Society. She is a Senior Fellow at Concordia University's Centre for Sensory Studies and a Postdoctoral Fellow at McGill University with support from the Fonds de recherche du Québec – Société et culture.

Website: www.lesensorium.com

ETTE (pseudonym preferred by the artist)

Ette is a member of Wall of Femmes and prefers to use the collective's mandate as her biographical information. Wall of Femmes is a collective of feminists living in Montreal. The aims of Wall des Femmes are many:

- To promote wider recognition and knowledge of women we admire and find inspirational
- To assert the people's ownership of public space
- To counter the bombardment by mainstream media of negative, unhealthy, unattainable, sexist and/or objectified images of women in our public space
- To engage in public discourse and contribute to the unique culture of our city in a meaningful way

Website: www.walloffemmes.org

DOMINIQUE FERRATON

Through sound and visual art, Dominique Ferraton explores our relationship with our environment: the ways in which we occupy and transform the places we inhabit, and how we are affected by them. She has focused in particular on natural environments and landscapes, becoming interested in the few wild spaces created or found in urban areas, as well as the contradictions or correspondences that exist between what is natural and what is manufactured.

Website: www.dominiqueferraton.ca

SYLVIE LAPLANTE

Sylvie Laplante has professional experience as a tour guide. In her approach, she is interested in the organizational display of the world and in ways to access, to passages and crossings, and goes to the physical encounter with site locations. She also questions the tourism phenomenon. In her practice, the course of trajectories allows her to apprehend spaces with interversions or investigative, playful methods by means of which are created personal anecdotes that make her familiar to these incongruous crossed spaces. She then builds transpositions. The resulting works take the form of cartographic narrations, each consisting of its own theorem. In addition to urban and territorial actions, she uses different mediums: audio recordings, drawings, installations, collections of artifacts, sculptures, videos and photographic documentation.

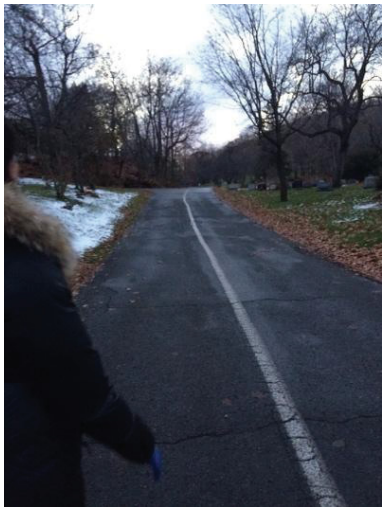
Website: www.sylvielaplante.com

ANDRA MCCARTNEY

Andra McCartney is a sound artist and writer who lives in a highway village in eastern Ontario. From 1999-2015, Andra lived in Lachine and Montreal, where she taught at Concordia University and did several large-scale sound projects. Andra is deeply interested in listening, especially to everyday sounds. Her approach relies on repetitive listening and recording as ways of getting to know places. She goes on soundwalks and listening quests to - open up conversations with other makers and listeners. Andra transforms her own field recordings into video, live performance and interactive work, juxtaposing recordings from different but related places, emphasizing slowness and subtlety.

Websites:
www.youtube.com/user/andrasound
soundcloud.com/andrasound
https://www.andrasoundblog.wordpress.com
www.soundwalkinginteractions.wordpress.com
concordia.academia.edu/AndraMcCartney

ÉMILIE MONNET



Integrating theatre, performance art and technology, Émilie Monnet's artistic practice explores themes of identity, memory, co-existence and transformation. Her creations draw on the symbolism of dreams and mythology—personal and collective—to tell stories that question today's world. In 2016, Émilie founded Indigenous Contemporary Scene (ICS), a critical and artistic manifestation of live-arts by indigenous artists. A small version of ICS was organized in Buenos Aires in March 2017 and brought together indigenous artists from Quebec and Argentina. Émilie's heritage is Anishinaabe and French, and she lives in Montreal. Her artistic engagement is inspired by years of social activism with indigenous organizations in Canada and Latin America as well as community art projects with incarcerated women and Aboriginal youth.

Website: www.onishka.org

TAIEN NG-CHAN

Taien Ng-Chan is an interdisciplinary writer, media artist, researcher and educator. Her work investigates everyday urban life through photography, cinema, poetry, and processes of mapping. Taien incorporates daily travel (from walking and riding the bus to bicycling and driving) as part of her art and research practice. She is a founding member of the Hamilton Perambulatory Unit (HPU). Currently, she teaches in Cinema and Media Arts at York University.

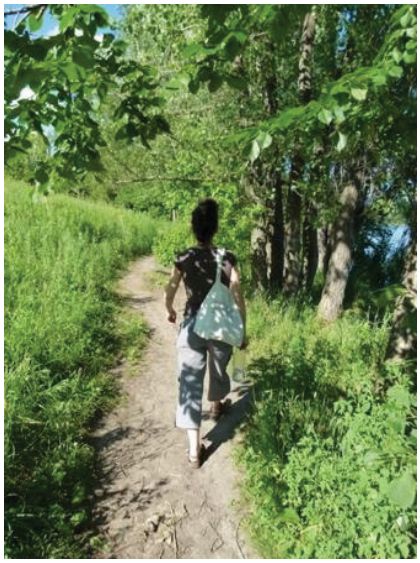
Websites:
www.soyfishmedia.com
www.hamiltonperambulatoryunit.org

KAREN ELAINE SPENCER (lower case preferred by the artist)

karen elaine spencer (b. 1960) maintains a studio practice, performs, curates and writes. Oscillating between work in the street, exhibitions in galleries, and projects via the web, spencer questions hierarchies and investigates how we, as transient beings, occupy the world we live in. Since obtaining her MFA from the Université du Québec à Montréal in 2001 spencer has been awarded numerous international residency programs, including the Symposium international d'art contemporain in Baie-Saint-Paul (2015), the International Studio and Curatorial Program in Brooklyn (2012), the Cité Internationale des arts de Paris (2005), and the John Snow House artist in residence in Calgary (2011). Recent exhibitions include letters home/lettres à ma mère, at Galerie B-312 in Montréal (2015), Coming to Terms at Little Berlin in Philadelphia (2015), New York Stories: Twenty Years of ISCP in Brooklyn (2014), and La moitié du monde est une femme at the Grande Bibliothèque in Montréal (2013).

Websites:
www.likewritingwithwater.wordpress.com
www.soundcloud.com/user302906637
www.instagram.com/karenelainespencer

VICTORIA STANTON



Victoria Stanton is an interdisciplinary artist and researcher/curator/educator working with live action, human interaction, video, film, photo, drawing, and writing. Exploring within diverse media, while the outward results of her practice manifest in various forms, performance is the invariable core of her research. Her time-based work includes performance for stage and for the camera, infiltrating actions in public spaces, and one-on-one encounters in intimate contexts. Investing a performative presence and consciousness within multiple spaces/times, she continuously underscores the complex aspects of "transaction" and the possibility for transformation. Considered a pioneer of transactional practices in Quebec, Stanton has presented exhibitions, performances, interventions, and films/videos in Canada, the U.S., Europe, Australia, Japan and Mexico.

Website: www.bankofvictoria.com

KATHLEEN VAUGHAN

Dr. Kathleen Vaughan is a visual artist, writer, scholar, and educator whose work reflects a trans-disciplinary orientation to questions of place and belonging and the theme of 'home'. She aims to balance her love for post-industrial sites, urban forests and green spaces with critical engagement, and often uses walking and mapping as method and form. Kathleen uses textile practices, painting, drawing, photography, installation, audio and video. Her work comprises multiple approaches, studio-based, collaborative/participatory and community-based. Active within her Montreal neighbourhood of Pointe-St-Charles, Kathleen has worked with seniors and children in social housing, schools and community agencies. She has also developed creative projects with children, adults and seniors in Toronto, Iceland, Latvia and the Netherlands, oriented to cultivating knowledge and awareness of 'place' and building community.

Websites:
www.akaredhanded.com
www.re-imagine.ca

List of Figures

TABLE OF CONTENTS

Chapter 1. Introduction: Epiphanies and *presencing*

The impetus for this project can be traced to a series of epiphanies that provoked questions about the pedagogical potential of walking as a form of artistic inquiry and expression. By pedagogy, I mean a fundamentally co-creative learning process that is a relational and politically imbued experience inspirited by multiple and intersecting encounters with people, places and things that inform who we become. Walking is thus pedagogical because, through movement over time and space, we learn about the world while becoming ourselves through a constellation of influences. This learning process can be understood as a "force through which we come to have the surprising, incomplete knowings, ideas and sensations that undo us in motion towards an open future" (Ellsworth, 2005, p.17-18). Indeed, as I illustrate with the following anecdotes, my own personal undoings, sparked surprises and incomplete knowings were revealed through epiphanic moments that guided me towards an open future that enabled me to hone my practice as an artist-educator.

The first epiphany manifested in 2006, amidst several colliding personal circumstances that led to an emotional rupture. As I started to struggle with destabilizing anxiety and depression, I came to understand that I was in the process of confronting deep spiritual fractures that were finally being forced to surface. As my discomfort increased, my intuitive reaction was to start taking long walks whenever possible. When I think back to this time now, it seemed likely that I would turn to walking in a moment of fragility since my mother walks regularly as a form of meditation and she has encouraged her children to walk since we were young. Nevertheless, I did not expect that walking would become so essential to my healing and personal development. Nor did I anticipate the abundance of creative flow that would occur as a result. I acknowledge the generosity of "the Mountain," as we call it locally, for awakening me to the emergent and generative potential of walking. The Mountain, or Mount Royal Park, is a 200-hectare nature park and a designated heritage site (Amis de la Montagne, 2019) located just

fifteen minutes by foot from my apartment. When I started to take these long walks, I was drawn towards the adjacent Mount Royal cemetery, where the calm reminders of impermanence provided me with spiritual grounding. In appreciation of the slow seasonal shifts, the transforming textures and colours, and the gentle sounds, I started to carry my camera and audio recorder as perceptive extensions. They offered a direction to focus my attention and perceptive lens through which to look and listen more intently. During these years that I walked often through the cemetery, I became increasingly adept at shifting my thoughts away from spinning personal concerns and towards the sensorial intricacy in the details around me. I started to recognize how attunement to the aliveness of the Mountain drew me in and I then became more aware of surroundings. Ideas for art projects were inevitably sparked. This process, which was likely enriched by my concurrent study of vipassana (Dhamma Sutamma, 2019) and mindfulness meditation (Hanh, 1991; Hanh, 2011), recalibrated my energy and regenerated my perspective on the future. I thus started to seek out these insightful moments. As the artist and art educator Rita Irwin (2003) expresses, insights are “penetrating discernments guided by perceptive understanding” (p. 64). I started to understand that insights into my practice as an artist-educator were found from the propulsive and resonant force of everyday elements that I observed. This was the first of the three epiphanies.

This multi-modal process that involved walking, attunement to place, self-reflection and art-making essentially enabled a phenomenon that Otto Scharmer, a theorist in Organizational Studies and a Senior Lecturer in the MIT Sloan School of Management MIT, calls *presencing.* Presencing involves activating an open mind, an open heart and an open will in order to “sense, tune in, and act from one’s highest future potential—the future that depends on us to bring it into being. Presencing blends the words ‘presence’ and ‘sensing’ and works through seeing [or listening] from our deepest source” (Presencing Institute, 2011). It is also a process of acknowledging that the future is built by our treatment of the present. With each moment we are

at once moving into the future and creating history. It was during this introductory experience with presencing that I realized I was building my path towards my vocation as an artist-educator.

Given the recent benefits of walking in my life, I started to seek out opportunities in art education contexts to walk artistically or combine walking and artistic inquiry. This led to the second epiphany, which occurred during a walk that I guided at the Banff Centre in 2010. I was holding the position of Educational Programs and Curatorial Research coordinator when I offered a visit that included several public artworks on campus. The participants were public school teachers and administrators from across the province of Alberta. As we observed an installation titled *Vessel/Enclosure* (1997-2022) by Peter von Tiesenhausen that takes the form of a willow boat left to deteriorate for 25 years, the group conversation drifted towards the colours of a nearby floral arrangement. One of the visitors raised a question about why the sculpture was determined to be “the art” and the floral arrangement was not. I encouraged the other participants to respond with their reflections and a lively, friendly debate ensued. At the core of the discussion was concern over who has the authority to determine the definition of art. While listening to the comments and hearing the enthusiasm from the participants grappling with these questions, I started to imagine an alternative version of a “public art walk” that would bring this question to the fore. It could include encounters with creations that are framed as artworks, in galleries or outdoors, interspersed with activities to conjure epistemological ruptures intentionally introduced to stimulate debate about where the art is. These ruptures would be provoked by performative gestures (that were still in their nascent, imaginative form and yet untested) while walking during the passages between the galleries. The objective was to create an “art walk” that served to shift and perhaps subvert notions of where and how art is made as well as how it is encountered/interpreted. This project concept was influenced by my appreciation for the art historical avant-garde and particularly critical and resounding contributions from members of groups such as Dada, the Situationist International, Fluxus but also the boundary-pushing work by Feminist artists from the 1970s. While motivated to

contribute to this ongoing art historical discourse, I did not bring the guided walks to fruition at this time. This process of dreaming about the format of the walks was nevertheless a productive method (Butler & Lehrer, 2016) to further my understanding of the pedagogical potential of walking as a mode of artistic inquiry that can generate not only personal ideas for art projects, but also be framed and directed to foster dialogue about the possible forms that artistic expression may take.

Specifically, the form of movement that I am most familiar with and focus on is bi-pedal ambulation. Within the various forms of bi-pedal ambulation, pace can fluctuate in accordance with energy level and muscular ability. There are also influences from the terrain, the weather or if one is walking in populated urban area, in a suburb, or in a rural landscape. Gait and associated posture can shift depending on the reason for walking – for example, to run errands or for artistic reflection. Experience with walking can also differ significantly depending on one's sense of personal safety or the level of sensory stimulation. Of course, bi-pedal walking is only one form of ambulation, and there is potential for those who use mobility supports and wheelchairs to participate in adapted art walks and other walking art projects (for example, see page 52 for the discussion about the audio play *Interconnections*).

Furthermore, the method of attunement that I employ is certainly not exclusive to walking bipedally. I experiment with activating attunement while moving slowly, standing still, and sitting. That said, my practice as an artist-educator has been predominantly focused on developing my ability to encourage and innovate the type of walking that I understand best, albeit within varying socio-economic, political, and geographic contexts. As an example of this variance, the third epiphany occurred in 2012, during a short-term contract which involved designing and guiding a photography club at Vezina High School in the neighbourhood Pointe Saint-Charles. Vezina is an outreach high school with a specialized curriculum for students who are at risk of dropping out of the formal education system (English Montreal School Board, 2019). I was invited by the school principal as a guest artist-educator for a series of weekly workshops for twelve weeks.

This invitation came as a result of the educational programming that I developed for the 2011 edition of Le Mois de la Photo à Montréal (MPM), a contemporary photography biennale (Mois de la photo, 2011). The school principal was aware of one of the workshops that I offered to the public for the biennale and requested that I adapt one for a school setting.

This particular workshop was inspired by the work of Rinko Kiwauchi and Normand Rajotte, two of the photographers included in the biennale. Kawauchi and Rajotte produce much of their work while walking and finding inspiration from their respective local environments in Japan and Québec. As written in the exhibition catalogue, titled *Lucidité/Lucidity* (Ninacs, 2011), Kawauchi "transforms ordinary details into facts of vibrant intensity" (p. 322), and Rajotte's "approach to natural spaces … is paralleled by questions linked to self-awareness and the human being's relationship with nature" (p. 327). Prior to the workshop (during the MPM iteration of it), the participants visited the exhibitions, or Kawauchi and Rajotte's photographs, and we discussed aspects of their practice together. Participants were then invited to walk in a one-block radius around the primary exhibition space with a digital camera to seek out compelling textures, shadows, and reflections. The feedback I received from the participants was two-fold. There was a unanimous pleasure in being granted the time to walk slowly and observe. As many of the participants were high school students, they are rarely offered this opportunity within their standard curriculum. Also, several participants were surprised by the abundance of details they found to photograph in such a seemingly mundane setting.

Drawing from these comments, I decided to use a similar yet more elaborated walking methodology with the students at Vezina high school. For each workshop, we wandered outside for thirty minutes maximum while experimenting with ways of walking (i.e. experimenting with pace, breathing in step with our feet, etc.). I hoped the students would feel the correlation between the way they walked, what they noticed, and how their shifted attention might influence their photographic eye. Each workshop also focused on finding images of specified aesthetic elements so that the students could practice building a visually thematic series of works.

Given that the workshops were one hour each (including pre-departure preparations and saving the images onto computers after returning to the school), our walks were limited to a five-block radius (at most), but this proved to be ample space for their exploratory needs. After leaving the school, we often turned the corner to observe the homes built with brick and stone and then through Marguerite Bourgeoys Park with shade offered by mature trees. There is a walking path leading from the park along train tracks to Maison Saint-Gabriel, a historic site. Time permitting, we could then walk across Le Ber Park, which offers less tree life but more space for sporting activities. We then circled back to the school to walk along Wellington Street, one of the main traffic arteries through the neighbourhood with increased commercial activity. It was often the students who determined our walking routes based on their habits and curiosities, informally and spontaneously before we left the building. They were vocally cautious about places that were deemed unsafe or precarious for youth. Although we all collectively decided to avoid these locations, the recognition that there were places we are wary of encountering on foot sparked a pivotal aspect of my third epiphany.

The students commented on the joyful novelty of finding such an abundance of compelling images amidst the everyday environment that was just around the corner from their school. Walking in a group seemed to enable the students to move about with a sense of collective creative purpose in a way they had not experimented with before. They shared their observations and often spoke to each other with appreciation and encouragement. As a result, by observing their reactions, my appreciation deepened for the generative potential of everyday walking as an “active space for knowledge creation, and particularly, an active space for the unfolding aesthetic sensibilities. Unfolding, opening, evolving, expanding, manifesting, laying open one’s sensory awareness, understandings of beauty, and perceptual sensibility” (Irwin, 2003, p. 64). Our mutual enjoyment during our workshops reinforced my appreciation for the potential inspiration that can be cultivated by a walking-based pedagogy, but I also grappled with some fundamental and troubling questions about the complexities of walking.

The students were all attending Vezina because they were in an academically precarious position, but multiple factors that led to them struggling in a school environment. For example, one of the students was living in a group home, and I was warned that she could react violently without warning. She was offered this workshop as a reward after months of "good behavior." Her teachers offered it as a gesture of trust and encouragement. I never witnessed this violence, however, nor even a disrespectful comment amongst the students. Our weekly hour-long time together was rather simple in this respect; a time for easy exchanges and smiles. We focused on noticing shadows, considering reflections, observing textures, and discussing visual culture. Perhaps it was an anomaly in their lives to share in repeatedly enjoyable group meanderings – it certainly was in mine.

That said, I was constantly considering their well-being and that I needed to provide a sense of safety during this rare artistic opportunity. Not only were they marginalized socially because of their challenges in "normal" academic settings, but they were also grappling with the potential of being criminalized at a young age and, for the Black students, also being racialized. As I guided them on walks through the neighbourhood, our pleasant discussions were often interspersed with their comments about Pointe-Saint-Charles being a poor and "rough" neighbourhood. In fact, "Canadian statistics show that 47 percent of children in The Point [sic] live in low-income families. Furthermore, 51 percent of these households are headed by single-parents" (Pathways, 2013). In 2009–2010, the high school drop-out rate in Pointe-Saint-Charles was more than twice the provincial average at 40.9 percent (Pathways, 2013).

As teenaged youth, their very presence wandering the streets could be misconstrued as deviant or suspicious. Their vulnerability and the risks they faced while walking were glaring enough that I wondered if future opportunities to walk artistically would be feasible for them. Acknowledging the significance of these risks led to the third epiphany. I was confronted by my limitations in the face of these problematic complexities that many experience while walking every day. As a 40-year old, able-bodied and White woman who also moves across national

borders with a privilege I am acutely aware of as a dual Canadian/US citizen, how can I offer engaging, meaningful, caring, and hopefully inspiring walking-based workshops to people (particularly youth) who have associations with walking that are perhaps adverse? I became preoccupied with how I could prepare workshops for people who live daily with exclusion and intimidation while walking (based on racism, classism, ableism, or gender-based violence, for example). It was at this juncture that I turned towards graduate studies to reinforce and hone my practice as an artist-educator.

During an initial meeting with Dr. Kathleen Vaughan,[1] who was serving as the graduate program director for the doctoral program in art education at Concordia University, she mentioned that she also has a walking practice and pointed me towards authors such as Rebecca Solnit (2000) who are writing about walking and art. I was remarkably not aware of the international discourse about walking art prior to this discussion (Vaughan and Pyne Feinberg, 2016). In my excitement, I became compelled to speak to more local artists who use walking as a method in their work. I wondered what I could glean from their insights to help enrich my conception of walking as a pedagogical force. Through the narratives, questions and reflections that were eventually offered by these artists, I not only learn about their work, but also became more familiar with the artistic community within the region where I made myself "known, understood and meaningful in the world" for much of my adult life (Tuck & Mckenzie, 2015, p. 82). The localized aspect of the study was also beneficial because each interview was predicated on a sense of familiarity with the places we discussed. Yet, the impressive range of experiences amongst the artists reinforces that, in the words of writer, curator and activist Lucy Lippard (1997), we clearly live within a "hybridity, which is really what 'local places' consist of" (p. 6).

[1] Kathleen would eventually become a contributing artist for the thesis project, my thesis supervisor and a beloved mentor.

Indeed, this collection of stories gathered for this project sheds light on how place is informed and shifted over time through the confluence of disparate realities that "determine not only how place is experienced but also how it is understood and practiced in turn (e.g. in relation to culture, geography, gender, race, sexuality, age, or other identifications and experiences" (Tuck & McKenzie, 2015, p. 19). The twelve artists are held together within the framework of this project by a regional axis point, but their experiences form a prismatic depiction of walking practices. We also hear how their work exists in relation to the global (Massey, 2009) and, in this respect, the artists' demonstrate "an orientation to place that acknowledges the connections across local places and their influences on global circulations of knowledge and practice" (Tuck & McKenzie, 2015, p. 31). *Walking With* is presented online for this reason – to acknowledge how the discourse about contemporary walking art is informed by connections and exchanges across and between places.

The website format also reflects my sustained commitment to the artist-educator that I was when I walked into Kathleen Vaughan's office. I acted on a hunch, a desire to go further, to enrich something I wasn't yet sure how to name. In considering how the project might contribute to the field of art education, I imagined a resource that I would have appreciated coming across as I set out to enrich my walking-based practice. I offer it now to like-minded art educators, for example, who want to incorporate movement into the classroom or who hope to integrate ambulatory artistic encounters into a community art collaboration or gallery visit. It could also be relevant to artists who walk regularly and are perhaps questioning how to articulate the significance of movement in their work. Art historians could also benefit from the artists' insights to liven up class presentations and discussions about contemporary walking art practices. Essentially, the project is for others who, like myself, are interested in considering the following questions: What insights can artists offer about the pedagogical force of walking – the affective and resonant ways that we become ourselves in relation to place? How might these insights inform walking-based pedagogy in art education? Furthermore, given that the contributing artists

are women, how might the nuance of their experiences complexify the international discourse on walking art practices?

The dissertation text presents my response to the leading question I posed to the contributing artists: How did walking become influential in your practice? Through the telling of this narrative, I contextualize the emergence of the online project by describing how it culminated from various phases of research-creation. I also situate the research-creation within a broader contemporary discourse on walking, pedagogy, and art. I will begin by orienting *Walking With* within an international community of thought. To begin, chapter 2 addresses complex political, economic, and social aspects of walking, particularly as a bipedal form of ambulation that can impact our relationship with place. I will also explain how some of these complexities that manifest in my life and art practice informed my decision to focus on creating a publicly accessible project that would amplify the voices of artists who are women. In chapter 3, I then introduce selected contemporary walking artists and art educators whose work and research contributed to the theoretical underpinnings of *Walking With*. This overview includes exhibitions, research projects, and other activities within Canada, the United States and the United Kingdom where there is a lively discourse that I learned a great deal from and would now like *Walking With* to enter into dialogue with.

In chapter 4, I then describe why this project can be characterized as feminist research-creation because it is situated "within the experience of the learning self" (Ellsworth, 2005, p. 169), a concept borrowed from media studies/pedagogy researcher and theorist Elizabeth Ellsworth. In other words, the experimentations and resulting manifestations during research-creation were derived through lived, embodied experience that was considered a reliable source of knowledge. The various phases outlined below were each designed to enrich my understanding and ability as an artist-educator, but always with the aspiration to maintain an ethic of care (Hill-Brisbane, 2012). An ethic of care is accomplished through sustained concern for the integrity and well-being of the research participants and places that contribute to a

research project. For *Walking With,* this sense of care was also extended to the potential public who will engage with the website. As I explain in chapter 6, the content on the website was therefore designed to encourage engagement, welcome a range of interpretations, but also to respect potential sensitivities.

With each phase of research, I sought to "find inspiration in the arts [and] in the poetics of embodied living" (Vannini, 2015, p. 14). The poetics of embodiment revealed through attuned walking is activated by an inter-sensory awareness and can best be described as a form of heightened awareness or embodied listening. It is attention to the impact of interactions as well as the trace of my presence in place. It is a way to acknowledge that I exist within the constellation of all things and beings. It is a generative and emergent form of emplacement through which I contemplate how I react to, co-mingle with, learn from and also contribute to the vibrant dynamics and energetic constellation of the places I encounter (Bennett, 2010; Howes, 2005; Jones and Hoskins, 2016; Springgay & Truman, 2018; Watts, 2013).

By taking artfully strategic risks through attuned walking during the various phases of research-creation, my approach was akin to how ethnographer, filmmaker, and author Philip Vannini's (2015) interprets methods employed by non-representational scholars. That is, the research-creation process comprised a series of inquiries that were often intuitively driven and motivated by curiosity. Rather than gathering and analyzing a set of data in the formal qualitative or quantitative sense, I sought "ways to reconfigure thinking, sensing, and presenting by emphasizing the singular powers of action, locution, and thought" (Vannini, 2015, p. 14). *Walking With* was generated by action-based, inductive, emergent inquiry. I came to understandings by being open to reconfiguration in my thinking and by listening to and building upon my inclinations.

The various methods were employed (detailed in chapter 5), can be characterized as a constructively determined (Miraglia & Smilan, 2014) in that each phase of research-creation subsequently informed how the next method was devised – with the objective that each method

would provide a possibility for “introspection and intervention” (Chapman & Sawchuck, 2012, p. 12). Research questions, actions, and reflections all unfolded incrementally yet fluidly and were determined according to how my experience guided the response to this question: How might this research-creation best enrich my practice as well as the contemporary walking art discourse? That said, the project is also an intervention into dominant art historical narratives that continue to privilege the work of male artists.

I devised and then tailored the methods employed based on intuitive reasoning. As the editors of *Inquiry in Action: Paradigms, Methodologies and Perspectives in Art Education Research* (2014), explain, similar to “other forms of qualitative research and with studio production in general, the researcher/artist must divine her own methods of deduction” (Miraglia and Smilan, p. 36). The methods were experiments that responded to specific aspirations for the project that emerged along the way. In the following text, I will elaborate on this approach by presenting the methods in chronological order – beginning with initial fieldwork that comprised two comparative studies of local guided art walks and then audio walks about art and architecture (see chapter 5a and 5b). My intention for these studies was to become more familiar with the local walking art context and to learn more about how other artists and educators were innovating with walking in pedagogical contexts. This was followed by a comparative study of audio walks that responded to my curiosity about the pedagogical potential of this format for ambulatory artistic experiences.

The comparative studies then informed my approach to the initial seven walking interviews with contributing artists (see chapter 5b). These interviews took place in 2014and were followed by a guided audio walk (see chapter 5c) that I developed to think through the artists’ ideas with others (Burnham & Kai-Kee, 2011, p.79-80). I perceived of the audio walk as a context for experiential pedagogy, whereby learning would occur through listening, dialogue and kinaesthetic engagement with place that allowed for ideas about walking to be discussed while

in perambulation. I approached this opportunity for discussion as a kind of talking that “yields knowledge and understanding” (Burnham & Kai-Kee, 2011, p. 80) for all involved, including myself. The audio walk eventually became an occasion for me to discuss the artists’ insights with others, as well as an opportunity to test the capacity of the guided audio walk (which I still considered as a possibility for the thesis project).

As I will explain in chapter 5d, following this experiment in experiential learning, I recognized that the audio walk was not the ideal format to respond to my aspirations for the thesis project. I then turned to audio-visual portraiture as a method of engaging in educational research (Lawrence-Lightfoot & Hoffmann Davis, 1997) that I borrowed and adapted from the work of socialist, educator, and author Sara Lawrence-Lightfoot (1997). By specifically aligning with portraiture as a method for the thesis project, I claim that audio-visual portraits provide legitimate and significant qualitative interpretations of the insights offered by the artists. Furthermore, the portrayal of the interviews through a combination of images and audio reinforces how the project was generated “through the development of relationships” (Hill-Brisbane, 2012, p. 65). For example, the interplay between audio and visual documentation illustrates the exchange between the artists and I. It also makes evident the dynamics of the places where the interviews originally transpired.

Through this subjective editing process (and always with permission from the artists), I curated a constellation of conversations that reveal connections and distinctions between the artists. The interpretations expressed through the portraits are then amplified by a section called “Reflections to walk with” or proposed questions that accompany each portrait online. These questions are offered as prompts or conceptual points of departure intended to encourage others to elaborate their reflections about walking based on their reactions to the artists’ comments and personal lived experience. This invitation to interpret the audio-visual portraits

can be likened to *open work* (Eco, 1989), whereby their meaning takes form through individual interpretations based on their life experiences and motivations for listening.

As Philip Vannini (2015) expresses (and echoing Otto Scharmer's notion of presencing discussed above): "It is the present that suddenly interests [me], and how the present can unfold in the future: what can become of [my] work, in what unique and novel ways it can reverberate with people, what social change or intellectual fascination it can inspire, what impressions it can animate, what surprises it can generate, what expectations it can violate, what new stories it can generate" (p. 12). As such, *Walking With* does not purport to provide answers or a summative analysis, but rather it calls "into question the possibility of a unified, definitive image of [walking art]" while it also "allows us to comprehend new aspects of the world" (Eco, 1989, p. 50). The portraits are opportunities to encounter the artists' insights, but also an invitation for elaboration and innovation.

To reiterate, given that the series of portraits features artists who are women and have created work within the region of Tiohtiá:ke–Mooniyang–Montréal, they also offer a unique depiction of local contemporary art practices. That said, echoing the words of Deirdre Heddon and Cathy Turner (2012), I do not "seek to identify a way of walking specific to women; given that there is no 'singular' woman,' there is no such practice. Nevertheless, … the body that walks potentially makes a difference to the experience of walking" (p. 225). In rendering this project public, I aspire to "draw attention to invisible, under-estimated and unexamined aspects of walking [art] thus serving to challenge the dominant discourses that remain attached to walking practices" (Heddon & Turner, 2012, p. 225).

In the final chapter (chapter 6), I suggest how one might interact with the website by summarizing some of my interpretations and reflections. I do this by reviewing aspects of the artists' stories that have contributed to my current thinking about walking as a bodily discipline "through which ethical sensibilities and social relations that are formed and reformed are

themselves political" (Bennett, 2010, p. xii). I also share some ways in which I plan to expand upon this research and reflect on how the artists' insights have enriched my approach as an art educator by shedding light on artistic preoccupations that will likely inform walking-based workshops that I design and guide in the future. I then invite the reader to consider the following questions: How do the artists' perspectives resonate with your own? Or, how do they differ from your lived experiences? How would you describe how walking influences your understanding of the world? Do you have stories to share about how walking contributes to your creative process?

Chapter 2. Walking: A complex pedagogical force

Walking With is presented amidst a plethora of published articles, books, academic papers, songs, movies, and artworks that convey and question the myriad ways that walking impacts our lives and informs our relationship with place. Multiple on-going public debates and proposed policies are focusing on how to best design and implement greener more accessible cities by planning for increased pedestrian travel or walkability (Soderstom, 2008; Canada Walks, 2015).[2] Recent studies and reports demonstrate the health benefits associated with walking as a means of maintaining an active lifestyle amidst increasingly sedentary trends in the workplace and at home (Zimmerlich and Van Ingen, 2017). As well, various approaches to how one can use walking as a form of psychological healing, as a spiritual exercise, or as a political act are also increasingly documented and researched (Francis, 2016; Marcher autrement, 2018; Rubinstein, 2015). Of particular personal relevance to my methodology of attuned walking, is

[2] Within the context of Green Communities Canada''s project titled *Canada Walks,* the notion of walkability is defined by concerns related to "safety, accessibility, connections, comfort, walkable destinations, and encouragement" (Green Communities Canada, 2015).

the current wave of interest in the slow movement which embraces “downshifting” by turning towards the human pace as a means to address “the issue of ‘time poverty’ through making connections” (Slow Movement, 2018). On each occasion that I share my thesis topic, friends, family, and colleagues then share articles, links to websites, and names of publications that they happen across related to walking.

The current interest in walking, at least bipedal and fully-abled forms of walking, reaches across popular media to academia and incorporates discussions that include pedagogical, political, methodological, psychological, physiological, epistemological, meditational, and even spiritual reflections. The breadth of considerations that I have gathered from this burgeoning local and international dialogue has been truly enriching. Amidst the vast number of resources, I came across a few publications that featured local artists’ work, however, my preliminary research revealed that the majority of publications on walking art practices focus on artists who are men. I therefore became compelled to meet artists who are women and expand the breadth of my findings. As I will explain further below, I wanted to explore if these women would agree that walking stimulated creative thinking or fosters healthy living (as so many articles were purporting). And what may be the conditions that either enable or inhibit these artists from these benefits? Given their gender and, for some their race, would they reveal a more nuanced depiction of the complexities of walking? Also, I was curious about how their experiences of walking compared with my own.

As I recall some of the resources that initially reflected this zeitgeist during the research-creation process, in 2014 there was a two-part radio series produced by the Canadian Broadcasting Corporation titled “Walking Matters“. It aired a few months after I entered the doctoral program. Interviewees from diverse backgrounds shared their perspectives on walking and, as Paul Kennedy, the host of the radio program said, “It’s always been more than simple locomotion … walking is about self-expression and meaning. It’s also a way to speak your mind” (Kennedy, 2014, 00:20). A month later, in April 2014, I came across a study by a research team

at the Stanford Graduate School of Education that aimed to prove how walking (indoors on a treadmill) can increase creative thinking (Reynolds, 2014). I found this study somewhat humorous at the time. How can the pedagogical or creative force of walking be quantified? And is not the lived experience of so many people, conveyed for centuries, proof enough? Although now, in retrospect, I can see the merit of trying to understand more carefully how the function of muscles in movement and the increased blood flow might directly trigger innovations of thought. And then, in September that same year, *The New Yorker* published an article that reflected on the connections between walking, thinking, and writing titled, "Why Walking Helps Us Think" (Jabr, 2014). I understood by the fall of 2014 that walking as a mode of thinking and making was certainly circulating amidst the collective conscious - but what about the dangers associated with walking?

Having resided in Tiohtiá:ke–Mooniyang–Montréal for over twenty years, I came to this project with the perception that it is *relatively* possible for women to walk alone in this city. That is, compared to other cities where I have lived and visited (including Dakar, Honolulu, Delhi, and Mexico City). First of all, pedestrian movement is less endangered and encumbered by vehicular traffic. Also, I rarely hear the same warnings against walking alone as I did in these other locations. Perhaps that only indicates that walking seems easier in Tiohtiá:ke–Mooniyang–Montréal for a woman such as myself given that I can blend easily into the crowd amidst the majority settler population of European ancestry that populates the region. I am aware that women who are racialized and criminalized may not feel such ease. For example, women who are visibly Indigenous, black, trans, homeless, sex workers, or a member of an ethnic community who diverges from the current status-quo – such as Muslim women who wear the hijab or niqab (Hamilton, 2017). As an art educator, I feel it is my responsibility to acknowledge and confront this impactful injustices that inhibit freedom of movement through artistic expression and discussion. As I mentioned in the introduction, this was one aspect of my decision to pursue a doctoral degree.

It bears mentioning that on February 26, 2012, soon after I completed my application for the doctoral program, a teenage boy named Trayvon Martin was shot and killed as he walked unarmed through Retreat at Twin Lakes gated community in Sanford, Florida, to meet his friend (Alvarez & Buckley, 2013; CNN Library, 2019). The man who killed him, George Zimmerman, was the neighbourhood watch captain at the time of the shooting (CNN Library, 2019). As the circumstances around his death were revealed and became widely mediatized, there was a resounding sadness, anger, and frustration amongst my circle of friends. I was reminded of how the daily confrontation with danger and fear are rife for so many while walking.

While Treyvon was a Black youth, the man who took his life was White and was eventually acquitted. His impunity became a symbolic reminder that casually walking around one's neighbourhood is often a life-endangering risk for Black boys and men. Locally as well, it is common knowledge that Black people in this city (and other North American cities, of course) are often monitored and threatened by police as well as other pedestrians. as one recent example, local comic book artist Lateef Martin was ticketed this year when he chose to walk in the street because the sidewalks were slick with ice and snow. As Martin commented, "Automatically, the Trayvon Martin situation came into my head," he said. "The fact that I'm wearing a hood and there's a police authority there harassing me" (Marchand & Harris, 2019). How can one feel relaxed, energized, inspired, or healed by the purported health benefits of walking this looming fear for personal safety? Being forced to carry the weight of racial prejudice engenders self-consciousness and self-editing. As Jamaican author Garnette Cadogan (2016) wrote, "… walking while Black restricts the experience of walking, renders inaccessible the classic Romantic experience of walking alone"(para. 31). The Romantic experience that Cadogan refers to includes the notion of the *flâneur* as described in the 1860s by the French poet and art critic Charles Baudelaire, and then later in the 1920s and 30s by German philosopher Walter Benjamin. The image of the *flâneur* is a lone person who is gendered male and wanders the city anonymously as he observes and studies his surroundings.

> His concern … is to show that there is joy and comfort to be found of the urban environment. …The *flâneur* is a figure who understands this sheer enjoyability of the modern city – the exhilaration, and display, of promenading to see and be seen. The *flâneur* inscribes upon the city, writing rather than reading it. This is an important distinction: his spectatorship is an active one, which imposes his will upon the city streets, creating a narrative as he goes along. (Lucas, 2008, p. 171)

Contrary to this enjoyability that is available to the wandering, observing *flâneur*, Cadogan writes that being black,

> … forces me to be in constant relationship with others, unable to join the New York flâneurs I had read about and hoped to join. Instead of meandering aimlessly in the footsteps of Whitman, Melville, Kazin, and Vivian Gornick, more often I felt that I was tiptoeing in Baldwin's—the Baldwin who wrote, way back in 1960, 'Rare, indeed, is the Harlem citizen, from the most circumspect church member to the most shiftless adolescent, who does not have a long tale to tell of police incompetence, injustice, or brutality. I myself have witnessed and endured it more than once.'" (Cadogan, 2016, para 31)

Cadogan offers some examples of how self-consciousness and self-editing entered into his everyday walking once he moved from Kingston, Jamaica (where he walked regularly) to New Orleans, Louisiana to attend university,

> I would see a white woman walking towards me at night and cross the street to reassure her that she was safe. I would forget something at home but not immediately turn around if someone was behind me, because I discovered that a sudden backtrack could cause alarm. (I had a cardinal rule: Keep a wide perimeter from people who might consider me a danger. If not, danger might visit me.) … The

> sidewalk was a minefield, and every hesitation and self-censored compensation reduced my dignity. Despite my best efforts, the streets never felt comfortably safe. Even a simple salutation was suspect. (2016, p.22-23)

While Cadogan's account is personal, it is likely recognized by Black men and women across the United States.

Indeed, the life experiences of Black people in the United Streets have been addressed by many artists. As an example, the multidisciplinary visual artist and educator William Pope.L has performed several works that address being forced into the streets by homelessness. Since the 1970s and spanning a decades, in works such as *Times Square Crawl* (1978) and *Community Crawls* (2000–2005), Pope.L crawls through the streets of New York in order "to feel and express some of the vulnerability that homeless men and women experience, he relinquished his own verticality in an aggressively vertical city" (Finkel, 2015, para. 16). His works draw attention to the sharp vulnerability of losing a home and then being forced to sleep where most people walk past you in their vertical striving pace – both physically and economically. His crawling is arduous, frictive, and difficult to watch. His presence wakes the passerby from their callused pedestrian armour and forces us to recognize the people we pass on the streets without noticing – or perhaps while trying not to notice. Since "African-American and Latino New Yorkers are disproportionately affected by homelessness" (Coalition, n.d., para. 12), we are largely ignoring the harsh realities of Black and Latino people living on the streets. According to Coalition for Home in Manhattan, "Approximately 58 percent of New York City homeless shelter residents are African-American, 31 percent are Latino, 7 percent are white, less than 1 percent are Asian-American, and 3 percent are of unknown race/ethnicity" (Coalition, n.d., para. 12). In fact, when Pope.L started his crawls in the 1970s, "his brother, aunt and two uncles were living on the streets" (Finkel, 2015, para. 19). His crawl performances are as fervent as they are

innovative pedagogically. He lays bare how our habits as walkers render us complicit in capitalist systems of oppression.

Racialized violence and the policing of Black people's lives are equally prevalent in Canada. In the recently published book titled *Policing Black Lives* (2017), researcher and activist Robyn Maynard challenges the historical narrative that Canada is multicultural and peaceful by detailing how Black people are disproportionately criminalized by being stopped, searched, and arrested by police officers, often as a result of racial profiling. The stigmatization and "demonization of Black communities that has been continually reinforced by the criminal justice system has been largely accomplished by age-old associations between Blackness and criminality" (p. 84). The implications of these psychologically detrimental and pervasive stereotypes are that "while the ability to walk freely in public space is something that is taken for granted by most White Canadians, the same cannot be said for people of African descent" (p. 89).

The work of Toronto-based media, social practice and performance artist Camille Turner responds to how pedestrian movement for Black people can become an experience of daily erasure and silencing. For example, the disavowal of the history of slavery in Canada is found in both national discourse and the public school curriculum. These systematic omissions impact how we perceive of our collective history and construct place. In her work, *The Resistance of Peggy Pompadour* and *Miss Canadiana,* Turner offers guided tours that acknowledge the disavowed presence and contributions of Black Canadians. These walks are conceived to "evoke sites of Black memory that reimagine the Canadian landscape …, challenges perceptions of Canadianness and troubles the unspoken binary of '*real Canadian*' and the "*diverse other"* (Turner, Bio, 2019).

Within a British context, photographer Ingrid Pollard has been creating works since the 1980s that disrupt racial stereotypes that place Black walkers in urban centers and White walkers amidst the idyllic rural setting associated with Romantic writers such as Wordsworth.

For example, her 1992 work, *Wordsworth Heritage* consisted of postcard-like images that included “a group of contemporary black walkers” on billboards found in 25 urban sites around the UK (Ingrid Pollard, 2012). Intending to transform “the ‘Romantic’ landscape and ideas of History and Heritage,” Pollard disrupted the perception of these historically socialized boundaries within which Black bodies are expected to move.

Also contesting the challenges that Black and Indigenous people confront when crossing boundaries and borders that remain from colonization, Brazilian artist Paulo Nazareth walks long distances and along his trajectories, he creates performances, social sculptures, drawings, and biographical portraits in video and film that address and contest these imposed limitations (Mendes Wood, 2010). For example, in his 2011–2012 series that was created during a walk and bus journey from Brazil to New York, titled *News from the Americas*, Nazareth holds a cardboard sign that reads “We have right at [sic] this landscape” while standing under an Arizona state sign with the text “Arizona: The Grand Canyon state welcomes you” (Art Basel, 2015).

Acknowledging the impact of daily, street-level racial prejudice explicitly described by Cadogan, William PopeL.’s visceral performances, the historical erasure exposed during Turner’s walks, the exclusion perpetuated by the cultural stereotypes revealed by Pollard, and Nazareth’s comments on the impact of restrictions in movement that emerged from colonization, are vital to understanding the complexities and injustices inherent in walking. Additionally, several Indigenous artists are illuminating Indigenous perspectives. For example, in 2015, Mohawk performance artist Lindsay Katsitsakatste Delaronde presented a street performance during an event titled Unceded Voices: Anti-colonial Street Art Convergence. Lindsay is originally from Kahnawake (a Kanien:keha’ka community located across the river from Tiohtiá:ke–Mooniyang–Montréal and a twenty-minute drive from downtown) and is now living in Victoria, BC. For her street performance, Lindsay “dressed in Iroquois regalia approaching local Montrealers and asking if they knew what First Nations territory they were on? What do they

know of Kahnawake and Mohawk people? Interesting and upsetting responses in relation to the lack of knowledge people have. So, I did an acknowledgment of territory and educated them on who we are as Onkwehonwe people" (Decolonizing Street Art, 2015, para. 3). She encountered each of these people she spoke with by calmly walking along the street and approaching people spontaneously. She entered into conversation with those who responded to her. Walking along the street with pedestrians was a gentle gesture to remind others that we share this territory and that every step is embedded in the ever-emerging history of the land. Even if we are unaware of the past, we are still implicated in its/our becoming.

Delaronde's performance can be discussed alongside the work of independent curator and artist Lisa Myers, a member of Beausoleil First Nation based in Port Severn and Toronto, Ontario (Myers, n.d., para. 2). Lisa takes up "walking and cooking as research methods for art making. Using video, super eight film, photographs, sound, and writing as documentation sources, I delve into stories and experiment with ways to retell or re-construct narratives in sculptural and installation form" (Myers, n.d., para.1). One of her works, titled "Along the Tracks," entailed Myers and her cousin walking a route in Ontario that her grandfather also walked when he escaped residential school as a young boy in 1919–1920. As Myers explains,

> Using a recording of my Grandfather describing his story of running away from residential school in 1919/1920 as a source of directions, we examined maps and embarked on a similar route in 2009 to create our own story of travelling by foot across the north shore of Lake Huron. After listening to this recording many times the journey appears vividly in our minds. Images of the blueberries he lived on meld with those of railway tracks he followed from Sault Ste Marie to Espanola, Ontario. (Myers, Along the tracks, n.d., para 1)

Both Myers and Delaronde shed light on how walking as an artistic gesture can serve as an act of healing, a way of honouring Indigenous knowledge, and a form of political protest.

These approaches to walking reveal an Indigenous ontological perspective that is echoed by the Aanischaaukamikw Cree Cultural Institute (ACCI), located in the Cree community of Ouje-Bougoumou. In 2016, ACCI presented an exhibition titled *Footprints: A Walk Through Generations*, featuring artifacts from the community that relate to walking, such as technological innovations like snowshoes. As the ACCI executive director Sarah Pash explains, "Walking plays a role in ceremony, like the walking-out ceremony and the first snowshoe walk. But it's also become an important part of modern-day healing" (Herodier & Little, 2016, para. 5). The central message of the exhibition was to emphasize that walking contributes to reinforcing "the strength of our culture, the strength of our people, and what we have gained from our relationship with the territory, with the land, with the animals" (Herodier & Little, 2016, para. 15). The interdisciplinary artist and activist Émilie Monnet, who is of Anishnaabe and French descent (one of the contributing artists for *Walking With*), also commented that her art-making benefits from walking as a way to convene with and reinforce her relationship with the land. As she expresses [@ 01:40 minutes],

> I always felt like walking was just a good moment for reflection and inspiration. Often even my ideas for my project, it is often when I'm walking that I find a lot of inspirations. I have to say that when I'm walking in the city, walking has more of a utility thing. So, when I go *walk*, it's like hiking or it's like being in nature. And then I feel like that's just really good for my health, my health in all aspects – physically, mentally, emotionally, spiritually even – to connect with the land and feeling the weather and just feeling that connection with the environment. … And the fact that I'm walking in the bush, I guess my antennas are really wide open to receive information and maybe intuition or inspiration, maybe those are messages from the invisible world. Or inspiration and intuition are just tools to make that connect, right? (personal communication, November 21, 2017)

We also see parallels with politically motivated Indigenous actions, such as recent long-distance walks in Québec. As an example, in 2014, twenty Cree youth demonstrated the power of long-distance walking to generate solidarity by walking nearly 850 kilometres in the middle of winter from their community Mistissini to Tiohtiá:ke–Mooniyang–Montréal. Their objective was to protest a proposed uranium mine on their traditional lands (CBC News Montreal, 2014). Likewise, even short-distance protest walks offer powerful and transformative experiences for the participants. For example, the annual march to honour the lives of missing and murdered Indigenous women and girls (which moves through the commercial downtown sector of Tiohtiá:ke–Mooniyang–Montréal) serves to temporarily unsettle public space. The march across town is enlivened with speeches, chants, and drumming, as well as visual signage that challenges the systematic conditions that are perpetuated by the legacy of colonialism and contribute to the on-going racism and violence against Indigenous women. But, as Michi Saagiig Nishnaabeg artist and writer Leanne Betasamosake Simpson was quoted as saying in the *Globe and Mail,* these walks that are organized and led by Indigenous artists and activists are "much more than a tactic or a strategy. … Indigenous people have long rallied against erasure – erasure from the land, erasure from Canadian consciousness. Putting our bodies back on the land can be very powerful" (Rubinstein, par. 22, 2017). Walking enables a physical presence that can foster connection to the land and to community; a connection that also reinforces personal strength and resilience.

I would claim that the erasure of Indigenous perspectives and voices from Canadian consciousness has also been reiterated by local cultural organizations that fail to include Indigenous artists in their programming. As recent study conducted by the Conseil des arts de Montréal (Uzel, 2017) indicates,

> Indigenous visual art artists suffer from a lack of recognition and a certain indifference towards Indigenous culture. This lack of recognition is revealed by the almost complete lack of public works by Indigenous artists, even though the City of

> Montreal (Tiohtiá:ke) is located on unceded Mohawk (kanien'kehá:ka) land. … The small handful of Indigenous artists who regularly exhibit their work in the major institutions of Montreal's contemporary art world tends to obscure the fact that most Indigenous artists living and working in Montreal have a hard time achieving recognition for their work. Furthermore, most of these artists who are recognized by the institutions live outside of Québec. ... The current status of professional visual art artists, different from that of professional arts and crafts artists, seems poorly suited to Indigenous realities. Furthermore, the essential condition for acquiring the status of professional artist, namely "peer recognition," is particularly problematic since the mostly non-Indigenous artists who make up the visual arts juries are poorly informed about Indigenous realities and artistic knowledge. (p. 2)

Similarly, people of colour and culturally diverse artists are also struggling to get their work recognized within the Tiohtiá:ke–Mooniyang–Montréal contemporary art landscape. They are offered a relatively low percentage of exhibitions and live with distinctly lower incomes than Quebecois artists. Culturally diverse artists, "have a hard time getting recognition for the … specific nature of their approach, which is often halfway between the visual arts and crafts, contemporary art and traditional culture. The difficulty of acquiring recognition as professional artists makes it much more improbable, if not impossible, for them to gain access to creative grants and public art competitions" (Uzel, 2017, p. 3).

Perhaps this study (and its accompanying recommendations for how to enact change) points to a current wave of effort to address these inequalities. A sense of momentum can be attributed to the annual event called Monochrome, which the organizers initiated to expose and address the depths of these exclusionary practices and the ways in which they permeate popular public discourse as much as the contemporary art milieu. As the 2017 Monochrome program reads,

> The Society for the Celebration of Montreal's 375th Anniversary promotes a monochromatic white city whose festive atmosphere erases its ongoing history of colonial violence. … Montreal Monochrome is an annual event which aims to address the mis- and under-representation and systemic oppression of marginalized groups in Montreal's contemporary art milieu. The event works toward imagining and nurturing new and existing bonds, solidarities, and friendships between Indigenous artists, thinkers, and cultural workers and their racialized allies. This edition aspires to explore Montreal's urban landscape and its many (marked and unmarked) sites of violence and resistance through a series of creative projects, workshops, discussions, performances and field trips which prioritize Indigenous and racialized voices. … This is an invitation to examine the city's current colonial structure, to invent together the possibilities of decolonial futures and to explore how the present and the future can be Indigenously determined. In considering new spaces of landing, we examine the responsibilities implicated in every migratory experience. However, within many of these institutions working in the visual arts field, such as Montreal's fine arts and contemporary art museums, the city's diversity is not reflected. Within museums' management and exhibited artists, arts foundations, artist-run centres as well as within private galleries, diversity is sorely lacking. (Montreal Monochrome, 2017)

Amidst the falsified narratives, white-washing, and insufficient representation of Indigenous and culturally diverse artists, there is also a palpable renaissance of Indigenous arts across Canada. The artists' on-going resistance to being overlooked has placed pressure on the Canadian and Quebec arts institutions that are finally increasing financial support for Indigenous art practices. Between the solidarity generated by events like Monochrome, and the on-going efforts on the part of local arts organizations such as the interdisciplinary art centre, Montreal

Arts Interculturels (MAI), and Diversité Artistique Montréal, which promotes “cultural diversity in the arts by encouraging the recognition and inclusion of all artists in professional networks, cultural institutions and distribution channels in Montreal” (Diversité Artistique Montréal, 2018), we might be witnessing an important turning point.

While this turning may appear to be imminent, my research indicates that there is still much work to be done. Of the twelve artists whom I identified for interviews (based on the criteria that they have created a walking work in relationship with Tiohtiá:ke–Mooniyang–Montréal), there are two artists who are Indigenous (Cam who is Innu and Émilie Monnet who is Anishnaabe), and one artist who is Chinese-Canadian (Taien Ng-Chan). The others are of mixed European descent. It may bear mentioning that according to the 2016 census, the total population of Tiohtiá:ke–Mooniyang–Montréal was 4,009,795, and this included 20,565 who identified as Indigenous, 97,280 people who claimed Indigenous and non-Indigenous ancestry, and a visible minority population of 904,840 which comprises a truly impressive diversity of ethnic identities (Statistics Canada, 2016). These statistics may be construed to reaffirm that there are simply fewer Indigenous artists and visible minority artists to begin with and therefore it is reasonable that they not be as present within the cultural landscape. I would argue instead that, in the spirit of true cultural inclusion – and given the recent call for expressions of reconciliation in light of the findings published by the Truth and Reconciliation Commission of Canada (Truth and Reconciliation, 2018) – these numbers indicate the importance of seeking out, encouraging, and supporting artistic visions and insights of Indigenous and culturally marginalized populations.

Particular to my study, *Walking With* would have certainly benefited from artists such as Lindsay Katsitsakatste Delaronde and contemporary artist Caroline Monnet who also develops project ideas while walking. I interviewed both of them informally, but they were both eventually unable to contribute to *Walking With* due competing demands on their schedules and travels. I hope to include their insights in future iterations of this project. That said, although there is a

limited racial and cultural diversity amongst the contributing artists, they share ample comments that exemplify a range of personal and political concerns that inform their walking practice. Additionally, with respect to how they understand their relationship to place and walking as a form of artistic inquiry and expression, their insights reveal an array of life experiences. The excerpts included in the audio-visual portraits touch on the political, social, emotional, and spiritual qualities of walking-based practices.

For example, Cam (the artist prefers to be referred to by her street artist pseudonym) spoke about why she organized Unceded Voices to influence the everyday experience of walking for others who live in Tiohtiá:ke–Mooniyang–Montréal [@ 04:20 minutes]:

> This is why I invite these amazing women who to do this kind of work. And when I am thinking about people who are walking and they see our art, I hope they can just stop and look at and have like, just questions or just be happy to see a different representation of what art can be in a public space, you know, outside of an institution. And different representations of different cultures. Because, at the end, even though Montreal is a multicultural city, you can't really see it in the street. So, it can be hard for people who are not identified as, you know, the Western white, mainstream culture. And I think it's really important because it starts in the street when you can see yourself. When you go out of your house, so yeah. (personal communication, April 28, 2018)

Ette (the artist prefers to be referred to by her street artist pseudonym) expressed how her feminist graffiti collective was created to shift the dynamic of how women are often portrayed in public space, but also to address who has the power to control this space [@ 00:23 minutes]:

> We want to have the work in places where there's going to be lots of visibility and where people are going to walk by it and see it. And we almost always limit the work to public space. You know, road signs or overpasses, and our mission statement is

> to assert ownership over public space. So, it's not an accident that our things are only on public infrastructure because we also want to have a conversation about who has the right to use public space and who doesn't. Who controls this public space? It's owned collectively but it's only really accessible for use by people, you know, who have the power to control it. And so we kind of want to challenge that. (personal communication, July 7, 2014)

Dominique Ferraton mentioned that her interest in creating maps of urban green spaces, and specifically empty and abandoned lots that have been overgrown with plant life, is actually a form of activism to encourage others to gain an appreciation for these spaces [@ 06:00 minutes]:

> And I guess part of the idea behind a lot of these things is, you know, to encourage other people to do the same. If we want to protect our green spaces we need to care about them and it's very hard to do that if you're not encountering them on a regular basis, I think. (personal communication, August 18, 2015)

Andra McCartney shared how her experience with arthritis revealed the tendency for people to ascribe an emotional quality to slowness, which subsequently reflects the prevalence of normative attitudes about walking [@ 02:10 minutes]:

> Walking can give you, well, it gives you a perceived goal. People see you walking and they think you are going somewhere. You now, you have an intention. You're going somewhere. Whereas if you just sit and listen, you know, you can seem strange in a public place to be sitting and listening. Or walking very slowly … I mean, something that's happened as my arthritis has become worse in my hips, I walk more slowly when I do sound walks. And people describe the pace as melancholic. So they ascribe a certain kind of emotional, yeah, feeling to the pace.

> And it's a disturbing one for some people. And I think that's interesting, the association with slowness with sadness or age or … yeah, yeah, pacing is definitely something that people think about. (personal communication, May 14, 2014)

Whereas karen elaine spencer (lower case format preferred by artist) commented on how women's bodies are controlled and managed in public space and how this affects our movement [@ 04:00 minutes]:

> You know women's bodies are so managed, controlled, well, in every public space or so-called public space. And so for me, it's really important that women take up that space. Yeah, I don't know, I just feel it's really necessary that women have the same feeling of freedom to partake in the public sphere – and I'm not saying that men don't have limitations too, because they certainly do. Certainly, it's way easier for me to go places than it would be for a black teenager, for example. There's always going to be restrictions and biases and racism, but above all of that, the gender is really strong still in a very subversive, so pervasive way that's it difficult to see. (personal communication, August 6, 2014)

Kathleen Vaughan addressed how woman can be the subject of scrutiny and can be concerned with public safety when they are walking alone. She explains that walking with her dog provides a calm that helps her think less about those things and, therefore, can allows for a return to self [@ 04:20 minutes]:

> One of the things that really appeals to me is the invisibility of somebody walking a dog. In the sense that people walking their dogs become invisible because people understand that the dog has to go out, kind of thing. So just the opportunity to not be, you know, concerned about questions of either public safety or personal presentation or, you know, just to not be feeling that we're the subject of scrutiny.

> And so, to not be the subject of scrutiny enables a kind of relaxation and return to self and consideration of one's own ideas, at least for me. (personal communication, August 25, 2014)

While these are just a few examples of how the artists spoke about the implications of walking in their work, more pertinent comments from the remaining artists will be mentioned at other moments later in the text, particularly in my discussion of how their comments have informed my practice (chapter 6). Indeed, the insights offered by the artists speak to walking as a pedagogical force, a term I borrow from Elizabeth Ellsworth (2005). By force, I mean that walking informs our perceptions of self and the world through relational embodiment and emplacement. It is a force that informs who we become with each step, albeit sometimes in seemingly imperceptible ways.

I came into the doctoral program with concerns about the socio-economic and political complexities associated with walking, but it was only during the process of speaking to the artists that I was able to come to terms with the tensions I carry with me from being harassed while walking. In hearing their stories about gender discrimination and reduced mobility, I started to acknowledge the relevance of my own experiences, some I've worked to forget and to dismiss as incidental. For example, in my mid-twenties, I was groped by a young man while I walked alone during the day along Sainte-Catherine Street, one of the busiest downtown streets and just a few blocks from Concordia University. After my initial shock, I turned to yell at him as he ran away with his friends laughing. I was left standing there, unable to vocalize. A few years later, this time along Saint-Laurent Boulevard, another well-populated street, I was followed silently and eerily by a man on a bike while I walked home alone after a night of dancing. I was just five minutes from my apartment, but I was fearful that he would see where I lived, so I ducked into a bar where some friends were. I continued home cautiously and anxiously a few hours later once I was absolutely sure he was out of sight. In 2011, I was physically attacked by

a man when returning to my hotel during a visit to Mumbai, India. I was able to fight him off by grabbing his neck and roaring like a lion. I surprised even myself with the force of the sound! It felt like a cumulative rage released after years of confusion, inhibition, and frustration. As a result of these altercations, I began to subconsciously edit how I walked for some time. I crossed the street, for example, if I saw a group of men whom I was wary of. I also tended to walk more during the daytime since the shadows and blind corners that appear at after dark can be menacing, even in such a well-lit city.

That said, after I realized why I was altering my movements, I also felt proud for continuing to walk despite these discomforts. Facing my fears was also a choice to continue to encounter the world with a listening and curious mind through walking. It was a choice to honour the activity that wandering on foot conjures in me. After all, despite the moments of hesitation that I still can experience, I so enjoy the lights and sounds of night, particularly while wandering through thick humid spring and summer air. Many of my lone night wanders, which often begin under the crisp hues of dimming twilight blues, are contemplative and conceptually expansive. It has brought me closer to understanding the full character of the city I call home.

Or, at least this was true before I became pregnant with my first child in November 2015. This life-altering shift of consciousness not only curbed my energy for late-night walking, but also offered me glimpses into how walking with chronic physical discomfort or a disability might shift one's perception of and enjoyment of walking in the city. For example, while I usually appreciate and enjoy the long winters here of Tiohtiá:ke–Mooniyang–Montréal, winter 2015 felt like a treacherous time. Every slippery sidewalk threatened my balance and the safety of the growing baby. By spring, I realized that I needed to start walking more to encourage circulation, but the effort required increased daily. By summer, my weight increased by forty pounds, my ankles were remarkably swollen, my knees were compromised and my lower back and hips were generally sore. I continued my regular walks as I knew they would be helpful, but I walked much more slowly and needed to stop frequently to catch my breath or stretch.

After my son was born, my relationship to walking was continued to transform. I developed a hyper stimulation to the city sounds, smells, and constant human (inter)action to the extent that it became almost intolerable. My ecology of perception (Manning, 2013) became so acute and detailed that I rarely wanted to go outside. The once protective filter that allowed me to walk without becoming subsumed by the world's sensorial details had dwindled to a very thin sheath. For those first few months after giving birth, walking seemed like an obligation rather than a joy.

When I finally reconnected with an inner calm that enabled me to wander along my familiar routes, I was no longer one person. Where and how I walked revolved around my son, whom I carried in a front pouch. I became preoccupied with his breathing and his comfort. My body and my overall sensory awareness became split into a shared entity. A little later, when we started to use a stroller for our walks, I glimpsed a small fraction of the exclusion that people who use wheelchairs or cannot easily climb stairs are forced to confront daily with the limited accessibility throughout the city – including a largely inaccessible public transportation system despite years of promises from the municipal government to make improvements (Audiotopie, 2010; CBC News Montreal, 2016; Parent, 2019).

Grateful for this eye-opener, yet also deeply frustrated by the injustice, I started to listen more closely to projects such as the audio walk titled *Universal Access* produced by Audiotopie in 2010, a local audio art cooperative with a mandate to produce and disseminate in-situ media art projects that focus on sound and digital arts (Audiotopie, mandate, n.d.). The audio walk invited the participant to experience inaccessibility through the lives of nine handicapped women. Taking into consideration both architectural and social factors, the featured women speak about their visions for how to achieve universal accessibility (Audiotopie, Accès, N.d). I also found the project *Walking Interconnections* that occurred in Bristol City, UK in 2013. *Walking Interconnections* sought to "seek to understand more about different forms of resilience in support of the transition to a sustainable society" by organizing "walking dialogues" between

"two traditionally separated communities (disabled people and environmental activists)" (About Research, 2019). These conversations were recorded and then the material was edited into an audio play produced by Deirdre Heddon. Titled *Going for a Walk,* the creators encourage the listener to "download the audio track onto your mobile technology and to take it out for a walk. We invite you to go for a walk with us" (Walking Interconnnections, Audio Play, 2018). Likewise, through *Walking With*, I extend an invitation for the reader-listener to join me as I walk with the contributing artists and listen to their way of relating to/making with the world. Each of the contributing artists – Cam, Sylvie Cotton, Natalie Doonan, Ette, Dominique Ferraton, Sylvie Laplante, Andra McCartney, Émilie Monnet, Taien Ng-Chan, karen elaine spencer, Victoria Stanton, and Kathleen Vaughan –comments on their revelations about walking, as well as their concerns and uncertainties. As a localized portrayal, collectively their work sheds light on the myriad formulations that comprise walking practices internationally. How might your way of walking resemble or differ from theirs? Do you have stories to share about how walking contributes to your creative process?

Chapter 3. Walking and art: Selected influences

Although walking is a broad and popular topic that is relevant to many disciplines, the discourse specific to contemporary art is where my inquiry is focused. The current array of contemporary walking art practices could be traced to a number of important shifts in Western conceptions of how art is produced, takes form, and communicates meaning. For example, the invention of the paint tube in the 1840s allowed painters an increased mobility which led to plein-air painting. The advent of the portable photo camera in the late 1800s providing the potential for image-making while walking outdoors. Within these art practices, walking serves as

a contingent aspect of the creative process. Additionally, challenges to the notion of art as object were spearheaded by historical avant-garde movements, including the members of Dada (early 1900s), who introduced the notion of art as a praxis of life; Fluxus artists (1960s-1970s), who explored art as experience through happenings and everyday gestures/interventions; and members of the Situationalist International (late 1950s-early 1970s) who experimented with the *dérive* or drift as artistic method, particularly in urban contexts. To cite architect and researcher Raymond Lucas (2008) from his text titled "'Taking a Line for a Walk': Walking as an Aesthetic Practice,"

> As one among various Situationist methods, *dérive* is a technique of transient passage through varied ambiences. The dérive entails playful-constructive behaviour and awareness of psychogeographical effects [and affect]. … This refers to an exploration of the hidden, non-physical connections between spaces, and the patterns of desire within that space. … It is important to stress that the movement involved is far from random. It is guided rather by various attractions and spectacles and how these act upon the drifter. (p. 172)

Formative walking-based works such as "A Line Made by Walking" made by Richard Long (1967) also redirected the notion of sculpture towards an emplaced process and a physical intervention that positioned the land and body as co-determinants in the artistic process (Tate, n.d). Additionally, our understanding of art as expressed through bodily gesture, everyday movements, and connection to the land was further advanced by feminist performance artists since at least the 1970s. All of these examples contributed to the contemporary approach to walking as a mode of making and expressive form – either overt or furtive.

Yet, since walking is also a medium that is embedded in everyday experience, once we start to consider its potential as an artistic catalyst, we acknowledge and legitimize that art can happen in even the most mundane of circumstances. Furthermore, walking works can become

imbued with meaning because of the presence of a peripheral public, such as an accidental onlooker or intentional audience. As art critic Patrice Loubier (2005) contends, “theoretical investigations of walking art often place the emphasis on the content or form of the art project, but the impressions of the observers who happen to be walking by also infuse the work with socio-political significance. This reinforces the idea that walking works are fundamentally embedded in and generated by the dynamic and inter-animated relations of place” (Loubier, 2005, p. 27).[3]

Current discourse around walking art has been shaped and invigorated since the 1990s by several group exhibitions that illustrate the breadth of interest in the form. For example, in 1996, Bruce W. Ferguson curated the ground-breaking exhibition titled *Walking and Thinking and Walking* at the Louisiana Museum in Humlebæk, Denmark. It was a “group exhibition featuring contemporary artworks that drew upon perambulation or peripatetic thinking or a combination of both” (Ferguson, n.d). Nearly ten years later, in 2005, Jens Hoffman curated *A Walk To Remember* at Los Angeles Contemporary Exhibitions. The exhibition involved inviting “a group of Los Angeles based artists to conceive and carry out guided tours through the neighborhoods” and then photographs gathered by walk participants were exhibited in the exhibition space alongside “maps of the city outlining the different routes” (Hoffman, 2005, introduction). And more recently, in 2013, the exhibition titled *Walk-On: From Richard Long to Janet Cardiff – 40 years of Art Walking* (Morrison-Bell & Collier, 2013) was presented by Walking, Art, Landskip and Knowledge (W.A.L.K.) research consortium at the University of Sunderland; the exhibition was established to define and interrogate “art walking” as an “artistic practice that has a considerable history as well as a vibrant present” (W.A.L.K., 2016, para. 2).

[3] My translation of original quote in French: «Or, bien que ce type de pratiques soit déjà l’objet d’investigations théoriques celles-ci se fondent le plus souvent sur le projet et le discours de leurs auteurs comme source d’information première, voire exclusive, si bien qu’elles laissent curieusement dans l’ombre l’un des traits les plus spécifiques de leur objet d’étude : le fait que de telles oeuvres créées en marchant sont justement aperçues et découvertes par des observateurs eux-mêmes en train de marcher, au hasard de la promenade ou de trajets journaliers» (Loubier, 2005 p. 27).

Curated by Cynthia Morrison-Bell & Alistair Robinson, with the collaboration of Mike Collier and Janet Ross,

> *Walk On* offers an as-yet-unwritten history of recent art practice. It argues that from land art and conceptual art, and from street photography to the essay-film, many important artworks have been created by an act of walking. All of the works here start with an artist taking a journey on foot, staking out new artistic territory – whether using the street as their studio, or the landscape as a place to inhabit and change through their presence, rather than merely represent at a distance. (Art Circuit, 2013, para. 3)

Each of these aforementioned exhibitions comprised photographic documentation of performed walking works, objects that were informed by walking, and/or performative actions proposed by the artists. In contrast, *Walking With* can be considered a curated exhibition of anecdotes, comments, and questions that shed light on how the contributing artists relate to walking as an aspect of their artistic practice. Rather than reiterate art as an outcome or explore the form the artworks take, *Walking With* offers a space for the artists to voice considerations about their creative process. Positioned as a point of departure, *Walking With* is implicitly generative as an invitation to listen, to reflect, and to then carry those reflections with.

Other influential exhibitions include *Of Walking*, which focused on the role of photography as a form of walking, presented in Chicago in 2013. As the curator Karen Irvine (2013) writes,

> In art, the motions of feet have been often traced through photography – sometimes by artists walking as a purposeful part of their concept process. Some artists even consider the act of walking their primary artwork, and use photography mainly as a means to document or trace their actions. Others use walking as a structure underpinning the act of recording a journey and its observations with a

> camera – these excursions frequently revealing the distinctly complementary, often fruitful relationship between photography and the happenstance encounter. (p. 1)

I can certainly relate to Irvine's interest in the role of the camera for diverse walking practices. I often carry a digital camera during personal art walks as a perceptive enhancer and extension, perhaps even as a medium at times. The audio-visual portraits presented on *Walking With* exemplify how I use the camera to convey a narrative sensibility, but also the sensorial interplay offered by the places where each interview transpired.

Also in 2013, an interdisciplinary exhibition titled *Artists' Walks: The Persistence of Peripateticism* was presented in Long Island City, New York to draw attention to contemporary cultural imperatives "that motivate artists to explore the dimensions of wayfinding and walking" (Miller, 2013, p. 1). Two years later, *Walking Sculpture 1967–2015* was presented at the deCordova Sculpture Park and Museum in Lincoln, Massachusetts, organized by Assistant Curator Lexi Lee Sullivan to consider "the history and practice of walking as a means for questioning social, political, economic, and artistic hierarchies. … Sculpture, video, photography, and performance converge in this exhibition to address the multi-disciplinary practice of ambulation through the cityscape and the countryside" (deCordova, 2015, para. 1 & 3). My awareness of these group shows, despite not being able to attend personally, validated my decision to create a project that would offer multiple perspectives from artists who come to walking from various disciplines.

In fall 2018, another group show, *Saunter Trek Escort Parade… (S.T.E.P.…)*, was presented at Flux Factory in Queens, New York. Co-curated by curated by Christina Freeman, Emireth Herrera, and Moira Williams, this exhibition marked a welcomed shift by moving away from the general interest in multi-disciplinarity towards a focus on questions of inclusivity. As the call for entries explains, the exhibition "embraces the many ways and bodies we walk while asking how walking as a creative act can open conversations about visibility, perception, time,

labor, economics, exploration, mapping, colonialism, migration, the environment, health and the connections between all of these" (Flux Factory, 2018, para. 2). A more politicized version of walking-based art practices was also written about by Leah Sandals (2017) in *Canadian Art*. She reiterates in her article, titled "Step by Step: Artists Walk to Resist Colonization, Ableism and More," that walking art practices are continually being reworked, experimented, and shifted as contemporary artists respond to this "time of growing protest-march movements in North America, of more widespread understandings of the oppression of Indigenous peoples, and of increased on-foot migration both in Europe and over the Canada-US border" (Sandals, 2017, para. 3).

In addition, there are also active research and networking organizations such as the *Walking Arts Network* and the blog-archive *Walking and Art,* both of which are UK-based and serve to facilitate communication between artists who walk. In 2016, an international event titled *Walking Women* was organized in London, England (This Is Live Art, 2016). Quoting artists and scholars Deirdre Heddon and Cathy Turner (2012, p. 225), the event organizers comment that, "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" (as cited on Walking Women, 2016, para. 2). The objective of the conference was then to ask, "How do we re-write a canon? How do we re-balance the perception of art, artists, and the use of walking as a creative practice? Can we not only imagine a future in which gender bias and skewed vision is destroyed, but actively build the pathway there?" (Walking Women, 2016, para. 3). Having asked myself these questions since the inception of my doctoral program, I attempt to offer a response by presenting *Walking With*: re-balancing the walking art canon entails actively creating space for women's voices to be heard and connecting with networks where these voices can be circulated. My volition to respond to these questions as an art educator and art historian (even prior to learning about the *Walking*

Women event) informed my rationale to explicitly characterize my approach to research-creation as feminist.

Though the online research that brought me to *Walking Women*, I came across another project titled *Women Who Walk,* curated by writer and psychogeographer Sonia Overall, also launched as a "network for women who use walking in their creative or academic practice" (Overall, 2016). A little further north, the community organization Devron Arts in Huntly, Scotland the hosts The Walking Institute, which "explores, researches and celebrates the human pace by bringing walking and other journeying activities together with arts and other cultural disciplines and people from all walks of life" (Walking Institute, n.d). The Museum of Walking, located in Tempe, Arizona also opened its doors in 2014, with a mandate to provide "an educational resource center committed to the advancement of walking as an art practice" (Museum of Walking, 2014). Concurrently, two groups in New York City, Walk Exchange and Elastic City, have offered participatory art walks and collaborative research opportunities. While Walk Exchange's public programming is ongoing, Elastic City recently concluded their public programming and recently publisedh a new book titled, *Elastic City: Prompts for Participatory Walks*, that that will include,

> instructions (aka prompts) from more than 35 artists' walks along with a section that features the insights and philosophy of EC Founder Todd Shalom, who spent 14 years presenting and refining walks. The section, titled "Creating Your Own Walk," covers conceptual, narrative and logistical concerns, how to encourage participation and how to best promote this work. Elastic City has fostered and grown the participatory walk form and is sharing its know-how for the first time here in writing. No other book like this exists. (Shalom, 2019, para. 2)

In conceptualizing the format that *Walking With* now takes, I was certainly influenced by the facility with which online networks enable communication and promotion. As a pedagogical

resource, my aspiration for *Walking With* is that it will be referenced by members of the Women Who Walk network and be circulated amidst on-going research initiatives such as The Walking Institute.

Looking nationally in Canada, there are several art educators and research projects from various disciplines that have influenced my understanding of walking art practices. Starting in Western Canada is artist and researcher Rita Irwin, who is also a Professor of Art Education in the Department of Curriculum and Pedagogy at the University of British Columbia in Vancouver. Her article "Walking to Create an Aesthetic and Spiritual Currere" (2006) and another co-authored article "Walking Art: Sustaining Ourselves as Art Educators" (Triggs, Irwin & Leggo, 2014) both discuss how immersive and embodied practices such as walking can provide art educators with "pathways for a pedagogy of self" (Triggs, Irwin & Leggo, 2006, p. 75). Furthermore, the article contends that walking practices allow the creation of work that augments "our living and … [refreshes] our frequent exhaustion" (Triggs, Irwin & Leggo, 2014, p. 24). Alberta-based artist and professor of Fine Arts Alana Bartol develops site-responsive works that explore walking and divination as ways of understanding the relationships between places, species, and bodies. For her 2016 performance and photography work titled *A Woman Walking (the City Limits),* she attempted "to walk the city limits of Calgary, Alberta, Treaty 7 traditional territories of the Niitsitapi (Blackfoot) and the people of the Treaty 7 region in Southern Alberta, which includes the Siksika, the Piikuni, the Kainai, the Tsuut'ina and the Stoney Nakoda First Nations, including Chiniki, Bearpaw, and Wesley First Nations. The City of Calgary is also home to Métis Nation of Alberta, Region III" (Bartol, 2016). Her photographs portray her many encounters through landscape and found objects. I first met Alana while she was a resident artist at the Banff Centre during a residency that I mention in chapter 4b (attuned walking as methodology). I have spoken with her on several occasions and hope to include her perspective in future iterations of this project that will be inclusive of artists working beyond this region.

Moving a bit further east, the Banff Centre located in Banff, Alberta offered a residency in 2007 called *Walking and Arts*. The residency brought together national and international artists from various disciplines to explore the potential of walking in their work. At the Ontario Institute for the Study in Education (University of Toronto), the international consortium Walking Lab is researching walking as methodology and form of knowledge-production (Springgay, 2009; WalkingLab, 2014). Also working out of Toronto is Camille Turner, whose work I discussed in chapter 2. Turner's work bears repetition because she was one of the first walking artists I became aware of during the initial stages of research-creation, and she has also collaborated with Alana Bartol. In addition to *Miss Canadiana*, which was previously mentioned, Turner also presented "*The Landscape of Forgetting*, a walk created collaboratively with Alana Bartol and sonic walks … that evoke sites of Black memory that reimagine the Canadian landscape" (Turner, Bio, 2019). Her explorations into "race, space, home and belonging" through walking and sound provided me with illuminating examples of walking as a critical practice.

The artist collective Hamilton Perambulatory Unit was initiated in 2014 the artists and scholars Donna Akrey, Taien Ng-Chan, and Sarah E. Truman. Before interviewing Taien Ng-Chan about her work for this project, I heard her present with Donna Akrey about their approach to walking-based pedagogy in 2016 at McGill University. The presentation was titled "Walking thinking making mapping: mobile research with the HPU," and they discussed some of the methods they devised for their research before inviting the audience to participate in a performative activity. As the description of the talk reads, "From Baudelaire and Benjamin to the Situationists and Fluxus, the city has long been fertile ground for creative practices. The HPU conducts public walks as creative propositions towards understanding the city and the self in relation to place. Our methodologies include stratigraphic cartography, locative media experimentation, sensory synesthesia poetry-writing, and found material sculpture-making" (McGill University, 2016, para.1). They offer "participatory events to engage with historical and current ideas around perambulation, and to explore walking in conjunction with artistic practices

and research-creation" (Hamilton Perambulatory Unit, n.d.). After hearing Ng-Chan and Akrey speak, I became increasingly convinced that localized studies such as the one I was developing can be enriching, relevant, and potentially expansive contributions to the field.

My research into the local history of walking art in the Québec region has led me to works by artists such as Bill Vazan, who is "known for his conceptual works exploring the relationship between humanity and the cosmos and challenging perceptions of space and time" (National Gallery of Canada, 2018, para. 1). With an active practice since the 1960s, "Bill Vazan creates land art installations and photo-montages of cultural and historical sites around the world" (National Gallery of Canada, 2018, par.1). Several of his works involved walking as a mode of both documenting and making. More recently, Doug Scholes and Francois Morelli have both offer their distinct interpretations of walking as medium. Scholes' practice employs "mundane and ordinary procedures and materials to address the fragile and changing nature of the condition of things and the desire/need to maintain that which is deemed valuable/necessary" (Scholes, n.d.). His recent works, such as "From the Sublime to the Sublime: Wanderings of a Rubbish Picker" (2018) and "A Pedestrian Trace" (2017) reflect his interest in "taking time to walk and to encounter the world one foot at a time" (Scholes, 2017). Rather than speeding by the world in a motor vehicle, his way of walking "offers the chance to see things that are not commonly witnessed" (Scholes, 2017), whereas multidisciplinary artist François Morelli focused more on migration and transformation through walking and other media. For example, with his "Moon Walk" series (2010–2011), he imagined walking with one foot on the earth and the other on the moon: "He wrapped one foot in a Moon Flag and engages in peripatetic walks. With the friction of his body meeting the ground as an artistic gesture, he examines the poetry and possibilities of displacement" (Joyce Yahouda, 2011).

There are also a few documented projects and publications in Québec that have contributed to the discourse on walking art practices. For example, in chronological order, in 2003 the *Crwydro/Wander* project brought together nine artists from Wales and Québec for "a

period of process-led expedition and exchange in the evocative landscapes… the primary site and motivation for a rhythmical day and night pursuit of process and perambulation" (Crwydro, n.d.). Then in 2005, the magazine *Esse* published two special editions that focused on the elaboration of the Situationalist *dérive* in contemporary art (Babin, 2005) that included critical essays about works by internationally recognized artists such as Francis Alÿs, Janet Cardiff, Vito Acconci, William Pope and more. It should also be mentioned that, since their inception in the 1980s local artist-run centres such as DARE-DARE and articule have provided generative and supportive contexts for artists to experiment with non-commercial and conceptual forms of artistic production such as walking-based works (Mission + Mandate, n.d.; mandate, 2013). For example, the audio walk I produced and curated in 2014, *Walking With*, was presented in the context of a research residency at DARE-DARE (see chapter 5c.)

Several artists and scholars from the Concordia University community have developed walking-based projects and theoretical texts related to mobility and perambulation that have greatly informed my current perspective. For example, the Mobile Media Lab involves researchers from various disciplines and is,

> … dedicated to the critical and creative investigation of the multiple meanings of "mobilities" across the humanities, social sciences, fine arts, and the natural sciences. Mobilities, as a term, encompasses the large-scale movement of people, objects, capital and information across the world, as well as more local processes of wireless, networked communications, daily transportation, movement through public space, and the travel of material things within everyday life. (Mobilities, 2016, para.1)

From 2014 to 2015, faculty members from the Art Education, Art History, Theatre Studies, and History departments collaborated to develop a project titled *Right to the City* which invited students to produce works that represent various ways in which urban walking, politics of

place, and art-making may intersect (Shirinbab, 2014). In 2013 and again in 2015, a graduate seminar on walking art was also offered in the Fine Arts department at Concordia University by professor, critic, and independent curator Renee Baert. In theology studies, the professor Matthew Anderson walks as a form of pilgrimage and is particularly interested in walking as a form of reconciliation between Indigenous and settler communities. Since 2014, he has offered students an annual pilgrimage from Old Montreal to Kahnawake with fellow theology professor, Prof Sara Terreault. Although not specifically art-related, the group explores "the terrain, history, culture of the neighbourhoods between two pilgrim centres: Notre-Dame-de-Bons-Secours church in Old Montreal, and St-Kateri's shrine in Kahnawake," including several murals and other forms of visual culture (Anderson, n.d.). Additionally, Natalie Doonan (one of the contributors to *Walking With*) when she was a doctoral student at Concordia University founded Le Sensorium, which invites artists to lead sensory-stimulating walks often related to exploring taste (Doonan, 2015). Overall, the research environment evident at Concordia University has offered richly textured consideration throughout the trajectory of creating *Walking With*.

Even further east in Nova Scotia, the breadth of this project was influenced by walking artist Barbara Lounder, who is a faculty member at Nova Scotia College of Art and Design, where she offers fine arts courses with a walking-based pedagogy (Lounder, 2017). A participant in the previously mentioned Banff Centre residency, Lounder writes on her website that, "Since participating in the … residency in 2007, my focus has been on walking as both a methodology and subject, and on the making and use of walking sticks and related devices in particular" (Lounder, 2017, para. 1). Lounder generously contacted me in 2017 after reading an article I published (Pyne Feinberg, 2016), and we convened to speak informally through Skype. Lounder's volunteered availability and sincere interest in sharing ideas suggested a sense of connection amongst a network of artists, both nationally and internationally. Our discussion also revealed how the pedagogical is lived and performed by teaching artists in the classroom and out in the world.

Additionally, environmental artist and poet Marlene Creates, who lives in Newfoundland, came to present at Concordia University in 2016. As she describes about a recent project, “I’ve undertaken a multi-year ‘slow’ engagement with the six acres of boreal forest that I inhabit, and this has resulted in the deliberate slightness of my artistic gesture” (Concordia, 2016, para. 1). In addition to her interest in slowness as a productive form of engagement, I was deeply moved by her “interest in place – not as a geographical location, but as a process that involves memory, multiple narratives, ecology, language, and both specialized and vernacular knowledge” (Concordia, 2016, para. 2). For example, *A Virtual Walk of The Boreal Poetry Garden* (2010) explores “the relationship between human experience, memory, language and the land, and the impact they have on each other” (Creates, n.d.). There are clear resonances between how she describes her work and the way I explained attuned walking in chapter 4b. This cursory overview offers an introduction to some of the artists, events, and research groups that I referenced and learned from while developing *Walking With*. Becoming familiar with this array of artistic approaches and projects that explore walking (in its many expressions and formulations) was instrumental to the research-creation process that I elaborate on in the coming chapters. For one, the idea to formulate a localized study and to highlight the voices of artists who are women, as well as the decision to present the final project online, can be partially attributable to these sources. Also, I appreciate how each of the artists and educators mentioned here added to my understanding about the pedagogical potential of walking – in addition, of course, to the artists who contributed to *Walking With*. I recognize that I focus on Canada, the United States and the United Kingdom to the exclusion of other regions. I chose, however, to privilege these regions while devising my overview because, given that the project is currently published in English, this is likely the cultural network that *Walking With* will circulate in. In the future, I am interested in expanding this research to learn more from artists and scholars in other countries that I am only peripherally aware of (particularly in Australia), but that

did not directly influence the development of this project. That said, I certainly look forward to learning more about their perspectives and globalizing future elaborations of the project.

CHAPTER 4. METHODOLOGIES

4a. Research-creation

Walking With emerged from exploratory feminist research-creation based in a practice of attuned walking. According to the Social Sciences and Humanities Research Council of Canada, research-creation is "An approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation. The creation process is situated within the research activity and produces critically informed work in a variety of media (art forms)" (Social Sciences, 2018). Research-creation can also be described as an inductive and interpretive "undertaking in which artistic practices contribute *as research* to what we know and understand, and in which academia opens its mind to forms of knowledge and understanding that are entwined with artistic practices" (Borgdorff, 2012, p. 3). As art historian Elke Bippus (2013) explains, well-informed artistic research in its experimental stage is "an exploratory attitude toward the world, an activity that investigates things but also, very importantly, brings into play manifold possibilities, rendering them negotiable knowledge that then becomes particular and concrete" (p. 130). In other words, my research process entails not only "experimentation *in* practice," but also as Henke Bergdoff explains, "reflection *on* practice and interpretation *of* practice" (2012, p. 23). Indeed, "it is through the ways we iterate our projects back to ourselves that we come to know" (Chapman and Sawchuck, 2012, p. 18).

As mentioned in the introduction, I can specify a few specific stages of research-creation that are helpful to identify while explaining the specific approach that contributed to the content and form of *Walking With.* The first stage involved gathering information about local walking-based pedagogical approaches in workshop and audio walk formats (see chapter 5a). It was also during this period that I became aware of the international walking artists through websites and publications, researched recent popular discourse on walking in magazines and newspapers, and identified artists who walk in the Tiohtiá:ke–Mooniyang–Montréal. I also include the first round of walking interviews with the contributing artists into this category (see chapter 5b). This is the stage of research-creation identified by Chapman and Sawchuck (2012) as "research-for-creation" (p. 15). As Chapman and Sawchuck explain, "the gathering is research because it is directed towards a future 'revealing,' enabled through artistic perception of technology as a practice or craft" (2012, p. 15). The comparative studies I will summarize in chapter 5a also involved collaborations and walking discussions with friends that became determining factors in "setting the creative goals of the project" (Chapman & Sawchuck, 2012, p. 15).

The next evident stage can be categorized as "research-from-creation" that involved producing and curating an audio walk as a way to generate data to understand different dynamics (Chapman & Sawchuck, 2012, p. 17). In particular, I wanted to test how evocative and resonant the artists' insights would be, and if the excerpts I edited from the interviews would provoke group discussion, but I was also experimenting with the audio walk as a potential format for the final project (see chapter 5c). It was a critical opportunity to become familiar with the intricacies one should bear in mind, such as the amount of time required to account for the completion of the work, and also comprehend how the dynamics of place factor into an audio walk proposed for an urban centre. As Chapman and Sawchuck suggest, this stage led to "the development of new research questions" (2012, p. 17).

The final phase, which involved creating audio-visual portraits to exhibit online as a web-based pedagogical resource, can be categorized as a “creative presentation of research”. As an artist and educator, I was interested in expressing my reflections and interpretations artistically. I sought a format that would allow for my artistic voice to be present, as a gesture of transparency as much as an artistic compulsion, but one that also allowed space for others to engage with the artists’ insights without being swayed by my artistic interpretation. The audio walk offers ample artistic potential as an experiential, site-specific and performative form, but after some tests that I describe in chapter 5d, I identified several challenges that eventually convinced me to consider creating a visual portrayal of the discussion with the artists and then sharing these portraits through a website.

Through these various stages of research-creation, I became increasingly interested in producing “results that are not necessarily material or textual, but that occur on multiple planes, including the reactions of a beholder” (Chapman & Sawchuck, 2012, p. 22). I am curious about how the artists’ insights might spark discussion about the pedagogical force for other artists and educators. However, because the project is presented on the internet, I consider it an open work (Eco, 1989) in that each person is invited to interpret the meaning of the portraits according to their own reflections within their respective cultural context. At this point, there is no intention to document reactions nor to offer an analysis of interpretations, although I would appreciate the opportunity to do so in the future. Rather, the project will circulate and influence organically much like a curatorial project that is touring amongst exhibitions locations. Each time the exhibition is presented, meaning is made in relation to the factors that are unique to factors within the local environment.

4b. Feminist research-creation

My approach to research-creation is influenced by feminist epistemologies, and I place my concerns for gender equality, compassionate communication, and reflexive consideration at the core of my inquiry (Hesse-Biber, 2014). I am deliberately creating space for perspectives of artists who identify as women within the art historical record and, given that my research-creation primarily takes place while I walk through an urban area, I grapple with how gendered inter-human dynamics, architectural design, and visual culture may impact walking-based art and related pedagogical approaches. I also validate embodied, lived experience as a legitimate way of learning and knowing, as informed, relevant, and communicable knowledge. As sociologist Sharlene Hesse-Biber (2014) writes in her chapter for *Feminist Research Practices*,

> Research is considered "feminist" when it is grounded in the set of theoretical traditions that privilege women's issues, voices and lived experience. From data collection to data analysis and interpretation, the process by which feminist researchers conduct their projects-feminist research praxis-centralizes the relationship between the researcher and researched to balance differing levels of power and authority. Researchers practice reflexivity, a process by which they recognize, examine, and understand how their social background. Location and assumptions can influence the research. (p. 3)

As a practicing artist-educator who walks as an aspect of her practice, the research-creation I produce fluidly extends from and then re-infiltrates back into my personal and professional realms of life. The practice of reflexivity is thus integral to my analysis as a way "to account for [my] personal biases and examine the effects that these biases may have on the data" (Hesse-Biber, 2014, p. 3). That said, my approach to reflexive thinking is perpetually imminent and ongoing, rather than deliberately structured or limited to specific timeframes dedicated to tested hypothesis. Art educator James H. Rolling (2014) explains that "reflexivity …

is … necessarily improvisatory – intuitive, ephemeral, and often autonomic in nature" (p. 229–230). It is a process of acknowledging and contending with my subjectivity at each step of research-creation and trying to identify the biases, omissions, or presumptions that I bring to my analysis.

As an aspect of this reflexivity, I attempted to "document my becoming" (Richardson & St. Pierre, 2005, p. 967) by using methods derived from my artistic practice, particularly audio-visual portraiture. I thus reflected on how "aesthetic responses … provoke a deeper understanding of self-creation through an active pedagogy of self" (Irwin, 2006, p. 75). Since I approach reflexivity as a "quest for understanding that is emergent, generative and responsive," (Irwin, 2008, p. 26) it seemed fitting to write the dissertation text autoethnographically or, in other words, to revisit and synthesize the poignant aspects of the research-creation process as a means to reflect on my responses to the guiding research questions (Ellis, Adams, & Bochner, 2011). As music professor Brydie-Leigh Bartleet (2013) writes,

> Autoethnography has brought to the arts an embodied mode of inquiry that is sensuous, emotional, and intimate and a form of representation that is imaginative, evocative and heartfelt. … Artful autoethnographies … also cultivate dynamic processes and products of qualitative research … that provoke conversations and questions rather than closed statements and conclusions. (p. 444-445)

Autoethnography allowed me to come to embrace research-creation as an emergent process that will continue emanate (even beyond this dissertation), "… because lives, bodies, and stories are neither fixed nor finished, we are never certain of where our work will take us" (Douglas & Carless, 2013, p.63).

My aspiration is that the dissertation text will reveal how new knowledge took form as a result of "a range of creative experiences and reference points, so that distinctions between the personal artistic and social become entangled" (Bartleet, 2013, p. 450–1). These entanglements

or interconnections are at the heart of my research. My contributions exist within a relational life-world and I recognize that my interpretations of the artists' insights are necessarily subjective, but also emerged through dialogue. Likewise, I expect others will determine their own meanings from the project depending on their perceptions of walking, art and pedagogy. To reiterate, for these reasons, the portraits and the accompanying "Reflections to walk with" are presented as points of departure for others to listen, reflect, elaborate and innovate.

From a feminist standpoint, I am also asserting that my life experience is valid form of knowledge – a scholarly contribution. And since this project privileges reflexivity and creates space to grapple with questions about gender (in)equality, I also take into account the power dynamics within academia, such as the pressure to reiterate the ideas and work of male European scholars, writers, and artists who are often cited in texts about international walking art (Naples and Gurr, 2014, p. 25). Furthermore, even when there is mention of women who make walking-based art, actual citations that elucidate the nuances and variances amongst their perspectives are still rare. I am troubled by the short and long term implications of these art historical exclusions. It is a story that is all too well known by critics of the Western art canon who have expressed rage over the overt omission of women in art history textbooks and major museum collections. The tired assumption that men are authentic Artists somehow still persists. If a woman is a professional artist, she represents an exception and thus is qualified as a "women artist" or "female artist," a term I consciously do not employ in this text.

Challenging the omission of walking artists who are women is also being taken up by other academics and artists such as professor of Contemporary Performance Deirdre Heddon and artist-researcher Cathy Turner, who "have worked to open the eyes of the academy to women's walking" through several articles and interviews that provide a "critique of reactionary and exclusive discourses around walking" and then highlight "the actual practices of increasing numbers of women making aesthetic and activist walking in public spaces" (Smith, 2014, p. 163). Their article "Walking Women: Interviews with Artists on the Move," published in 2010,

provided a significant contribution to the inclusion of women's voices in international discourse on walking art. In their subsequent article, "Walking Women: Shifting the Tales and Scales of Mobility," Heddon and Turner (2012) mention that, similar to my impetus, the "noticeable invisibility of women in publications about walking art prompted [their] exploration of the work on female artists" (p. 228). Heddon and Turner critique the idealized detachment from place that has been invoked by recent walking projects that seemed lured by the promises of Romanticism, Naturalism, and psychogeographers who drift through the "spectacular urban streets of capitalism … seek adventure … and release oneself from the relations of everyday life" (Heddon & Turner, 2012, p. 226). The implication is that, given that the imagined experience of this walker is "uninflected by gender," race or class, then the walker is presumed to be male, white, and not poor. These types of oversights about race, gender, and class point to the on-going refusal to "recognize or take any responsibility for its implication in the construction of asymmetrical spatial relations" (Heddon & Turner, 2012, p. 228).

As I mentioned earlier in chapter 2, walking as an artistic practice is often associated with the *flâneur* as written about by Charles Baudelaire and Walter Benjamin. The *flâneur* is depicted as observant, free-moving, anonymous, socially/politically detached, and certainly unaffected by the impacts of discrimination based on gender, race or class. This project attempts to contribute to subverting the quick association that is often made between the *flâneur* and contemporary walking art. I do so by following the lead of art historian Janet Wolff (2006), who suggests that, "instead of either bemoaning women's lack of access to flânerie and to the public sphere more generally, or taking to task theories of modernity and the city which privilege make experience, we adopt the rather different aim of exploring women's … actual lives" (p. 24). Given that there is expressed interest within the field to uncover "the political potential of a walking that mobilizes social relationships, without aspiring to an idealized notion of the free man, or free-footed nomad" (Heddon & Turner, 2012, p. 236), projects such as *Walking With* can provide opportunities to hear about women through their own voices that describe real lived

experiences and personal perspectives. In this way, we can invest our energy in building historical and pedagogical references that record women's stories. Furthermore, we can perhaps problematize the assumptions about how walking-based art made by women might be compromised by gender and with that "ideological assumptions about appropriate places for women to walk, alongside appropriate types of walking for women" (Heddon & Turner, 2012, p. 229).

Finally, specifying my methodology as feminist research-creation is significant because, as the writer Dawn Foster (2017) comments, "taking up physical space as a woman is still fraught in society" and can be described as "radical in and of itself" (para. 11). By walking with, talking with, and then amplifying the voices of these artists, I hope to demonstrate that walking can indeed be fraught for most women, but it also artistically generative in manifold ways. For example, the contributors to *Walking With* mention how walking enables them to convene with their ancestral lands, to heal and think through ideas, to explore acoustic ecology, to perform a poetic gesture, to protest classist policies through performative action, to map abandoned terrains by foot, to wander and relax with a dog friend, to initiate an encounter with a stranger, or to reinforce a sense of home. Yet, even artistically motivated walking may make one "painfully aware of their own body as spectacle" (Heddon & Turner, 2012, p. 228), and for many women the "experience of having her identity reflected back to her by the city makes her acutely aware of the constitution of space as a constant, on-going activity in which bodies are active and implicated" (Heddon & Turner, 2012, p. 228). From a feminist perspective, I consider this an attribute. If we are aware of how our body is active and implicated in the constitution of space, we are also conversely well positioned to attest to *how* we become while and through walking. As anthropologists Tim Ingold and Jo Lee Vergunst (2008) express, "walking is not just what a body does; it is what a body is" (p. 2).

As I will elaborate on in the following section on attuned walking as methodology, walking holds the power to be radical as an expression of political contest, but it is also

constructive conceptually when we align walking as a process of becoming (Ferguson, 2017); as a generative and emergent form of emplaced listening through which we relationally ascertain, contemplate, react to, interact with, and impact the vibrancy of the human and non-human aspects of place (Springgay & Truman, 2017).

4b. Attuned walking

The generative quality of walking was studied and compared in various contexts for the development of this project, yet the method of walking I used to conduct those studies – to observe ways of walking and making – is a method I call *attuned walking*. Attuned walking is a learning process that involves activating an inter-sensory awareness as a form of "listening" to place – i.e. to human presence, the weather, sounds, plants and things. It is a form of listening that validates intuition as embodied knowledge and is derives from my understanding that I exist within an interwoven constellation that constitutes place. It is a generative and emergent form of emplacement through which I contemplate how I react to, interact with, learn from, and impact the vibrant dynamics of the places I encounter (Bennett, 2010).

Researchers in several fields of social science are interested in "the deductive insights delivered through ambulatory cognition" and/or "theorizing the world through consideration of the everyday pedestrian practices of others" (Bates & Rhys Taylor, 2017, p. 1). As artists, researchers and educators Sarah Truman and Sarah Springgay (2016) express, "walking can be an embodied and sensory way of enacting research" (p. 259) that engenders the potential employment of propositions or specific strategies. These strategies of walking can be methodologically employed for multisensory inquiries that focus on human experience in relation to other beings and things that constitute the visible, audible, or tactile elements of place (Pink, Hubbard et al., 2010, p. 4). As well, "Embodied accounts of walking research have demonstrated the importance of individual accounts of the lived experience of walking, an

attention to a relational-social mode of moving collectively and civically, and an emplaced, haptic, and affective understanding of movement" (Springgay & Truman, 2017, p. 30).

In this way of describing walking as an embodied research method, the pedagogical force of walking (Ellsworth, 2005) is better clarified. To reiterate, through the body's Interanimation with place, walking enlivens the potential for place-based learning and thus, while walking, I find that ideas are generated, grappled with, and expressed (Casey, 2001). As Tim Ingold and Je Lee Vergunst (2008) express, "walking comprises a suite of bodily performances that include observing, monitoring, remembering, listening …. And it is through these performances that, *along the way,* knowledge is forged. Movement here is not adjunct to knowledge … rather, the movement of walking is a way of knowing" (p. 5). In my experience, this knowledge is forged through a process of enacted habitual movements (pace, observational tendencies, etc.) combined with questioning these very habits, perhaps some doubt, elements of surprise, and even forced shifts in pace. For example, even if I have certain momentum, observing and listening are often better achieved when I stand still for a moment, or slow down. Walking is thus a methodology that accounts for slowness and even an occasion for sitting, stopping for a chat, waiting for the light to turn, bumping into friends, or perhaps even stopping for a coffee and then carrying on with the intended objectives of the study. Walking can allow the possibility for one to become with or emerge in concert with place at their own pace, at times it also involves abrupt rerouting to avoid somebody, noticing how I stiffen while trying to ignore unwanted comments, trying to avoid ice and puddles, getting blisters, tripping, or feeling overwhelmed by the momentum of a crowd.

Attuned walking can thus be described as, quite simply, directing one's attention to somatic reactions. This includes emotional, social, political, and sensorial aspects of place. through this approach to observation and awareness, the frenetic energy of the city – even amidst construction sounds, rush-hour pedestrian traffic, or birds chirping in parks and the acoustic ecology of other calm - . On foot in the city, I come into direct contact with summer heat

smells, the menacing icy sidewalks, and the arresting, frigid winds of winter. The threshold between us and the other, between the individual and place, quickly get called into question. As artist and researcher Bibi Silvina Calderaro (2017) writes,

> Immersed in an environment, the walker is constantly reassessing and reconceptualizing themselves and the world around them, as well as the assumed boundaries between themselves and the world. It is here that the perception and idea of "self" as an enclosed organism, a body delimited by skin, can shift conceptually and phenomenologically, even if provisionally, to an expanded perception of beyond-embodiment that encompasses other beings. (p. 8)

Like the expression, you are what you eat, I like to say that you are where you walk. Or in the words of writer Rebecca Solnit (2000), "you give yourself to places [and] they give you yourself back" (p. 13). While walking can allow for one to continually deepen their self-awareness or a sense of self, to walk is also to leave a trace. And no matter how subtle that trace may seem, our presence can indeed impactful and it necessarily contributes to how a place evolves. In the words of philosopher Edward Casey (2001), "Lived bodies belong to places and help to constitute them, even if such bodies may be displaced in certain respects, they are never placeless …. By the same token, however, places belong to lived bodies and depend on them …. Bodies and places are connatural terms. They interanimate each other" (p. 683). Through this process of inter-animation, or imminent relationality (Jones & Hoskins, 2016), the energetic responses from the dialogue between things and beings initiated and then revised shifts the dynamics of place over time (Lynch & Mannion, 2016, p. 333). It is through this relationality that we come to sense that we belong somewhere, become familiar or perhaps become estranged or ostracized. And as art educator Sally Gradle (2007) writes, "the underpinnings of … place are deeply rooted in the perceptual, phenomenological world: the felt, embodied meanings of emplacement that provide truth or veracity that one belongs, dwells,

thrives, or does not – sensually or spiritually – in ways that both solidify identity and embody memories" (p. 396). This is because a place is not a fixed thing or single entity. It is the present, it is memories, and it is the possible future. Place is not singular; it is collectively devised and contrived. As Doreen Massey (2005) elaborates, place is not a thing, but rather an event that can be described as the "coming together" of a "constellation of processes" that is "open and an internally multiple" and can also be understood as "a locus of the generation new trajectories and new configurations" (p. 141).

This notion of a constellation of processes is of particular relevance to attuned walking because it is essentially a way of contemplating the multiplicity of place as it weaves together through me. Emplacement is a continual and at times troubling process. As mentioned, this way of walking is grounded in a willingness to learn through an inter-sensory form of embodied listening, yet of course, attuned walking is also peppered with my distracted mind, which wavers between planning the day, brainstorming projects, and wondering what to eat next. It is indeed a focused practice and on-going process of learning how to be attentive to the present moment and to the dynamics of place – and not a constant state of being.

As a personal preference, I tend to access a state of attuned walking best by first "opening" my ears to the sounds that are close and then far. I often I stand still and close my eyes while doing this. After I become present in the moment through auditory listening, I then widen my focus to give attention to my reactions – listening in a more intersensory meaning of the word. Give "the primacy granted to the visual experience in our contemporary societies makes us forget that the daily experience of the city engages the whole of our senses" (Thomas, 2005, p. 2), I find that temporarily removing visuality allows other to be noticed. I then slowly open my eyes to reincorporate the visual sense while maintaining attention on sound, smell and touch as well. My focus in often colored by the variables contributed by the weather, particularly given this region's seasonal variances. As ethnographer Tim Ingold (2010) writes, "the weather is not so much something that we perceive as what we perceive in … for persons

or things to interact at all they must be immersed in the flows, forces and pressure gradients of the surrounding media [such as snow, wind, sun, etc.]" (p. 132). We are never just moving *around* or *through* a place, we are always walking *with* the elements that contribute to the quality and character of place.

With the methodology of attuned walking there is an effort to be conscious of the emplacement of our bodies (Howes, 2005) within weather, and the collective, enmeshed whole (socially, politically, ecologically, economically) that constitutes the energetic pulse or dynamic of place. Since each step is charged with connectivity, it is common for me to consider the role of the energy emitted by the earth. In fact, according to Vanessa Watts (2013), the Academic Director of Indigenous Studies at McMaster University, this aliveness we encounter while walking can be attributed to the inherent power of land. The land is "alive and thinking" and "humans and non-humans derive agency through the extension of these thoughts" (p. 21). Furthermore, humans and non-humans alike share the ability to "choose how they reside, interact and develop relationships with other non-humans. So, all elements of nature possess agency, and this agency is not limited to innate action or causal relationships" (Watts, 2013, p. 23). Therefore, while walking, we become propelled and compelled, evoked and provoked by the actual expression of the land as it moves through us.

Even in urban contexts, where this research project emanates from, the land is ever-present. The affective influence of weather systems which ties us to the rest of the planet and even the materials used for built structures still possess the energy they are endowed with. The layers of soil and bedrock covered by concrete and asphalt are a mere few feet below us. That said, as Kathleen Vaughan and Dominique Ferraton express in *Walking With,* seeking out green spaces can help one reconnect with and reinforce an appreciation for the land in a way that walking in the city centre may not promote. Also, as Émilie Monnet commented, walking in the city can be focused on errands or just getting between places. Émilie finds that her artistic ideas

appear clearly more when walking in the woods and listening for transmissions from her Anishinaabe ancestors.

Similarly, the majority of time when I practice attuned walking is within the generous urban green space that is locally called the Mountain, or Mont Royal Park, designed by Frederick Law Olmstead in the 1870s. With its modest height, the mountain is more like a large hill that Olmstead landscaped "as a counterpoint to urban environment" (Debarbieux, 1998, p. 411). Olmstead's concept for the park was to evoke therapeutic sensation as one entered into it. "The therapeutic result was not obtained by a single immersion into the mountainous milieu", but rather it is "achieved through a combination of landscape and movement. … Olmstead drew the main paths so that the walker experiences a progressive ascent of the Mountain. … Metaphorically, the ascent is conceived as a simultaneous distancing from the city and a progressive regeneration of the walker" (Debarbieux, 1998, p. 413).

I can attest to the ascension into the mountain as a simultaneous distancing and regeneration. But I am not certain this sensation can be credited to Olmstead alone. The waters and lands that comprise the mountain holds stories from thousands of years. Its generosity of spirit is clear. Something that occurs amidst the smells and sounds that remind me of where I come from and where I will return. I hear it in the trickling melt of ice, the wet, sinking soil in spring, the crunching dryness of summer, and the subtle rustling of leaves from the old-growth trees. There is also the prospect of seeing waddling groundhogs or a wandering fox to look forward to. Each time I walk there from my apartment, past the passing cars and trucks, beyond the hustle and bustle of attending to commercial needs, and then feel my muscles move me up the incline, my breath increases, and if I am alone and maintain focus on the rhythm of my breath and the ambient sounds, a slow flow of artistic ideas may come forth.

Since embarking on the research-creation process for my dissertation, I started to practice what the ascent into the mountain has taught me about attunement, and I attempted to adapt my mode of listening and sensory awareness while walking along a street, while participating in

a group workshop, while observing my surroundings during the comparative study of audio walks, while interviewing the artists, and while curating the listening locations for the audio walk I produced. It appears that activating attunement entails intention and commitment – a commitment to allowing place to communicate its vitality, in all of its potential complexity while allowing for my variable reactions to all things and beings as "findings."

To be clear, this material-inclusive articulation of the dialogical quality of place does not exclude, displace, or try to erase the relevance of human socio-political entanglements. Human interactions, interventions, and interlocutions are evidently pervasive aspects of our walking experience – and through attuned walking they can sometimes become magnified. That said, attuned walking enables me to account for human presence without overlooking, underestimating or excluding that which is non-human. It is a study of how "all beings and things have particular qualities and capabilities by virtue of their taking form always and only in a *relational* context" (Jones & Hoskins, 2016, p. 80, original emphasis). Beings and things (including humans, the dogs they walk with, the plant growing in the cracks of the sidewalk, strewn litter, a cat sleeping in the alley, a tree or flower, or the stone monument commemorating colonial history, for example) are all capable of and can be "understood as determining events, as exerting forces, as volitional, or as instructing people, as speaking to us, and people being able to hear what they might tell" (Jones & Hoskins, 2016, p. 79).

Attuned walking is essentially an effort to listen to how co-existing beings and things might be conveying their volition. It is also a methodology that is fundamentally co-creative because, as I mentioned, our traces or marks are left by a combined effort on the part of our volition as it interacts with the agency expressed by the other multifarious elements that comprise place. From an ethical standpoint, by emphasizing that one's movements are embedded in an interdependent web of learning and making, attuned walking can also facilitate "learners to explore and better understand themselves and the place in which they live, but also a way to

increase their emotional, social and political engagement in their community" (Inwood, 2008, p. 28).

These ethical considerations are also found in the teachings associated with mindful walking techniques, which I referenced while developing the specificities of attuned walking. Mindful walking advocate Thich Nhat Hanh, a Vietnamese Buddhist Monk and social justice activist, introduced the concept of "interbeing" as a way to describe the relational co-existence of all things and beings. According to Joan Halifax and Marty Peale, who have both been instructed by Thich Nhat Hanh and are Buddhist teachers at the Upaya Zen Centre, interbeing takes the form of an organic whole and confronts the dualism often assigned to humans and the rest of the so-called "natural world." As Thich Nhat Hanh (2011) explains through this parable:

> If you are a poet, you will see clearly that there is a cloud floating in this sheet of paper. Without a cloud, there will be no rain; without rain, the trees cannot grow; and without trees, we cannot make paper. The cloud is essential for the paper to exist. If the cloud is not here, the sheet of paper cannot be here either. So, we can say that the cloud and the paper inter-are. (p. 55)

In other words, interbeing is a form of applied ecology that is "engaged in an indescribably rich investigation of beings, communities, landscapes, energies and systems of the cosmos. We reacquaint ourselves with natural systems, not as if they were 'other than human,' but as they are 'home of humans' and many other forms of Being" (Halifax and Peale, n.d., p. 25). Of course, interbeing can also be understood through the lens of Indigenous knowledge, fundamental to which is also the concept of an interconnected, living web of all things and beings. Alison Jones and Te Kawehau Hoskins (2016) write that "Indigenous peoples' everyday entanglement of nature and culture has produced lasting ontologies and epistemologies that identify humans in and with nature and vice versa. … It remains common in … Indigenous thinking for 'objects' … to be understood as determining events, as exerting forces, as volitional,

or as instructing people, as speaking to us, and people being able to hear what they might tell" (p. 79).

The capacity to "listen to" place as a web of interconnectivity provides motivation to consider how our presence and actions may make ecological, social, political impact. It also involves actively questioning the silenced histories and forms of knowledge that have been intentionally suppressed through acts of colonization. What and who are we walking with that cannot be so easily perceived? This accountability to how our presence is embedded in colonial structures is an integral aspect of what it means to practice *walking with* in Tiohtiá:ke–Mooniyang–Montréal. Reiterating this critical stance, Stephanie Springgay and Sarah E. Truman (2018) likewise explore the potential of walking with as a pedagogical method in their recent publication titled *Walking Methodologies in More than Human World.* As Patricia Clough and Bibi Calderaro (2018) elucidate in the publication's introduction,

> … walking-with is not to be understood simply as a matter of conviviality or therapy, or a neoliberal inspired self-investment in well-being. Rather, walking-with must carry with it a sensitivity to a politics of knowledge production that has become central to the capitalist economy more recently described as an "affect economy" or an "experience economy." … Becoming accountable to the more-than-human also involves taking account of the erasures of other knowledges and methods, erasures which, in part, have enabled thinking about the more-than-human as only a recent turn in thought. Walking-with becomes a movement of thought not only with others, but a process of engaging with erased or disavowed histories. (p. xiii)

Attuned walking thus becomes most potent as a way to foster new forms of knowledge and to question what we think is true. In my case, I turn towards questions such as: What are the implications of my presence as a person of European descent who walks amidst unceded

Indigenous land? How can I decolonize my pedagogical approach to walking and unravel from my implication in an education system that systematically silences and erases Indigenous histories and voices? How can I learn to listen better to the land without being initiated through Indigenous ceremony and cultural teachings? As Leanne Simpson (2014), explains, “in order to gain access to this knowledge, one has to align themselves within and with the forces of the implicate order through ceremony, ritual and the embodiment of the teachings one already carries” (p. 10). And, this alignment “requires immersion into the languages and cultures that produce them” (Jones & Hoskins, 2016, p. 85).

Given that my many years of institutionalized education have been embedded in neoliberal conceptual framings of place and relationships that valorize “linear over cyclical progression, competition over collaboration, dualism over complexity, and product over process” (Sanford, Williams, Hopper, & McGregor, 2012, p. 20), attuned walking is also about facing these truths – albeit with frustration and ample internal resistance. To assist me with moving beyond the neoliberal loop that I feel entrenched in and ground my attuned walking in a process of decolonization, I turned to a helpful tool called “a biography of relationship” (Dion, 2013). A biography of relationship is a concept that was proposed by Lenape-Potawatomi scholar and educator, Dr. Susan Dion (2012) for non-Indigenous educators who want to inform themselves about Indigenous knowledge, culture, and history. To do so, one begins with the following questions: What do I know about Indigenous people? What informs what I know? Where did this information come from? What do I not know? What do I need to know? This allows for me to think about what my connections are to Indigenous people and to think about “and beginning to question … what is the significance of what I know and what I need to know?” (Dion, 2012). Arguably, this awareness helps us to acknowledge difference but also to reinforce the very real and influential connections that I may be overlooking. As professor of teacher education Ruben A. Gaztambide-Fernandez (2012) suggests, “by re-centering difference through a focus on the particularities of human interdependency” (p. 44), we touch on one of the most relevant factors

for projects of decolonization and for building relations in solidarity. This approach allows for a "conception of solidarity that hinges on radical differences and that insists on relationships of incommensurable interdependency" (Gaztambide-Fernandez, 2012, p. 46). Ideally, attuned walking can provide space and time to ask difficult questions and to build the capacity to contribute to meaningful forms of solidarity, both in my practice as an artist and my work as an educator.

While working towards developing a biography of relationship began for me prior to this research-creation project and the doctoral program, a pivotal experience in 2015 adjusted my conceptualization of attuned walking towards a decolonizing pedagogical discourse. This was yet another epiphany to occur at The Banff Centre in Alberta. I was visiting as a guest faculty member for an artist residency and during studio visits, several participating artists expressed concern that they were not being productive enough or not able to work as quickly as they hoped. There was palpable stress related to this collective dis-ease despite the fact that the visual art residencies at the Banff Centre offer a rare context to experiment without expectations for specific outcomes.

To raise questions about the pace of productivity, as well as question what it may look/feel like, I suggested a workshop that focused on convening with and receiving guidance from the land. I introduced the workshop by bringing attention to a work made by Rebecca Belmore, an Anishinaabe artist from Upsala, Ontario, that was made at The Banff Centre in 1991. Now part of the Banff Centre permanent collection, the work is titled *Ayum-ee-aawach Oomama-mowan*, which means *Speaking to their Mother* in Cree. It takes the form of a giant wooden megaphone, six feet wide at the mouth and seven feet long. The megaphone was created to act as a conduit through which Indigenous artists and activists can address the land. First performed in a mountain meadow in Banff, Belmore's performance has since travelled to various locations across Canada for political demonstrations. In a documentary film about the work by Métis filmmaker Marjorie Beaucage (1992), Belmore said that, if we are to care for the earth, "We, and

I mean as human beings, just have to slow down and think more clearly and take our time" (9:20).

Ayum-ee-aawach Oomama-mowan was exhibited in a building adjacent to the Visual arts building and I proposed that we collectively and slowly walk towards it while reflecting on few questions: How does the land express its productivity? What can we learn from the land through slow movement? What is productivity when it occurs slowly? During the conversation after the walk, one of the points that came up was how difficult it is to retain balance while moving slowly. Our habitual rhythm of walking helps to keep us from falling, but also, once slowed, we sense how losing balance is actually imminent with each step. Through slow walking, those of us who are bipedally mobile are forced to reconsider the presumption that we know how to step and even question if we are able to remain standing. And, in the process of trying to maintain balance, the details that we encounter and that surround us become somehow more acute. As if our vulnerability fractures our habits to provide new insights.

It was during this particular experiment with slow walking that I became more confident in the potential of walking as a methodology within my practice as an artist-educator. Following this opening into the pedagogical potential of slow walking to offer connections to the land, I continued exploring how slow encounters can reveal the dynamics of our relationship to place. In particular, I am interested in familiar places. In contrast to walking in Banff, during an extraordinary arts residency amidst the strength of beauty offered by the Rocky Mountains, I became curious about how slow walking could enrich attunement within everyday interactions and also could be applied to pedagogical approaches in urban environments.

Slowness has since become an integral aspect of attuned walking as a methodology for my research – in particular, in setting the pace for the interviews with the artists and the audio-visual portraits. It is a form of awareness that allows personal (and perhaps fragile) insights to be expressed without the pressure of time, but also holds the space for the potential vulnerabilities that arise in the process. As artist and educator Ernesto Pujol (2013) so astutely

expresses, “Vulnerability consists of a critical self-knowledge, which acts as the solid ground for generous listening toward a compassionate creativity” (para. 2). In other words, slowness as a component of attuned walking contributes to research-creation methods by grounding the process in an appreciation for the interconnectedness of all things and beings and infuse the following research questions with a depth of significance that extends beyond personal aspirations or discipline-centric specificities: What insights can artists offer about the pedagogical force of walking – the affective and resonant ways that we become ourselves in relation to place? How might these insights inform walking-based pedagogy in art education? Furthermore, given that the contributing artists are women, how might the nuance of their experiences complexify the international discourse on walking art practices?

Chapter 5. METHODS

5a. Fieldwork: comparative studies in art, walking and pedagogy

During the initial stages of research-creation, I conducted two comparative studies as fieldwork (Linstroth, 2012), with the following objectives: 1) to become more familiar with the current landscape of pedagogical approaches to walking and the guided art walks offered within the region of Tiohtiá:ke–Mooniyang–Montréal; 2) to identify inspiring or potentially problematic elements of these pedagogical approaches; and 3) to better assess how I could contribute in a meaningful way to the field.

The first comparative study consisted of participating in four walks that were created and guided by artists. My primary research question was, how is the act of walking introduced, discussed, and guided? In other words, was the way the participants walked given particular artistic consideration? If so, how did this attention vary between the walks? The second

comparative study extended upon these same questions as I continued to consider how to frame the act of walking pedagogically within the context of audio walks that focus on art and architecture. I participated in four audio walks that were conceived, produced, and/or narrated by art educators, artists, or designers. I also invited a co-participant along for the audio walks to share her reactions. While my guiding questions remained similar to the first comparative study, I was also interested in whether or not the audio walks employed strategies to guide walker-listener towards critical emplacement that encouraged reflection about the socio-economic and political dynamics of place.

Comparative Study # 1: Art walks created and guided by artist

The first study took place in autumn 2013 and involved participating in four walks designed and offered by artists or art educators. I documented my reactions as a participant of these walks by using an adapted version of sociologist Jean-Paul Thibaud's (2001) "commented walking route" method. During each walk I considered the following questions: How would I describe the pedagogical approach adopted for each of the walks? Does the walk contextualize the designated sites or the proposed theme by encouraging connection to the local history and political context? Are there methods used for encouraging sensory awareness or attentiveness to the way the environment feels? Are there activities that encourage opportunities for haptic and/or ludic aesthetic inquiry?

To begin with, *Hunter, Gatherer, Purveyor,* the first walk-workshop that I participated in, was offered by two contemporary artists, Eric Moschopedis and Mia Rushton, but presented by Le Sensorium, which is the organization founded by Natalie Doonan (one of the contributing artists for *Walking With*).[4] Moschopedis and Rushton are from Calgary, Alberta and their practice "deals with urban and rural ecologies, social relationships, and place-based knowledge

[4] In fact, this is where I initially met Natalie Doonan and became interested in her artistic practice as well.

production" (Eric and Mia, About, n.d.). *Hunter, Gatherer, Purveyor* was a co-conceived and co-led 90-minute walk that took place on a bright autumn Saturday afternoon in the neighbourhood of St. Henri, which is in the southwest of the city. "Saint-Henri is one of Canada's oldest working-class neighbourhoods" and, according to urban planner Amy Twigge-Molecey (2014),

> The opening of the Lachine Canal in 1826 was key to its industrial development. Abysmal working conditions in neighbourhood factories combined with a long tradition of union activism led Saint-Henri to be a recurring site of labour unrest over many decades. As a result of deindustrialization, Saint-Henri's population declined continuously from 1966 until 2001. (p. 7)

While it is still a neighbourhood with several community and activist organizations as well as service centres, since the 1980s the neighbourhood has become increasingly gentrified with the conversion of a previously industrial landscape along the Lachine Canal into new condominium complexes. While "Saint-Henri is still a largely working-class and francophone neighbourhood, with a high percentage of single parent families, low-income households and renters, … the population trends have reversed, with a 9.1% increase between 2001 and 2006" (Twigge-Molecey, 2014, p. 8). According to Twigge-Molecey, the presence of new residents is contributing to a sense of cultural displacement for the residents who have been there for generations, but who no longer feel familiar with their neighbourhood.

It is within this charged socio-economic context that we met the artists in front La Ruche d'art, an arts-based social inclusion space that has a mandate to provide "a welcoming place to dialogue and make art in order to build community and respond in creative ways to things that matter and a creative arts model of mobilizing knowledge through inspiring exchange of research" (La Ruche, para. 2). It seemed like an apt departure point for a guided walk led by artists who are interested in learning about a new place by learning how it tastes as well as identifying taste variations according to class and geographic differentiation. The artists

introduced the walk as a tasting tour that included black elderberry, crab apple, chicory, staghorn sumac and juniper found in walking distance to La Ruche. At each stop along the walk, we were invited to taste one of these edible offerings in the form of popsicles prepared by the artists. After discussing the properties of each plant and tree and tasting it, they presented the following question to the group: “What can we learn about the neighbourhood through these plants?”

These questions had personal significance to the artists because they were also visitors to the neighbourhood. In fact, their preparations for the guided walk were their first interactions with St. Henri. By way of mentioning their limited experience in the neighbourhood, the artists also conceded that they were not yet prepared to offer a more profound analysis of the correlation between the plant life and socio-economic history, as they did for past projects. They were aware of the ongoing gentrification and spoke about their concerns, such as the impacts of gentrification and resident displacement. However, we did not discuss these dynamics during the walk. I wondered how the walk could have been enriched if a local resident were invited to co-guide the walk. I also gave consideration to the potential impact of our presence as visitors (even if unperceived) within this form of artistic tourism. What are the ethical implications of guiding people as observers through neighbourhoods that are experiencing such troubling frictions?

Figure 1. *Hunter, Gatherer, Purveyor*, and black elderberries found during the walk

At the beginning of the walk, however, Moschopedis and Rushton also mentioned that they preferred not to be considered the leaders of the walk, but instead they would set the pace by proposing locations for tastings and discussions. This distinction seemed to be a particular pedagogical method, and I was curious to see how the movements and interactions would unfold along the path. Once the walk began, we followed the route the artists had preconceived and illustrated on a map they distributed. Although the intention was to offer personal liberty of movement during the walk, the pace and delineation were established early by the specified duration of the walk and the designated sites. The participants chatted, took photos, and observed the neighbourhood, but did not suggest modes of walking such as experiments with pace or to observation. While our pedestrian movements enabled proximity and even a sense of intimacy with the surroundings, it was primarily a way to arrive at the next destination by foot. Once we arrived, we were invited to touch and smell the plants, look closely at their colour and discuss their medicinal properties. For somebody like myself, who knows little about the horticultural history of the city, the artists' knowledge enriched my appreciation for urban plant life that I often appreciate, but of which I have limited scientific knowledge.

The second walk, conceived by dancer Julie Lebel, was titled *Drift-Walk* (2008). As Lebel explains, it comprises a series of activities to encourage "tracking drifting thoughts in the topography of our identity where interior and exterior landscapes meet" (Lebel, 2008, p. 1). The participant follows the walk by referencing a portable paper workbook that is available for download in pdf format. The *Drift-Walk* involves individual walkers writing or drawing their responses to the activities offered in the booklet while they walk along a self-designated route. As Lebel (n.d.) explains,

> A Drift-Walk can take place in a park or any quiet place outdoors. The activity can take between 45 minutes and three hours to complete, depending on the landscape. Drift-Walk booklets are given to participants at a meeting point; they

include questions and spaces to write or draw. The questions aim to awaken physical awareness: by looking, touching and listening, our minds will make associations tied to physical sensations, something that I ask participants to investigate. I believe that the first step in creative training is to widen our use of the perceptual senses through creative play.

The idea is not to fill the entire booklet, but to choose those exercises that mean something to each participant at any particular point in their walk. I invite participants to arrive, and then to begin exploring the environment by simply taking the time to settle in the space before getting on with any particular task. I suggest stopping and resting in order to write or draw something, to identify where their attention is drawn to and to be aware of the use of space. (para. 7)

I chose a sunny, delightful day to wander from my apartment, down the street, past my community garden, towards the rail tracks through a wild green space, down a few more residential streets, and back to my apartment while referring to the activities and questions proposed in the Drift-Walk booklet.

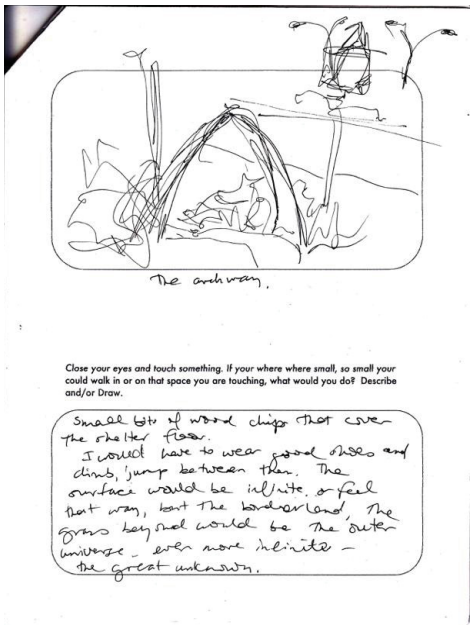


Figure 2. My responses in one of the pages from *The Drift-Walk* booklet

The questions encourage free ambulatory association, abstract thought, and sensory awareness. For example, the exercises and games include observing objects in detail and using metaphorical associations to identify ideas that these objects could symbolize. Another suggestion was to “leave a trace (non-permanent) or find objects and dispose of them somewhere else, in a new order. Describe and draw below” (Lebel, 2006, p. 4). I decided to collect small bright yellow leaves and place them in a circular pattern. As I drew them, I felt a slow calming connection with the colour and the contrast with the pebbles that lay below the leaves and the seemingly infinite detail of the leaves’ structure. Lebel then writes, “open your sight to something large … Let the colors, the light, the shadows, the movement resonate like if it was a rhythm” (Lebel, 2008, p. 4). With these provocations, Lebel propels the participant’s “body forward through space facilitates discovery and opens the mind … conveying the experience of poetry” (Schaub, 2005, p.78). The experience of poetry is enabled through walking because Lebel offers directed yet abstracted modes of artistic inquiry that awaken our inter-sensory perceptions of place.

The third art walk was a guided walk and art workshop on Mont-Royal led by artist Samuel Montigné. As Motigné (2018) explains, “For the past few years, Les amis de la montagne, whose mission is to protect and enhance Mount Royal, has offered nature art walks for the public and youth groups. During the walks, participants spend time drawing the surroundings and creating artworks using natural materials,” a process that, he elaborates, “helps us reconnect with the environment, others and ourselves” (para 1, abstract).

As one of three participants, Montigné led the group from the Smith House to the sculpture field created in 1964 during the Symposium international de sculptures. Montigné invited us to move amidst the sculptures. We were then given water paints, a small brush, and paper to portray our observations. After completing our work, we then continued towards an area of the park called the “black forest” where we each used found objects to make a land art creation. After presenting our installation ideas to the group, we concluded the walk with a visit

to The Chalet and discussion about the colonial perspective of paintings exhibited there. The walk's simple, clear format was structured to respond to specific time restrictions (two-hour limit), yet the parameters were vague and fluid enough for ample walking, discussion, and art-making amidst experiential, tactile, and ludic learning. Once again, the walking was simply the mode of movement. Our slow pace, and attention to our feet touching the land, contributed to our perceptions and interactions during the workshop, but we did not explicitly discuss this as a group.

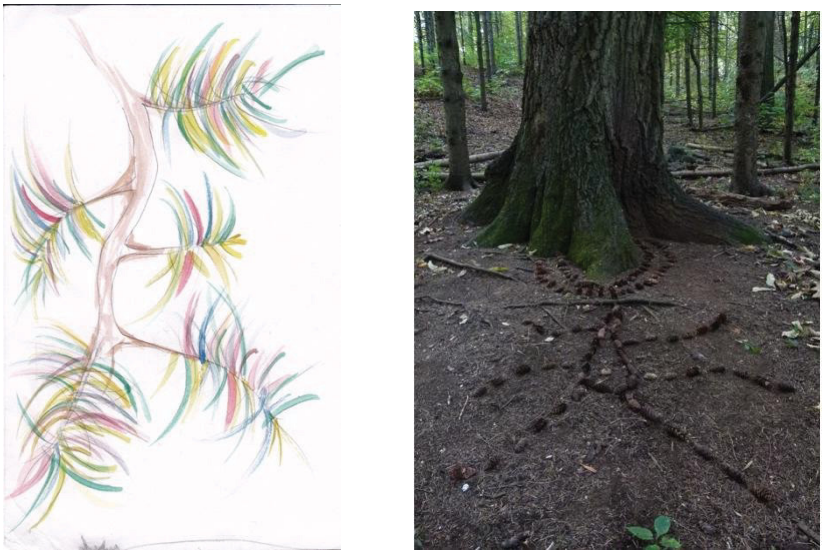
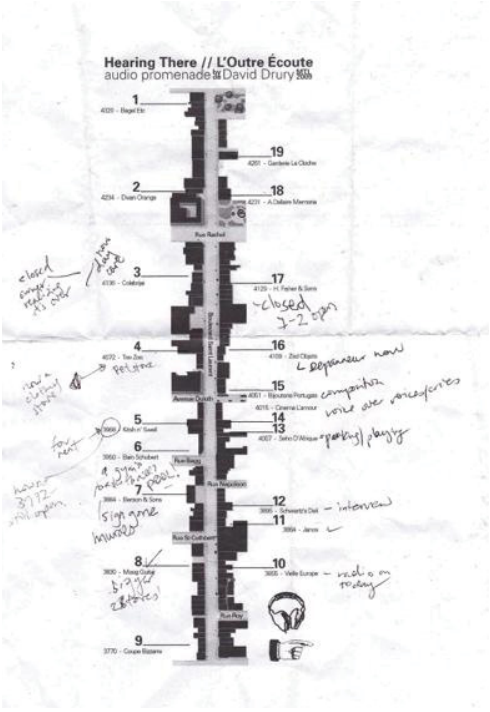


Figure 3. Workshop on Mont-Royal – watercolour and land art example

The fourth walk, *Hearing There/L'outre écoute* (2009), created by sound artist David Drury, takes the form of an audio walk along Boulevard Saint-Laurent. It is available in the form of a downloadable pdf and nineteen accompanying mp3 audio tracks. The audio tracks, which are each assigned to specific locations along the map, were created to elucidate the interior sounds of building that pedestrians typically walk by. The audio walk was produced within the context of Mutek, an annual international festival dedicated to international digital creativity and electronic music. The project description on the Mutek website reads:

> Our experience of the city street is foremost visual. The layout of the commercial promenade is one that invites the eye to chart a course, one that reveals itself through a picture book of windows. HEARING THERE imagines the possibility of undermining this picture dominance of the visual field.
>
> Through a set of site-specific audio pieces, the project directs the participant to a series of storefronts along St. Laurent Blvd which are coupled with particular audio tracks diffused through headphones. These clips are composed of sounds created from recordings of the objects and spaces visible from the street, and the experience is one of a new-found sensory entwining: to not merely see what's there, but to hear as well. (Mutek, 2009, para.1 &2)

Since I experienced the sound walk four years after it was created, it was a reminder of the ephemerality of the urban soundscape. For example, four of the nineteen locations that Drury recorded were no longer there.



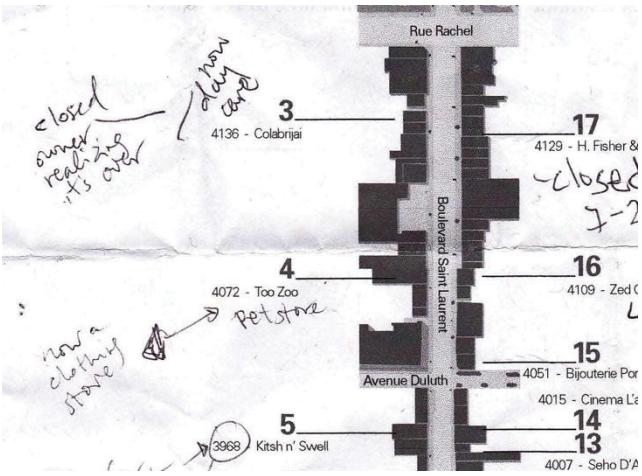


Figure 4. *Hearing There* full map (top) and detail of map with notes that indicating closed shops (below)

While this rendered the work archival, hearing the past juxtaposed with the present heightened my attention to the shifting landscape. For example, while listening to one of the tracks that features an interview with the owner of a textile store that has since closed, I started to pay special attention to the many sun-drenched, faded, and sparse window displays of the stores along Saint-Laurent. Drury's remix of the boulevard's acoustic ecology became sonic portraits that, in my interpretation, resembled an exhibition of public artworks that reconfigured the way we interact with the familiar. The typically unseen and unheard are highlighted, suddenly revealing the layered complexity of how places shift over time. Without being as explicit, the poetic impact of *Hearing There/L'outre écoute* is comparable to Lebel's *Drift-Walk*, in that it directs "city dwellers [to] inhabit invisible, purely emotional spaces [as] a space familiar to us from our everyday excursions and walks 'shapes itself' around us" (Schaub, 2005, p. 94). From these findings from the first comparative study, some thematic overtones started to surface that later became underpinnings for the studies discussed below (such as the audio walk) and later, influenced the decision to frame the project as an open work. For example, I became more aware of the importance of drawing honest attention to the socio-economic conditions of place and even highlighting how these conditions are embedded in the walk itself.

I also became drawn to the notion of departure points (versus destination points) and became increasingly interested in how to guide participants towards a heightened appreciation of that which occurs along the passage. I gained an appreciation for how providing parameters can contribute clarity and a basis from which introspection can comfortably emerge. I also felt inspired by the poetic quality of Lebel and Drury's projects. Lastly, Drury's use of audio sparked an idea to research more carefully how an audio walk could serve as a context for walking-based art education.[5]

Comparative Study #2: Audio walks

The following comparative study then included four audio walks: *Sounding Griffintown* (2007) by Lisa Gasior; *Expo 67* by Portrait Sonore (2013); *Art Souterrain* (2014) event audio guide; and *Les rues ont des oreilles* (2010) by Audiotopie. They were selected because based on their varied locations and topics. I outlined the following questions as a starting point for consideration: 1) Did the audio influence perception and/or ways of interacting with the environment?; 2) How did the usability of the media formats (printed map, mp3 files and portable devices), the narrative style (single narrator or interviews with multiple voices), and the sound design of each audio walk impact the experience?; and 3) Are there adjustments to the format that would benefit the experience of an audio walk?

A friend, artist and radio producer Louise Burns joined me for each of the walks and our informal discussions about our impressions contributed to my findings. For example, during the first walk, *Sounding Griffintown* produced by Lisa Gasior in 2007, we both felt compelled by Gasior's inviting vocal tone as she invited us to share in her intimate knowledge of the neighbourhood through her project. Gasior created the audio walk as an aspect of her Master's Thesis in communications at Concordia University (Andra McCartney, one of the contributing

[5] I was also building on previous experience with producing radio and producing an audio walk for Le Mois de la Photo à Montréal in 2011

artists to *Walking With*, was her thesis supervisor), and it comprises nine audio tracks that included three instrumental audio elements: excerpts of oral history interviews; sound design (with field recordings and archived sounds); and Gasior's narrative voice as the guide. Gasior also provided a map of the walking route to be downloaded a pdf format and hand-held during the walk. Gasior's interplay between recordings and "listening to the live sounds of the real-world environment you are guided through, [reveals] place as a layered, historically soaked thing constituting and constituted by our memories and imaginings" (Justine Pearson, 2009, p. 17)

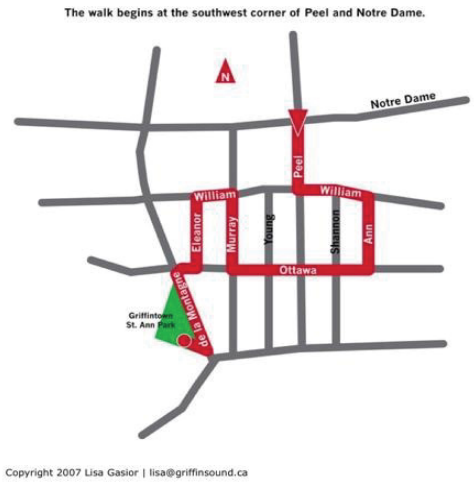


Figure 5. Map provided for *Sounding Griffintown*

The first audio track sets the tone of the walk with Gasior's voice reminding the walker-listener to be aware of their surroundings, to follow the sound/rhythm of the footsteps provided in the soundscape and remain attentive to the environmental sounds they may hear along the route. The remainder of the walk then plays out as a memoryscape, whereby the walker-listener meanders through the neighbourhood as a collage of voices from people who previously lived Griffintown share stories from their youth (during the 1960s and 1970s). They describe their adventures growing up, talk about a ghost story that was part of the local lore and sing hymns they learned in church. They also recall the sounds and sights that characterized the

neighbourhood. Gasior's allusion to these sounds within the montage of the walk (such as sound design including children giggling or the sound of horse hooves on the pavement) helps to enliven and illustrate the memories.

Yet there was an eerie, unsettling sensation that surfaced once Louise and I realized we felt caught between the memories of people's lives and bearing witness to the transformation of a neighbourhood undergoing intense gentrification. As Gasior (2007) writes,

> Located in the heart of Montreal, sandwiched between the downtown core and the Old Port, Griffintown is a space where remnants of life can be found, and an overwhelming sense of history still resides. Until the mid-twentieth century, Griffintown was a residential, predominantly Irish, working-class neighbourhood. As a result of preparations for Expo '67, the City of Montreal decided that Griffintown was an eyesore on the landscape and began its transformation into an industrial neighbourhood. By 1970, most homes, along with St. Ann's Catholic Church, were torn down and residents moved away.
>
> Sounding Griffintown is a listening guide of the neighbourhood that incorporates memories of its history as told by former residents as well as soundscape recordings and observations. The contrast between past and present is strong as the listener is guided on a walking tour of this once-vibrant community amidst the dreariness that is presently Griffintown. This project does not attempt to recreate history so much as allow listeners to contemplate how soundscapes change and how people's memories differ yet combine to paint a sonic photograph of their old neighbourhood. (About, para. 1)

We found ourselves walking amidst a construction zone. Several towers were being built while historic buildings were being torn down or targeted for demolition. These are places where people lived so recently and where their life memories were formed, but that was now

incoherent with what we saw. However, as we became increasingly familiar with the voices, we also became invested in their lives and compelled to imagine their past - even if it was barely recognizable in the surroundings. This sensation was dissonant yet compelling because we felt privileged to hear their stories, and we appreciated Gasior's ability to expose the often unseen and unheard impacts of gentrification with sensitivity.

In addition to emphasizing these temporal and political tensions, the audio content and production effectively reinforced connections with the past. For example, at one point during the narration, Gasior suggests that the walker-listener remove their headphones and listen to the ambient sounds around them. As Louise and I complied, we heard the rumble of a slow-moving train that was arriving into the station – Gasior mentions that this very sound was also heard by generations of Griffintown residents. The quality of this sensation, an uncanny connection to a historic time through a lived present, immersed even further into the flow of the walk and strengthened our empathy with the people sharing their stories. In this respect, Gasior was able to provide an affective experience that reinforced her pedagogical intentions. Historian Steven High (2013) addresses this interplay that can occur between an audio walk, the listener, and the city when he writes, "In an urban context, the surrounding environment impinges on our listening in a million different ways: the sounds of passing traffic or construction work, the need to physically negotiate space with oncoming pedestrians or automobiles, and the ongoing tension between what we are hearing on our headphones and what we are sensing otherwise" (p. 7).

We hoped for further consideration and experimentation with this type of auditory interplay during the second audio walk selected for the study, *Expo 67*, produced by Portrait Sonore in 2013. As described on the website, this project is a "walk through the former site of Montreal 1967 World's Fair, one of the most memorable of the 20th. Accounts from renowned architects and artists offer a fresh look at the site and its remnants. The walk inspires new visions and helps us think forward. …"(Portrait Sonore, Home, 2015).

Expo 67 is significantly longer than *Sounding Griffintown*, with a total of twenty-one audio tracks, each associated with a specific location indicated on a downloadable map. The audio guide leads the walker-listener from the Jean Drapeau subway (or Metro) stop, around Île-Notre-Dame, and then circling back to Metro Jean Drapeau. However, given the cold that we encountered, it proved too challenging to complete the full circuit. Also, several sites were either under construction or covered with snow. We did, however, manage to visit seventeen of the sites on the map and felt well informed enough to compare this experience with our reactions to *Sounding Griffintown*.

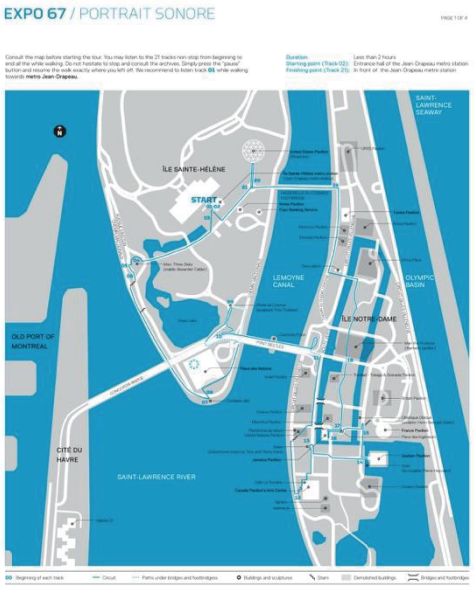


Figure 6. Map provided for *Expo 67*

Expo 67 privileges the perspective of an "official history" rather than that of the people's history heard in *Sounding Griffintown*. The voices featured are those of "designers and deciders" and "various specialists who will help you understand the modernity of these works as well as the paradoxes the challenges and intentions surrounding expo 67" (Mankowski, 2013). Even though the memories of local residents or visitors to Expo 67 were not represented, the interviews informed us substantially about the historical significance of Expo 67 for Québec's international reputation. We also developed a stronger appreciation for the enormous amount of

energy and resources invested in the construction of the manufactured islands that housed the event.

As Louise added, the walk was “super well produced, but definitely there to serve the information … spoon-feeding information” (personal communication, February 23, 2014). In contrast to *Sounding Griffintown,* the narrator did not offer a distinct moment to pause and appreciate the sights and sounds where we walked. Additionally, rather than choosing to include aspects of the ambient soundscape (river, wind, trees rustling, the quiet) as elements to integrate into the sound design, the producers employed musical accompaniment as filler between points on the map. The music was entertaining, but also overwhelmed our sensory perception. We wondered how the experience would have been different had the *Expo 67* producers considered the option to include “the urban landscape as a living source of musical information” (Butler, 2006, p. 892).

The third walk was produced for the 2014 edition of Art Souterrain. Art souterrain is “a non-profit organization founded in 2009, showcases each year international contemporary art institutions, artists, and the architectural and cultural heritage of downtown Montreal’s underground city. As a unique contemporary art festival in North America, Art Souterrain aims to make art accessible to a wider audience by taking it out of its traditional exhibition spaces…” (Art Souterrain, 2014). Artworks are installed in-situ in various locations along the sprawling underground circuit of stores, offices, and services connected through tunnels constructed below the downtown or business district of Montréal. Artworks such as photographs and two-dimensional images are installed on walls. Sculptural works are also placed throughout the tunnels in various locations, such as in food courts or at the base of escalators.

The audio walk is designed to allow the listener to wander the tunnels at free will and then, when an artwork is encountered, the listener aligns the number of the audio track with the number indicated on a didactic panel for the artwork. The non-linear, treasure hunt resembling structure to this walk was a welcomed shift from the narrative style of the first two audio walks.

Also, as the only in-door audio walk during this study, it was interesting to compare the sensorial distinctions of the ambient environment, particularly the absence of outdoor weather.

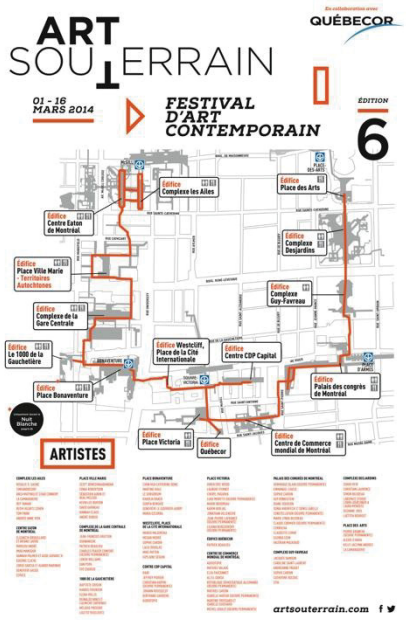


Figure 7. Map provided for *Art Souterrain*

As we arrived at each work, we began by identifying the audio track number and reading the didactic panel. We then listened to the corresponding audio, which was spoken by an anonymous voice (presumably a team member from the event). The audio was remarkably sparse, with only a voice reading aloud. Although this was not inherently limited or problematic, the narrator seemed to be reading from a text saturated with art historical jargon not dissimilar from the didactic panels. We found that this theory-heavy analysis of the works contradicted the event's mandate to make art accessible to a broader audience or to a public that may not be familiar with contemporary art. We brainstormed about how the audio could have benefited from featuring interviews with the artists (or comments from others) to enliven how one encountered the art while walking rather than relying on formal analysis that lacked prompts for dialogical thinking. Moving beyond didactic explanation could have also enabled the producers to embrace the audio guide's potential as an inter-sensory pedagogical experience. As Pearson

comments, audio guides can be treated as “a simple extension of traditional museum practice where looking is primary; a slight elaboration on the informative label,” but in actuality, “it is also a mobile and auditory tour very connected to being in this place” (Pearson, 2014, p. 2).

The fourth walk also proved to be a contrast to the first three in several respects. Titled *Les rues ont des oreilles* (“the streets have ears”) and produced by Audiotopie cooperative (St. Laurent, 2010), this *déambulation audio* (as they translate “soundwalk”) seemed to be inspired by works by Janet Cardiff and George Bures Miller and offered a “virtual recorded soundscape … to mimic the real physical one in order to create a new world as a seamless combination of the two. [Voices give] directions but also relate thoughts and narrative elements, which instills in the listener a desire to continue and finish the walk” (Cardiff and Bures Miller, n.d., para. 1). As Louise expressed, this walk was “very much about the experience rather than about the information ... It created an experience inside of you. I liked the interior thoughts they used” (personal communication, March 24, 2014).

By “interior thoughts,” Louise was referring to the thoughts heard from three narrative voices that were layered and interwoven. By employing this approach to convey multiple co-existing perspectives, the audio walk emphasizes the plurality of subjective realities that share time and place. *Les rues ont des oreilles* is an attempt to create an audio walk that “invites you to merge your experience, your narrative, with those of the stories you hear on the headset” (High, 2013, p. 75). As a result of its fluid and sophisticated sound design, we both noticed a remarkable moment when it was unclear if the sounds were originating from the headphones or from somebody actually walking behind us. The immediate effect of this illusion was jarring and forced us to look more closely and carefully at our surroundings. As Louise expressed, “What we are experiencing a lot is looking at stuff that we know is there, but we never really look at it. Like backs of businesses. I am always so intrigued by the back street, because … we are always so used to the front façade of everything” (personal communication, March 24, 2014).

During the fourth and final audio walk, Louise mentioned there was an initial period before she became immersed in the walk and enjoyed the moment when she realized she was finally inside the experience and "willfully following this voice" (personal communication, March 24, 2014). Once the familiarity was established, a sense of trust developed, but we were wary of allowing the "blind faith" (personal communication, March 24, 2014) that the audio walk proposed. The walker-listener is expected to follow where the narrators' story guides them, but this presented some ethical concerns for us. For example, during one segment of the audio walk, we were led towards a housing complex known as the Habitations Jeanne-Mance. As we arrive at the entrance, we are encouraged to enter into a building. Although we wanted to trust the producer's intentions, we questioned if they gave thought to how the walker-listener's race, gender, and class might inform their reactions to the audio walk's proposition.

To explain a bit further, the Habitations Jeanne-Mance is currently located downtown next to the newly developed Place des arts sector and Université du Québec à Montréal. Situated between Ontario Street, De Boisbriand Street, Sanguinet Avenue and St-Dominique Street, the housing complex has provided homes to low-income residents since 1959. As the website states,

> Since its construction in 1959, the landscape of Habitations Jeanne-Mance has undergone profound changes, evolving at the pace of society according to the economy and public policies. Although the economic precariousness of the households remains a determining issue for the residents, the changes are observed in particular at the level of the community life that exists at Habitations Jeanne-Mance. Initially represented by a relatively homogeneous population and native Québec, the site is today tainted by the coexistence of about 70 different cultural communities, which gives it a particular ethnolinguistic identity. It goes without saying that this pluralism constitutes a unique cultural mix in Montreal and an opening to the world for the city.

> Today, the recognition of social and urban issues has allowed the Corporation to identify, in collaboration with its many partners, four main areas of intervention on the social and community level: breaking social isolation within families and communities; improve the chances of success in employment and integration; encourage school perseverance; provide a safe living environment for all residents. The coexistence between the various communities and the multiple clients also involves challenges such as the relations between the long-term residents and the new immigrants, as well as those between the youth and the seniors.[6] (Contexte et enjeux, n.d., para. 9)

Since the housing complex is located in the middle of downtown and there are pathways that lead through it, I noticed that many pedestrians cut through the grounds or sit in the parks to rest. There is a community garden and also colorful murals painted on many of the building facades. Guided tours titled “Discover Les Habitations Jeanne-Mance” are also offered to the public with the following invitation:

> Come discover the Habitations Jeanne-Mance, the face of social housing takes another dimension. A walk through the site will allow you to learn more about this

[6] Original Text: “Depuis sa mise en chantier en 1959, le paysage des Habitations Jeanne-Mance a subi de profondes transformations, évoluant au rythme de la société en fonction de l’économie et des politiques publiques. Bien que la précarité économique des ménages demeure un enjeu déterminant pour les résidents, les changements s’observent notamment au niveau de la vie communautaire qui existe aux Habitations Jeanne-Mance.
“Initialement représenté par une population relativement homogène et québécoise de souche, le site est aujourd’hui teinté par la coexistence d’environ 70 communautés culturelles différentes, ce qui lui confère une identité ethnolinguistique particulière. Il va sans dire que ce pluralisme constitue un métissage culturel unique à Montréal et une ouverture sur le monde pour la métropole.
“Aujourd’hui, la reconnaissance des enjeux sociaux et urbanistiques ont permis à la Corporation d’identifier, en collaboration avec ses nombreux partenaires, quatre principaux axes d’intervention sur le plan social et communautaire : briser l’isolement social au sein des familles et des communautés; améliorer les chances de réussite en matière d’emploi et d’intégration; encourager la persévérance scolaire; offrir un milieu de vie sécuritaire à l’ensemble des résidents.
“La cohabitation entre les diverses communautés et les clientèles multiples comporte également des défis tels que les relations entre les natifs et les immigrants, ainsi que celles entre les jeunes et les aînés.”

> unique living environment and will convince you of its dynamism: friendly and welcoming people, new works of art, including spectacular painted murals on the external siding, amazing mosaics, lush vegetation (native and edible), an orchard, exotic vegetable gardens, sports, recreational and relaxation areas ... Various courses are offered, seize the opportunity! (Découvrir les HJM, n.d., para. 1)

Yet, despite this encouragement to visitors, the Habitations Jeanne-Mance are first and foremost homes where families live. Therefore, when the narrator encourages the walker-listeners to enter in the HLM Jeanne-Mance, we both could not condone using cinematic objectification of place as a narrative tool. It seemed to divorce the walker-listener from the real-time context and implied that our presence was benign. However, how could we know how our presence would be received (or disturb) the community? Furthermore, given that the community living in Habitations Jeanne-Mance is ethnically diverse and living in economic precarity, questions about class and privilege came into play. Would a gated community in an affluent neighbourhood be integrated into an audio walk this way? What are the embedded presumptions and prejudices at play here? We discussed how audio walk producers could reinforce class privilege by implying that walker-listeners can simply move through this housing complex without a resident's accompaniment. Echoing some of the concerns provoked by *Hunter, Gatherer, Purveyor*, Audiotopie's approach raised similar questions about art walks that advocate artistic experience as a form of local tourism. These are fundamental considerations for my aspirations as an artist-educator and provided a vivid reminder that our presence is emplaced within and contributes to the social and political urban fabric – at all times. Maintaining care for this is integral to developing ethic place-based art and learning.

Following this second comparative study, I could assess better how the production quality and narrative framing could shape an audio walk experience. Audio walks develop pedagogical portals through which people can learn about art and history. They can encourage

empathetic resonance with life stories and reinforce walking as an emplaced, embodied engagement. The medium, however, can also create the illusion that the walker-listener is divorced from the dynamics of place. Building on this reflection, for the next stage of research, I focused on merging the findings from both studies to create a guided audio walk. My idea was to create a context for discussion about walking as a form of artistic inquiry and expression while in perambulation (elaborated on in chapter 5c). I committed to introducing the walk by reminding the participants to remain aware of their surroundings, but also by designing activities during the walk to reinforce the co-creative influence of the places we encountered.

The audio walk was comprised excerpts from the seven initial interviews with artists who walk as an aspect of their practice. It was conceived to combine reflective listening, followed by conversation through place-based relational learning. This phase of research-creation (elaborated on below), provided me with the opportunity to experiment with some strategies for combining artistic ambulation with group discussions. The findings from the audio walk, particularly testing the efficacy of the questions I proposed for the group discussions, informed the current content on the website. These questions, or a refined version of them, are now found in the section titled “Reflections to walk with” that accompanies each audio-visual portrait.

5b. Walking Interviews

The content for the audio walk comprised excerpts from the first seven interviews that I conducted with the local contemporary artists who are women.[7] For each interview, I invited the artist to walk with me as we discussed the influence of walking on their practice. A walking interview is similar to seated interviews in that the purpose is to allow “people to explain their

[7] These artists were identified from my network, from recommendations of friends as well as from suggestions offered by the programming committee at DARE-DARE, the artist-run centre that supported this phase of research through their Research Residency program (see chapter 5c).

experiences, attitudes, feelings and definitions of the situation in their terms and in ways that are meaningful to them" (Van Den Hoonard, 2012, p. 78). As an "interactional process," the interview method I employ is focused on generating ideas that emerge through discussion rather than collecting data based on a sequence of preconceived questions (Van Den Hoonard, 2012, p. 81). Through a dialogical process of walking, questioning, discussing, and listening (which includes at times sitting, pausing to look, and pace shifting actions), the emphasis throughout the exchange is placed on enabling personal agency for the interviewee. A sense of agency is fostered when, for example, an interviewee feels empowered to share their ideas at their own pace and in the words they choose. The interviewer thus seeks to address and dismantle the often presumed "power structures that are the context to the exchange taking place between interviewee and interviewer" (Barbour & Schostak, 2011, p. 62). To achieve this, I communicated explicitly to interviewees before our interview to inform them that they are free to communicate how and what they wish. All of their contributions are appreciated.

Walking interviews are not only inter-subjective but also place-based and place-responsive (Lynch & Mannion, 2016). Places are catalysts for a "kaleidoscope of thoughts, experiences and sensations" (Edensor, 2008, p.137) that can spark "diversions, tangents, circuits and uncertainties" (Heddon & Turner, 2010, p. 15) during an interview. As interviewer and interviewee are "exposed to the multi-sensory stimulation of the surrounding environment … there is an immediacy and kinaesthetic rhythm" (Evans & Jones, 2011, p. 850) that shapes the direction and content of the interview. For example, the way the interviewee might choose to share stories and ideas is influenced by their familiarity or associations with a place. Surprises and unforeseen incidents can also influence the interview. Consequently, the outcomes of a walking interview are derived from "a unified field of relations within which agency is not located 'in' a person or other entity, but is afforded through the connections between the assembled beings" (Lynch & Mannion, 2016, p. 333) and things.

Given that place plays a co-creative role in the construction of a walking interview, I invited the artists to choose the location and trajectory where we walked. As a feminist interviewer inspired by oral historian Michael Frisch's (1990) concept of shared authority, my objective was to empower the interviewees with the personal agency to decide where and how to express their ideas. I suggested that they could choose a location where they typically enjoy walking, a place they were curious about or perhaps the site of a previous work. My emphasis was on the artist feeling comfortable and encouraging them to select a context where they would experience enjoyment during our time together. Implicit in this invitation is also an awareness that the paths we choose to walk reflect how we come to know the world through an "intertwining process of knowing and becoming" (Lynch & Mannion, 2016, p. 333). The places of meaning shared by the artists are meaningful because they are intimately intertwined in their practice.

My commitment to shared authority also guided my approach to the interview process. Rather than present formalized and sequential questions, I explained the overall themes that I was interested in exploring with them either by email or in-person. I focused on hearing about how walking influences their creative process as well as how gender factors into their work. When we finally met for the interview, I started each discussion with the following, "Can you tell me about your art practice and explain how walking has informed it?" Based on their responses, we then improvised our conversation for the duration of the walk.

The interviews were generated by the "interdependency of teller and listener … as a form of collaboration, a mediation of self and other" (Low, Salvio, & Brushwood Rose, 2016, p. 4). By acknowledging this interdependency between myself and the artists, I tried to maintain supportive and attentive body language including making eye contact and providing encouragement through subtle nodding gestures. My responses and interjections were limited, however. I practiced instead remaining quiet after the artists shared an idea to allow space for her thinking to move in another direction or perhaps crystalize. Consciously restraining from

interjection was a reflexive process that I self-imposed because I am aware that my typical tendency is to interject in conversations to share my personal experience. I deemed this inappropriate for an interview setting where my role was to listen and learn. That said, I did permit myself spontaneous commentary and questions to help clarify or elaborate on the points we discussed. I chose carefully, however, when to comment to maintain focus on the trajectory established by the artist.

Furthermore, with attentive listening, I tried to hold the focus of our discussion while diminishing the potential imposition of the digital camera and audio recorder that I carried the interviews. The camera was typically hanging around my neck at a length that allowed me to take photos along the way without necessarily looking into the viewfinder. Although the photos were often haphazard, I did sometimes frame an object, shadow, or event that caught my eye. Gathering images during the walking interviews was initially a method for documenting and retracing the trajectories of the interview while relistening to the audio recordings later in my studio. The impulse to gather visual and audio expressions of the places where I walk was also habitual since it is an aspect of my art practice. Although I presumed the images could play a role in the research-creation process, the precise influence they would have on the final thesis project was not fully understood until I decided to experiment with audio-visual portraiture in 2017 (chapter 5d).

I documented the audio with a hand recorder and an external microphone. Each iteration of recording equipment was selected based on my desire to achieve good quality audio with minimal distraction. Since I planned to walk relatively long distances weight and compatibility were also factored in. For the first interviews, I carried the audio recorder in a waist pouch and then attached an external mic to the interviewee's shirt so that their voice would be heard clearly. I had to adjust the model of the microphone over time because the wireless lapel captured radio wave disturbances which peppered the recording with compromising static sounds (which were edited out in studio). I then moved to a wired lapel mic with a length

sufficient enough to allow for ample movement between myself and the artist. These recordings were good quality, but the handheld recorder I used for the first seven interviews malfunctioned in 2015. For the following four interviews in 2017 and 2018, I used a better equipped device with a high-quality internal mic, so I opted to forego using an external mic.

Quality recordings of the interviews were essential because I planned to repurpose the audio for the audio walk but also because I sensed the historical importance of these discussions. As I mentioned in the introduction, I initially decided to interview these artists because I wanted to learn more from local artists who walk. But gender specificity was also a deliberate political response to the dominant art historical texts about walking art practices which often limit their discussion to "better-known names of male artists: Charles Baudelaire, Jean-Jacques Rousseau, William Wordsworth, Charles Dickens, André Breton, Louis Aragon, Guy Debord, Richard Long, [and] Hamish Fulton" (Heddon & Turner, 2010, p. 14). The underrepresentation of women in the documentation and exhibition of walking art was commented on by Deirdre Heddon and Cathy Turner (2010). Given this exclusion, they wondered if there were actually,

> … many women artists, or did women avoid making walking art for various reasons? Why, if they did exist, was their work seemingly overshadowed by male artists? Might an examination of such work prove revealing, pointing towards aspects of walking and walking art that have been unexplored, or suggesting new perspectives on prevalent assumptions about such walking? (p. 15)

Ironically, in the Tiohtiá:ke–Mooniyang–Montréal region, I am aware of more women than men who walk as an aspect of their art practice. Although I considered including men for this project, as mentioned previously, I decided to embrace the opportunity to create more space for women's voices within the walking art discourse. Privileging voice as an art historical and pedagogical strategy provides the listener with an embodied and resonant connection to an

artist's work. Hearing an artists' thoughts conveyed through their words and voice, rather than transcribed, brings forth the tones, timbre, rhythm, accent, pauses, and inflections that emanate from the artist's being. This uniqueness to each person's voice is what voice-over artist Roslyn Oades refers to as a vocal-print. A vocal-print "carries within it the influence of age, gender, cultural origin, education, lifestyle, psychology … mannerisms … pace, habits" (Oades, 2010). Lived experiences can be transmitted viscerally through one's voice. The affective quality of voice can provoke an emotional response that serves to personalize political discussions (Hickey-Moodey, 2013, p. 85).

The quality of the artists' voices could also be attributed to their choice of place for the interview. For example, there is an ease in expression that I hear in each interview that I suggest is attributable to their comfort and familiarity with the locations where we walked. For example, Ette invited me to walk around an area of town where she lives and works to see stencils she painted as a member of the street art collective Walls of Femmes. Victoria Stanton chose to walk near her home in a park along the St. Lawrence River where she often goes to think. It is also where she presented a participatory walking performance, *Bodies of Water* (2014). Similarly, Sylvie Laplante invited me to walk with her along the same route where she emplaced a previous walking work titled *Edo-Tokyo-Montreal* (2011). karen elaine spencer and Kathleen Vaughan both chose to walk from their homes to their studios to offer me a glimpse of her daily creative process. For Dominique Ferraton's interview, she invited me to walk from her home along a path into the woods of Mont-Royal, also an apt location to discuss her contemplations on building connections to urban green spaces. Cam invited me on a guided walking tour of murals created during Unceded Voices in 2017, a biennial "convergence of primarily Indigenous-identified women/2spirit/Queer/and women of color street artists" that Cam organizes. Similarly, Taien Ng-Chan offered me a guided visit of the neighbourhood where she used to live, and we followed the daily route she walked to bring her son to school when he was

younger. Natalie Doonan's choice was to invite me on a walk with her dog for their daily wander, which allowed for an improvised meander led by Beanie's directional preferences and habits.

There were also a few exceptional trajectories for the interviews. For example, Émilie Monnet was at my house when I invited her to participate in the project, so she spontaneously recommended we walk up to the Mountain, where we enjoyed walking together once before. Sylvie Cotton actually asked me to decide where we would walk because creating opportunities to trust being led by others is an element of her art practice. Andra McCartney was also singular in her choice of location because, at the time we spoke, symptoms from arthritis made it less enjoyable for her move around on her foot. She chose instead to be interviewed in a café. Given the slow pace of Andra's recent soundwalking practice,[8] and the thoughts she shared about stillness and listening, a seated interview complimented several of her insights.

As I will explain further in chapter 5c, I then edited each audio recording into montaged excerpts to synthesize poignant comments from the artists. The editing process was first and foremost an opportunity to listen anew and more deeply (High, 2010) to the artists' comments with a refreshed attention afforded by the studio setting. I also came to understand the editing process as curatorial in that specific excerpts were selected based on my aspiration to discuss them further with a group. Furthermore, for the first seven interviews, the artists' insights provided the content and sparked a dialogical rhythm during the audio walk. The audio excerpts were edited to provide the group discussions with juxtapositions, enhancements and complexifications. Once I completed a draft of an audio edit, I sent it by email to the artists for feedback and proposed additions, modifications, etc. After the artist's approval, I then finalized the production (finessing the edit, balancing decibel levels, etc.).

[8] "A soundwalk is any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are" (Westerkamp, 1974, para 1).

5c. Experiential pedagogy: Audio walk

Listed sequential order by date, from first to last, the artists included in the audio walk were Ette, Victoria Stanton, Sylvie Laplante, karen elaine spencer, Kathleen Vaughan, Sylvie Cotton and Andra McCartney. Following these interviews, I produced and curated an audio walk, titled *While Walking*, that featured their insights in a series of short audio excerpts.[9] To reiterate, by experiential pedagogy, I mean that I designed a context for learning that included listening, dialogue and kinaesthetic engagement with place to encourage discussion about walking while in perambulation. In the context of this audio walk, the curatorial was a process that took into account a constellation of conditions that helped the event come into being (Von Bismarck & Rogoff, 2012). These conditions began with content selection for the audio edits but also included finding the listening locations and developing pedagogical propositions to intersperse throughout the audio walk (i.e. proposed movements and activities to experiment with while listening and walking). From a curatorial perspective, I aimed to turn the event "into an ephemeral argument within a larger discussion" (Von Bismarck & Rogoff, 2012, p. 25) about contemporary walking art. It was a context through which to enrich that wider discourse about walking (its benefits and dangers) through a conceptually open space where "unusual encounters and discourses become possible" (Von Bismarck & Rogoff, 2012, p. 334). Similar to how a group exhibition can provide a context for knowledge production, so too can an audio walk provide a context where epistemological inquiry is encouraged. As such, in my mind, the threshold between the curatorial and pedagogical became diminished – or rather, these aspects of my practice became interwoven. I co-mingled two complementary ways of thinking to envision the components of *While Walking.*

As a strategy to ground my research within the local contemporary art community, I developed and produced the audio walk during a research residency hosted by DARE-DARE,

[9] Website for the research residency with DARE-DARE and audio walk titled *While Walking*: http://www.dare-dare.org/en/events/pohanna-pyne-feinberg-research-residency.

an artist-run centre. DARE-DARE's mission is to "explore, question and evolve contemporary art practices, spaces and modes of dissemination and to promote their democratization and accessibility" (mission, n.d.) and, in particular the members have a "long-standing interest in exploring and diversifying artwork and intervention design processes, forms of expression and modes of presentation within diverse contexts not traditionally intended for art" (mission, n.d.). Rather than provide a typical indoor exhibition space, since 2004, the DARE-DARE team started coordinating its programming from a trailer that moves locations every few years. Artists who are selected by the programming committee are offered financial, logistical, and moral support to present/perform public art interventions. For these reasons, DARE-DARE was an ideal organization to develop my research about walking practices with an audio walk.

My findings from the comparative study on audio walks (completed a few months prior) prepared me for thinking through technical, aesthetic, and structural elements. For example, I designed a loosely structured format that offered guidance and designated listening locations to the participants while also allowing time/space for personal agency. I also attempted to balance between listening in earphones without compromising awareness of the acoustic ecology. I did this by proposing actions and gestures to encourage kinaesthetic experimentation at the same time as listening to the audio. Similarly, while walking between some of the designated listening locations, I suggested ways of walking to encourage awareness. I also drafted the questions to prompt group discussion about affective reactions to the dynamics of place.

Attention to somatic experience was so fundamental to my conception of the audio walk that the participants are better described in the context of this project as *percipients*. As the professor of theatre and performance Misha Myers (2008) explains, "A percipient is a particular kind of participant whose active, embodied and sensorial engagement alters and determines a process and its outcomes. … It is proposed that the percipient … directs the process as they go along perceiving the encompassing environment from their bodily encounters within it; while doing so, they are making place." (p. 3) Indeed, the percipients, as I will be referred to those

who participated in the audio walk from this point forward, infused the audio walk with meaning through their interactions, interpretations and story sharing. Each walk was unique in character depending on the percipients reactions, comments and movements in the places where we walked. My role was to provide a malleable framework where these discussions could occur.

The building of this framework began immediately after the interviews and during the editing process. This entailed slowly listening to the recordings while noting themes and quotes (with a personalized and informal transcription style). I then selected some of these comments to create a continuous and flowing montage for each artist. The goal was to honour the artists' ideas and create a rhythmic cadence between the themes they address, while also providing material to provoke percipients into contemplation/discussion about the cultural, social, political, and ecological aspects of the walking. It was indeed a challenge to choose excerpts from such rich conversations while not compromising the artists' original intentions within the limited time possible for each audio track. Since there were seven artists, I estimated five-to-seven-minute excerpts for each audio track. This totalled nearly fifty minutes of listening that would be interspersed with discussion and movement between locations. Taking into consideration these factors, I estimated the total duration of the audio walk to be two hours. Given my findings from the comparative study, I hypothesized that duration would suffice for ample group discussions but hopefully not require excessive physical or mental exertion from the percipients.

After this extensive process of selective listening and editing, I then began to emplace the audio walk. My objective was to identify locations that seemed to resonate with the artists' ideas and could help enhance the percipients' self-reflections. To begin this process, I set out from the DARE-DARE trailer (where the percipients would be signalled to convene), which was then parked next to the St. Laurent Metro station. I intended to create a circular route that would both begin and end at the DARE-DARE trailer, so I walked in close enough proximity to make this possible (see Appendix D). I tried to allow the places to "speak to me" and thus determine intuitively if they aligned well as listening locations. As a curatorial exercise, the emplacement of

the audio walk was “embodied and active – finding a route through space can be a particularly challenging and creative process” (Butler, 2006, p. 905).

The approach of aligning the audio with specific locations is a strategy based on the curatorial notion that encountering an artwork – or in this case, a series of audio excerpts situated in specified locations – can incite a compulsion to interpret meaning. For the audio walk, the interpretations are both instigated and reinforced by hearing this artists’ comments in combination with the body’s experiential dialogue with place. As I sought them out, I conceived the listening locations as being complementary to each audio track, but also part of a whole experience. I hoped the juxtaposition of the distinct character of each location would enrich our discussions with variance and nuance.

For example, I emplaced Ette’s audio within a parking lot that is visually transformed each year for a local graffiti competition called Under Pressure (Under Pressure, n.d.).

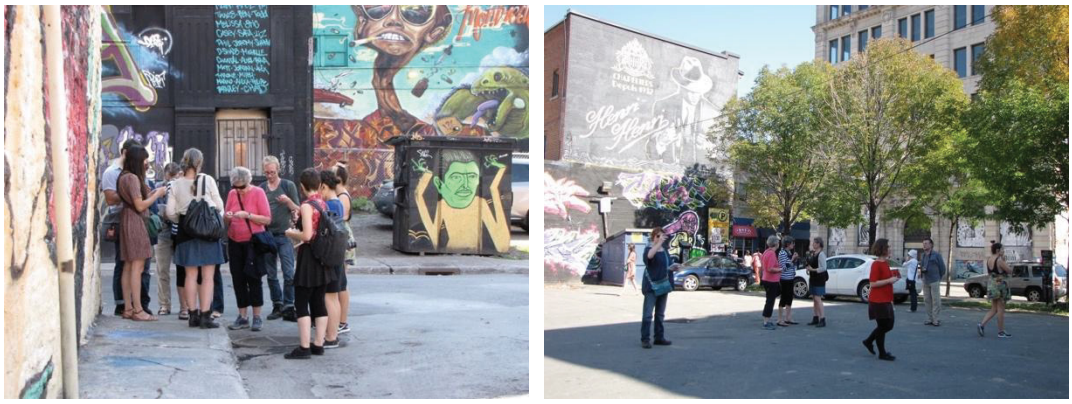


Figure 8. Ette’s audio track in the parking lot, Photos: DARE- DARE

Surrounded by this exceptional public parking lot dedicated to sanctioned street art, I imagined the percipients would be instigated to reflect on some of Ette’s questions about who controls public space [@ 00:35 minutes]:

> It’s not an accident that our things are only on public infrastructure because we also want to have a conversation about who has the right to use public space and

who doesn't. Who controls this public space? It's owned collectively, but it's only really accessible for use by people, you know, who have the power to control it. And so, we kind of want to challenge that. (personal communication, July 7, 2014)

The next listening location was for Victoria Stanton's audio excerpt. It was emplaced in a small, calm park well covered by trees that I found around the corner from the street art.

Figure 9. Percipients listening to Victoria Stanton's audio

As percipients meandered around the park while listening to Victoria, I hoped to offer them a direct referential link to Victoria's comments about how we connect and how places become a part of who we are [@ 04:05 minutes]:

So, how do you connect to the world that you're in? And do you contain and maintain and hold that space? I don't think it's something that you can necessarily sustain a hundred percent the whole time, but it is something that you can be mindful and attuned to. And through that process, that's how I started to understand, that's how I acclimatize, that's how I arrive … By investing in various ways in the spaces that I find myself in; walking is one of those ways. Because then you suddenly become, in a sense, attached to features in the landscape. A particular tree that you see, if you go on this walk every day for a week, suddenly that's your

tree. Then you become part of that, and that thing becomes part of you and that investment creates a certain connection. And so, it's those kinds of connections and relationships that I became really interested in. (personal communication, July 11, 2014)

Each location likewise contributed to the character of the audio walk by offering contexts where the "relational aliveness" (Irwin, Leggo & Triggs, 2014, p. 23) of place could enhance embodied reflections about the artists' comments. In the case of the location selected for Sylvie Laplante's audio track, we walked from the park where we listened to Victoria to Les Habitations Jeanne-Mance across the street.

Figure 10. Listening to Sylvie Laplante

As figure 10 illustrates, the pathway leading into the buildings was straight and laid out with blocked pieces of square stone with one line of darker stone running the length of the pathway. There were also meridians with plant life placed in the middle of the pathway that created the impression that there were two sides to walk along. These details lent themselves to specific experimentation with a strategy that Sylvie employs in her practice. Often, she determines lines or directions that dictate how her body moves for long durations. I therefore asked the percipients to consider this method by choosing a pattern for their steps (such as

following a square shape, going straight while walking along the length of the pathway, or perhaps zigzagging the length of the pathway) and then to commit to maintaining this pattern while listening to Sylvie. I chose this location because of the lines in the stonework along the pathway. These demarcations seemed helpful as a tangible starting point for creating a pattern quickly and also sticking to it with minimal distraction.

Based on my reactions to Audiotopie's audio walk, I limited our interaction with the housing complex to the main pedestrian artery. I then guided the group towards the location for karen elaine spencer's audio was emplaced; a newly landscaped park in the Place des arts sector where international music festivals and other events are presented with large stages to thousands of spectators (Montreal Jazz Fest, 2019). Place des arts is a municipal initiative "to provide a residence for major arts organizations and improve access to the various types of performing arts and promote arts and culture in Québec" (Place des arts, 2018).

karen's performance practice offers a contrasted critique of the notion of art as spectacle and this location seemed appropriate for discussing ideas related to how everyday actions - such as walking - could be a form of artistic expression. The green space and benches also allowed the percipients to sit and consider karen's comment that walking through somewhere allows for a sense of freedom in her work, whereas she feels more vulnerable when she stops walking and takes up space by sitting.

Figure 11. Landscaped park in Place des arts where we sat listening to karen elaine spencer's audio

I then emplaced the following audio track with Kathleen Vaughan's insights in an (increasingly rare) undeveloped open lot within the Place des arts sector.

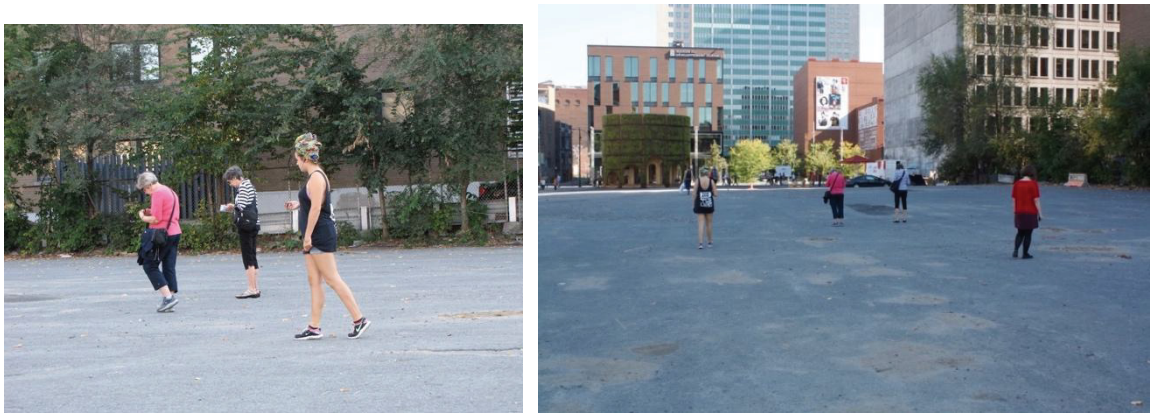


Figure 12. The listening location for Kathleen Vaughan's audio track

Kathleen speaks about how she benefits from walking to, "somewhat disengage from the world, … from the cultural world … but also the world where people are paying attention to people and have certain, you know, kinds of expectations or needs of them" (personal communication, August 25, 2014). The expansiveness of the lot allowed for ample distance between the percipients and, in my perception, offered a rare opportunity to disengage from the density of the otherwise highly built and used downtown area. This location also came after four listening locations and engaging group discussions, so it seemed like a welcomed moment for the percipients to take some time for themselves and walk in quiet contemplation before reconvening.

Following Kathleen, Sylvie Cotton's audio was emplaced in an alleyway just adjacent to the lot. The alleyway brought the percipients to the back of buildings and, as Louise Burns mentioned previously in response to *Les rues ont des oreilles*, produced by Audiotopie, we rarely take the time to see the back of the streets or alleyways. Usually, our attention is focused on the front or façade when thinking about the merits of architecture. With this in mind, it seemed like an interesting conceptual twist to invite the percipients to consider a rather

nondescript side street as artistically relevant and influential. I wondered if the percipients would not immediately feel aesthetically inspired by this location, so I suggested that they experiment with *aimless wandering*, a Shambala Buddhist exercise that Sylvie mentions in her comments. Aimless wandering entails observing a detail that magnetizes or draws one's attention. Focus is held on a detail and then is released a few minutes later once the focus begins to wane. I was curious about how this exercise might shift the percipients' initial impressions of the side street.

Figure 13. The side street where Sylvie Cotton's audio was emplaced

The final location was the DARE-DARE trailer, where we returned to while practicing a loosely directed soundwalk (walking without talking while listening to the acoustic landscape).

Figure 14. Percipients listening to Andra McCartney outside of St. Laurent metro

As a concluding activity, the soundwalk drew the percipients' focus to the acoustic ecology and then provided an entry into Andra McCartney's audio track (when she speaks about soundwalking), which was emplaced by the DARE-DARE trailer, outside of the St. Laurent metro. The percipients were asked to listen to Andra while standing still. Since this is a thoroughfare where people are in passage to and from the metro, the stillness felt particularly apparent. The presence of our bodies standing had a performative quality to it, which served to highlight Andra McCartney's comments that, "still listening has a certain power and listening where you don't move. I think there's now so much emphasis on walking and listening that that kind of listening is getting sidelined a bit" (personal communication, May 14, 2014).

Figure 15. Leaving the DARE-DARE trailer towards the first listening location

This emphasis on the audio walk as a space for reflection, discussion, and questioning was made evident in the project description on DARE-DARE's website. Titled *While Walking*, it was summarized as,

> A research project that explores walking as an artistic process and practice. How can walking contribute to the creative process? How can we understand walking as an art form? How does interaction with public space influence walking art practices? In what ways does the urban environment become a source of inspiration,

distraction or perhaps intimidation? And, more specifically, what experiences do artists who are women encounter as they make art that involves walking the streets?

While Walking is an opportunity to learn from Montreal-based artists who walk as an aspect of their diverse art practices. Excerpts from recorded conversations with the artists will be shared in the format of an audio walk designed to enable the listener to reflect on the artists' ideas while walking through the city. (DARE-DARE, 2014)

Promoted amongst DARE-DARE members and to the general public as a free event during Les Journées de la culture,[10] I offered visits to four groups that were each comprised of twelve percipients. This relatively small number allowed for an intimacy to develop that fostered a "convivial way of interacting with knowing a place: attunement through kinaesthetic, synesthetic and somesthetic perception; [and] sharing 'earpoints' and 'viewpoints' through intimate or conversational conviviality" (Myers, 2010, p. 60). There was a wide range of ages among the percipients, from university students to retirees, their viewpoints were all respectfully shared. Although not all percipients introduced themselves and they were not asked to fill out a questionnaire or evaluation, some informally offered that they attended the audio walk because they are artists and they were interested in walking. Others mentioned that they were curious because they read about the event in the local newspaper, *La Presse*, the week before (Cloutier, 2014).

Before guiding each group from the DARE-DARE trailer to the first listening site, I briefly summarized my aspirations for the project, passed out artist biographies and booklets that included a map of the locations where the interviews took place (see Appendix A); then I invited

[10] The Journées de la culture are three days of admission-free activities open to everyone that promote greater public access to arts and culture. They are held across Quebec every year on the last Friday of September and the following two days. Source: http://www.journeesdelaculture.qc.ca/presentation-2.html.

the group to begin the walk by following me. Once we arrived at each location, I introduced the artist by explaining with some detail where the original interview transpired, the weather that day, and the artist's rationale for choosing that location. I then suggested the proposed action or gesture to experiment while listening.

The actions or gestures were derived from the artists' comments, simple and broad enough that each percipient could manifest the movement according to their preferred style (observe the visual details while listening, walk while breathing deeply, walking while following a line, sit while listening, walk while feeling the sensations in their feet with each step, look for a detail that attracted them, listen while standing still). While perhaps these gestures could affirm affinities between the artists and percipients, they were conceived more as affective anchors or ways to focus on both the artists while remaining aware of the listening locations. They served as focal points to help percipients maintain attention to the audio while amidst such abundant surrounding stimulation. While performing these actions or gestures might reveal ideas for the percipient, I expected they would more likely provide somatic openings that would enrich the discussions with an oscillation between "'knowing' and 'not-knowing' [within] a permeable space that offers more questions than answers" (Johnston, 2014, p. 23). After the group finished listening, I asked the percipients to then gather together for discussion and initiated dialogue by referring to how these actions and gestures made them feel. My objective was to acknowledge the reactions in the percipients' bodies as integral to their reception and interpretation of the audio. The resulting comments brought to light how learning and knowing with affective methods can favor "new mixtures of thought" (Hickey-Moody, 2013) that combine the conceptual and the somatic.

For example, we listened to Victoria Stanton's excerpt while walking around a small park filled with trees and park benches. I suggested that the percipients remain focused on their breath while they walk. Before they put their headphones on, I guided the group in a slow, deep

breath, to set the pace. As they listened, Victoria discusses how her performance art practice organically started to incorporate walking over time, and then she explains [@ 02:50 minutes],

> And already I was thinking about walking as a process, moving through transitional spaces, so it was so interesting to see it come up but in another manner. And I didn't set out to do work about place as such, I just realized that it became an extension of my reflections on this work in performance because, to my mind, performance, as I was saying, is about presence and the intersection between body, time, and space. To my mind, if you're really able to be in the performative present, it's because you are really able to really connect to your body, to your breath, to the space that you're in. So, there's your body, there's your breath, there's the space that you're in, there's the potential audience – sometimes there isn't an audience, but let's say that there's some sort of audience or participation that's somehow activating the work. If you're able to be really connected to all of those simultaneously, then you're activating the space, you're connecting to the space and you're holding the space – for yourself and for others. You're acting as a container. And all of those processes, I realized, are deeply connected to the spaces we find ourselves in. Architecturally, whether we're inside, or work that takes place out in the world – I mean, it's vast. (personal communication, July 11, 2014)

During the group discussions, percipients commented that they contemplated Victoria's notion of the performative from an embodied perspective since they could directly refer to her feeling of being connected to place through breath.[11]

[11] I wrote notes after each audio walk to record specific comments from percipients, to identify thematic overtones between the group discussions, and consider ways to develop the audio walk further in the future.

As another example, while listening to karen elaine spencer, I suggested that the percipients find a place to sit while listening to draw attention to one of karen's comments that I included in her audio excerpt. In karen's words [@ 00:55 minutes],

> Walking, for me, is a space of freedom and opening, often, because you're not claiming the space so you're not confronting with other users or other people who have a claim to that space. Because you're walking through, you're sort of in this other … you're not seen as such a threat. And maybe that's part of what walking is, this acknowledgence [sic] that you are moving through as opposed to occupying. So, you are sort of the guest as opposed to the owner.
>
> There is something powerful I feel about moving. Because there is also this thing about being afraid to stop, when you're a woman alone, and sit somewhere. Because then you become available to the approach of somebody else. But when you are walking through, and you have that feeling of walking through, I feel less vulnerable often when I am walking than when I'm not walking. (personal communication, August 6, 2014)

After the percipients listened to karen, I asked them to describe how sitting in such a public place as Place des arts help them understand the significance of karen's insights. I recall one of the percipients commented on the political pertinence of sitting in that location. Through her work as a social-service provider for a near-by youth drop-in clinic, she found that the recent development of Le Quartier des spectacles led to an increased displacement and criminalization of marginalized populations such as the youth she often works with. She then pointed out the benches nearby that were designed with raised railings to prevent people from sleeping on them and made a connection between the benches and the people waiting in line for lunch served by the church across the street. Since most of those people are homeless, the new bench design sends a clear message that they are not permitted to claim that space for too long. karen's

comments then ignited a lengthy discussion about urban design and the implications for people who feel unwelcome in public space - both walking and sitting.

As another example, as I mentioned the proposed action during Sylvie Cotton's excerpt was to identify a detail that magnetized their attention while they listened to Sylvie speak. I suggested that this "something" could be an object, texture, reflection, or anything that caught their attention. As Sylvie explains [@ 02:15 minutes],

> There is an exercise that we do in Shambala, in the Shambala arts program, which I teach now, we call it "aimless wandering." The instructions are to go walk, separately. We give the instructions to the group and we tell everybody to walk outside but walk without an objective. And so, to do this, you walk, and you let yourself be magnetized by something. There is always something that attracts you. Like you [are doing], since earlier, you stop [when you notice something] and you take a photo. There is something that magnetizes us, an element, a form, an odor, a sound, a bird. And then we approach it. The instruction is to let yourself be magnetized. If it wakes something in you, and you say "uh" – go towards it. And you stay with it. You can touch it, you can smell it, if it's something you can touch. And you stay with it until the magnetism ends. And then you let it go and continue. And you do that for twenty minutes, forty minutes, an hour. Truly, it opens you. It's like you see all the generosity of the world, because it's full of gifts, of treasures. It's all treasure. (personal communication, August 18, 2014)

During the group discussion, I recall that one of the percipients commented that she didn't initially know what to choose because she felt herself looking for something aesthetically appealing or easy to observe. Finally, she decided to challenge herself to observe a smell of urine that bothered her. This comment led to the group discussing how elements that are deemed ugly or undesirable can become ignored, suppressed, or otherwise relegated to that

which does not get seen, heard, or listened to. It also raised considerations around socio-culturally embedded value judgments that become associated with everyday aesthetics. The urine, which was a physically difficult smell to focus on, evoked the potential of homelessness and perhaps drunkenness. It pointed to social problems, such as poverty and public safety, which can be challenging to consider. We discussed how, by creating space to acknowledge the presence of these aspects of life, we could move closer to actually addressing the root problems. As philosopher Yuriko Saito (2008) writes, “There is a sense in which we should develop an aesthetic appreciation, understood as keen perception, of the sensible manifestation of social problems, such as poverty. Aesthetic appreciation in this sense is a necessary step toward addressing these problems” (p. 192). Furthermore, “I believe that the task of everyday aesthetics is … to question [the] aesthetic tastes and judgments that prevail in everyday life” (Saito, 2008, p. 199).

It became evident through the percipients’ comments during the four guided walks that the proposed actions and gestures contributed to the emplacement of the artists’ ideas within the listening locations. Since the actions and gestures were designed to resonate with the artists’ comments, the percipients seemed to convene with the dynamics of place while listening. Likewise, this opportunity for experimentation through movement and discussion evolved my understanding of what it means to activate artistic ambulation.

Furthermore, the percipients’ comments, questions, exchanges, and silences during the group discussions not only enlivened the artists’ insights but also illustrated the potential for this collection of oral testimonies to be enriching pedagogical material. In addition to the artist’s comments being informative, portrayals of how local artists are influenced by walking, the group discussions were often quite personal and sincere. I facilitated the discussions by proposing questions that pointed towards the themes I identified while editing the audio and that I thought might resonate with diverse percipients. For example, as I mentioned, Ette is a member of Wall of Femmes, a Montreal-based feminist street art collective with the following goals:

- To promote wider recognition and knowledge of women we admire and find inspirational.
- To assert the people's ownership of public space.
- To counter the bombardment by mainstream media of negative, unhealthy, unattainable, sexist, and/or objectified images of women in our public space.
- To engage in the public discourse and contribute to the unique culture of our city in a meaningful way. (Wall of Femmes, 2014)

As Ette comments in the audio excerpt that I shared during the audio walk [@ 01:20 minutes],

> There's so much that we see that we just can't get away from that is showing women in objectified ways and sexualized. And it's so prominent that people just normalize that and people don't, many people, just don't even recognize that there's anything wrong with showing people in this way. And, like we were talking about before about the kind of incidental learning – what people see in their day-to-day life is considered normal. And we don't want it to be normal for women to be portrayed as canvases for advertising or as just, you know, sex objects or the other ways that women are looked at. So, we want to have something positive to see in our daily walk around, when we go about our business. (personal communication, July 7, 2014)

To prepare for the group discussion, I wrote the following prompts for personal use on a printed document that I carried for reference:

> THEMES/IDEAS:
>
> Who has the right to use public space?
>
> Can we walk where we want to?
>
> Is walking a "use of public space"?

Objectification of women – do we see images of women in this space?

Incidental learning – how is what we see in our day-to-day life normalized?

Want to see positive things in our daily walk around – how do we shift the dynamic?

How do we want to see ourselves and each other portrayed?

As the percipients gathered to discuss their impressions of the artists' comments, I offered questions like those above to direct their ideas towards politically critical yet personal reflections, and to affirm the percipients' agency to determine the conceptual content of the walk. They were invited to listen, but also to react, affirm, reject, reply, counter, and elaborate. Fundamentally, I hoped to instigate considerations about how the artists' perspectives might resonate or differ from the percipients, but from a curatorial stance, the questions were also imagined strategically to build a conceptual momentum during the walk that would culminate in a multi-vocal and multi-faceted depiction of the topic.

Figure 16. Discussions with two groups of percipients, Photos: DARE-DARE

I maintain a similar aspiration for the final thesis project in its web-based format (see chapter 6), where the questions appear below each of the audio-visual portraits in the section titled, "Reflections to walk with." By testing and elaborating these questions with the four groups during the audio walk, I was later prepared to hone the phrasing to be more succinct yet retain

their function as a point of departure for introspection and perhaps innovation. As I explain on the “Invitation” page of *Walking With*,

> The proposed questions are inspired by the artist’s comments and are intended as points of departure for you to consider as you think about the significance of walking in your life. How do the artists’ perspectives resonate with your own? Or, how do they differ from your lived experiences? How would you describe how walking influences your understanding of self and of place? Do you have stories to share about how walking contributes to your creative process? (Pyne Feinberg, 2018)

In the case of Ette, the audio excerpt on her website page remains the same as it appeared in 2014, yet the questions I propose now are:

> - What images do you typically see on your daily walk around?
> - What messages do the images convey about women?
> - Who controls the placement of these images?
> - If you could replace them with your own images, what would they be?
>
> (Pyne Feinberg, 2018)

These questions also referred to the proposed actions and gestures we experimented with during the audio walk. For example, while listening to Ette, I suggested observing the visual imagery and then to consider whether or not this imagery was welcoming to women. This action subsequently provided a specified focus for percipients to compare and contrast their impressions of the listening location during the group discussion. Likewise, the questions currently offered on the *Walking With* website allude to these actions by suggesting that we critically consider the messages conveyed by publicly displayed images of women.

5d. Audio-visual Portraiture

Offering the audio walk was profoundly enriching for my research-creation process. The percipients' comments and questions during the group discussions compelled to bring the artists' ideas further into the public sphere as a resource for art educators, art historians, and other artists who are also interested in elaborating or refining the role of walking in their practice. However, I also decided to extend the interviewing process to include more artists whom I had recently met, as well as enrich and nuance the project with voices of Indigenous artists and artists of color. As I continued to think forward about the project's next iteration, I interviewed the final five artists between 2015 and 2018 (with a year-long maternity leave for the birth of my son in 2016).[12]

I appreciated the audio walk format as a kinaesthetic and discursive learning context, yet it also proved limited in its reach. Firstly, a guided audio walk is predicated on my presence. Even if I decided to continue offering the walk, there were still concerns for future iterations since the site-specificity excludes participation from people who are not in Tiohtiá:ke–Mooniyang–Montréal. Furthermore, since the cityscape of Place des arts is transforming at such a rapid rate,[13] several of the listening locations designated for the initial audio walk will likely not maintain the qualities that I identified as resonant with the artists' comments in 2014.
I then considered adapting the audio walk to another location. I initially attempted to relocate the audio walk around the neighbourhood around Concordia University by emplacing the audio within walking proximity to the university. I hypothesized that my thesis project could comprise a self-guided version that would then serve the wider Concordia community for years to come (as

[12] The subsequent artists - Dominique Ferraton, Émilie Monnet, Camille Larrivée, Taien Ng-Chan and Natalie Doonan - were determined by my knowledge of the local arts community and through my network of friends.

[13] Le Quartier des spectacles is undergoing persistent architectural development. As one example of how this impacts the audio walk, in the one open lot where we listened to Kathleen Vaughan, there is now a newly constructed building.

well as visitors to the university). This location and format choice seemed advantageous because it could allow percipients to experience the audio walk at their own pace.

After several attempts to emplace the audio using a similar curatorial method as I did in 2014 (albeit now with excerpts from a total of twelve interviews), I concluded (much to my surprise!) that there were only a few locations that resonated well with the artists' ideas. I naively assumed that emplacement would happen with the same serendipity that it did in 2014. After several attempts, it became clear that the trajectory around Concordia would not suffice. Most importantly, I sensed that hearing the audio would be challenging amongst such traffic sounds and abundant pedestrian movement. I wondered if it was realistic to expect people to walk and listen amidst such cacophonous activity. Would the integrity of the artists' insights be compromised as a result? I also began to question how many people would be motivated enough to independently download the audio and then follow the proposed route to listen to each of the twelve audio tracks in the designated locations.

This critical line of thinking then led to further concerns: How does the curatorial aspiration for the audio walk become altered if experienced only partially? Would the intended constellation of voices and ideas become diminished? Was I willing to accept these variations? Also, if percipients walk alone, as I imagined for the self-guided version, will the lack of "intimate or conversational conviviality" (Myers, 2010, p. 60) diminish the pedagogical benefits I witnessed and experienced? Furthermore, how many percipients would be willing to experiment with the pedagogical prompts while surrounded by crowds of people? While these are all intriguing questions to pursue, within the context of this thesis project, the doubts about finding appropriate listening locations motivated me to brainstorm alternative publication and/or exhibition formats.

Concurrently, there was another conundrum that I was unsettled by. The co-creative contributions from the places where the interviews initially took place did not seem well enough acknowledged within the audio walk format. There was a mention of the locations before the

percipients listening to each audio track. In the booklet I also included a map that depicted the interview trajectories for consultation (see Appendix B). Also, the varied acoustic ecologies were also audible in the audio excerpts. However, where the artists chose to walk for their interview seemed to be alluded to as secondary element. The sense that these places should be better depicted in the final project was reinforced by the collection of photographs I compiled. I became curious to experiment with how the artists' insights be enhanced by integrating the images into the process of listening. I also wondered how my exploration of the pedagogical force of walking develop in the process.

To respond to these questions, I experimented by adapting a method that I use in my art practice that blends digital images and audio recordings to produce poetic responses to places that I encounter during walks. The portraits are essentially ruminations on everyday environments where I unexpectedly encountered the sublime. For example, the Mont-Royal cemetery covered by snow, billowing fitful clouds on a dark stormy summer day, or the movement of glistening, reflecting, flaring lights from cars and streetlamps during a rainy autumn night (Pyne Feinberg, 2019). They comprise still images, which are often textural and detail-oriented, that are mixed through blending and layering or held still to punctuate a moment. To provide the portraits with inter-sensory effect, I create soundscapes with effected and montaged audio recordings. My creative process moves back and forth between the images and audio as I build a portrait that emerges through a loose, intuitive interplay between the two media. In contrast to my art practice, however, for the portraits that I developed for the thesis project, I began by editing the audio excerpts. I then selected images to mix together in loose interplay with the pace and tone of the audio, as well as the themes discussed by the artists. The montaged result of the images was also designed to align exactly with the duration of the audio.

It was during the process of creating the portraits that I clarified the impact of the artists' ideas on my practice as an artist-educator. I reflect further on these realizations in chapter 6,

but suffice to say that the repeated actions of editing the audio, reviewing the images, and then creating the portraits was unto itself a form of contemplation that deepened my connection to, questioning of, and appreciation of the artists' insights and the places where we walked together. As an educator, artist, and researcher Sarah Lawrence-Lightfoot (2005) expressed, portraits can provide "probing, layered, and interpretive" depictions of "a moment in time and of timelessness" (p. 5). Similar to Lawrence-Lightfoot's expressed aspirations with developing text-based portraiture as method that she outlined in 1997, through an audio-visual format I hope to create works that reveal resonant aspects of the artists' insights and, most importantly, impart their "the authority, wisdom, and perspective[s]" (Sarah Lawrence- Lightfoot , 2005, p. 6). When working with documentation from walking interviews, audio-visual portraiture proved useful and artistically satisfying for depicting the co-creative quality of a walking interview. I felt I was coming closer to being able to "to capture the complexity, dynamics and subtlety of human experience" (Lawrence-Lightfoot & Davis, 1997, p. xv) that I hoped the project would evoke.

Moreover, although this method emerged out of my artistic preoccupations, the portraits themselves are fundamentally "created, formed, and sketched through the development of relationships" (Hill-Brisbane, 2005, p. 646). By relationship, I mean a responsibility to an "ethic of care" that colours all interpretive decisions and guides me with an empathic consideration for the contributing artists', but also a commitment to ensure the integrity of their testimonies. In this case, by highlighting the project as taking form through relationships, I acknowledge "the indebtedness toward the participants in the giving of their time, space, and personal experience" (Hill-Brisbane, 2005, p. 646). For example, similar to the consultation process that occurred after I produced the first drafts of audio excerpts for the audio walk, the portraits were presented to the artists for their feedback and approval before I presented them publicly. One of the artists heard an incongruency in the audio edit and, after re-listening, I agreed. As a result, I returned to the original recording and realized that there was a segment of her interview that was vital to her work, but that I overlooked during the initial editing. I recomposed the montage with the new

segment included, and she expressed that she appreciated the edits. This honest exchange, communicated with encouragement and care, exemplifies how sharing authority can strengthen the montage process for audio-visual portraiture.

From an aesthetic standpoint, I selected images from each interview to anchor the artists' ideas within visual elements that I noticed and deliberately photographed, or that I just happened to capture during a random sweep.[14] Based on my observations, these images help "exemplify my voice in dialogue with the participants' and capture my [artistic] voice discerning the sound and meaning of their [stories]" (Hill, 2005, p. 96). Given the places were selected by the artists, the images also allude to the co-creative impact of place on the artists' work, but also how the environments we walked with/through may have contributed to the character of the interview.

The still photographs combined with the audio recordings were treated as two correlative elements within a cohesive whole (Lawrence-Lightfoot & Davis, 1997). In particular, the images fade and blend at an intentionally slow pace to reflect the contemplative state that imbued the research-creation that led to the audio-visual portraits. The slowness is also an attempt to convey the pace and observational mode that I experience with attuned walking. I also hypothesize that a visual slowness provides a dimmed sensory element that enhances the audio content without too much distraction. That said, there are also moments of stillness or paused images integrated intended for more concentrated visual consideration of the places we encountered. Additionally, rather than constructing a strictly linear or documentary narrative, the images are placed to form evocative prisms that refract and interweave the images and the artists' ideas.

Embracing audio-visual portraiture as an interpretive method led me to an in-depth consideration of the still image as a communicative medium. I wondered how these portraits

[14] A sweep is a technique I use that entails moving the camera lens around me and allowing the image to be made without focusing or specific framing.

might be “read” by somebody coming to the artists’ ideas for the first time through this project. How do the images, and in particular the pace and aesthetic quality of the portraits, impact their capacity to convey the artists’ ideas? The life of an image is at once mnemonic, a trace of the past, and yet simultaneously embedded in the present and contributing to the imminent future. A photographic image is not only capable of documenting, but it also contributes to the making of the moment when it is received or viewed. As ethnographer Sarah Pink (2011) describes, photographs are,

> … part of multisensory environments and experienced through the interconnected senses; they are produced in and by movement, they are not static, and do not stand for static surfaces but always represent environments they were part of; when we view or “consume” images they cannot take us “back” but are part of new “constellations of processes,” within a meshwork … they are both emergent from, and implicated in, the production of the event of place. (p. 12)

It is integral to the aspired pedagogical potential of *Walking With* that the portraits enter into part of a new constellation of processes whereby the artists’ ideas spark reflection within the context they are heard. The use of images is not an attempt to hold a conversation in a static ethnographic past, nor to present a series of artistic works that feature a singular interpretive stance, nor to restrict the relevance of the artists’ ideas to the locations where the interviews transpired. On the contrary, I assume that the artists’ ideas will continue to transmute and evolve in accordance with the subjective interpretations of the people listening to them. Even the artists themselves have shifted some of their thinking and developed their practices since these interviews were conducted. Rather, the images serve as a visual reminder that walking (and thinking about walking) is emergent, processual, and enabled through interanimation with place.

To help achieve these pedagogical aspirations for the portraits, I developed a mixing process that challenges the assumption that a portrait is "a fixed object *in* time and space" (Malone et al., 2009, p. 91). For example, I experimented with varying durations of panning across images, zooming into details, and using layering techniques that emphasize an "intuitive experience *of* time and space" (Malone et al., 2009, p. 91). The images were also selected based on two criteria. Either they alluded to how the dynamics of place shaped the encounter during the interview, or I was interested in working with them based on artistic appeal. In the case of the portrait of the walk with Taien Ng-Chan, I gathered nearly 230 images and then selected only forty to begin the montage. I brought these selected images into iMovie (a basic video editing software bundled on Mac computers),[15] aligned the images with the audio, removed images that contributed less to the aesthetic and conceptual flow of the portrait, and then mixed the images using zooming and blurring effects, and layered the remaining images to be in sync with the timing of the audio. The final portrait, with an audio duration of 6 minutes 55 seconds, comprises thirty-three images.

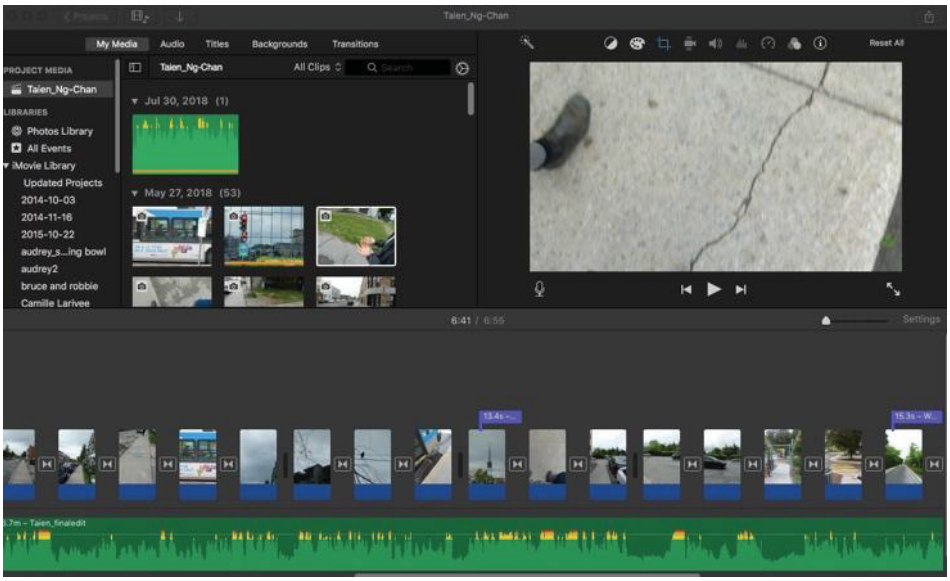


Figure 17. Sample iMovie workstation – creating Taien Ng-Chan's audio-visual portrait

[15] Although iMovie is a rudimentary editing software and may have limited the aesthetic sophistication of the portraits, my intention was to work within a technical skill level that could ostensibly be transferred easily to others who are interested in creating audio-visual portraits but are new to audio-visual editing and/or do not have access to licensed software.

That said, the way that I gathered images was not systematic for each interview and depended on multiple factors, such as weather and when I felt the impulse to photograph. In the case of the interview with Émilie Monnet, in contrast to the number of images I gathered during the walk with Taien, I gathered only 46 images during the interview. I then mixed only 26 to match the duration of the audio at 6 minutes and 48 seconds. When there were fewer images to begin with, I often lengthened the duration of a few images through slow panning or zooming into specific elements or textural details (see audio-visual portrait, 00:23–1:00).

As I mentioned above, because the images were mixed as I listened and re-listened to the audio, there are moments when the visuals might be aligned to reinforce an idea expressed by the artist. For example, these images of trees below were included as a visual interpretation in response to Émilie's comments about walking, intuition, and reinforcing her spiritual connection with her ancestors (see audio-visual portrait @3:20).

Figure 18. Images of trees gathered while walking with Émilie Monnet

In Émilie's words [@ 2:40 minutes],

> In this piece that I am creating right now, *Okinum,* most of my ideas were found by walking in the bush, but I also feel this was the territory of my ancestors. This is the land of the story I want to tell. And the fact that I'm walking in the bush, I guess my antennas are really wide open to receive information and maybe intuition or

> inspiration, maybe those are messages from the invisible world. Or inspiration and intuition are just tools to make that connect, right? So, I do feel that when I'm in nature, that's where I find my best ideas. And for this project in particular. (personal communication, November 21, 2017)

As we spoke, we meandered through the Mont-Royal cemetery, and my attention became attuned to the tree branches and the movement of forms they made, the energy they expressed as they reached into the evening sky. And I considered their roots and their profound connection to each other through the land. Her words stemmed from her cultural understanding, but at the moment when she shared her thoughts with me, the trees contributed to how I understood the significance of her sentiments. As we walked, I expressive forms of the branches, the presence of tree roots all around us and the intensity of colour in the sunset all influenced the tone and depth of our conversation. Combined with the audio, the feeling of the cold evening air is evoked by the absence of leaves, the crisp sounds heard through Émilie's voice and the ambient quiet around our steps.

To offer another example, while speaking with Natalie Doonan, she mentioned a walking tour project she developed with three other artists in Vancouver, British Colombia [@ 02:00 minutes]:

> It was myself and three other people who worked together closely, you know, doing the tours. We had a really specific methodology to that we used to bring these tours together and way of working together that worked really brilliantly. So, I proposed to them that we take that methodology to the streets and look at the city and architecture in the same way that we look at works of art in the art gallery, right? I ended up working with my colleagues there, they're artists, we founded a walking collective called The Missguides. Bringing performance into public space, as a way

of activating public space and also in a participatory way. (personal communication, July 18, 2018)

As she described the project, I noticed the light posts installed in the park. As we approached them, their height became increasingly imposing and impressive. I was drawn to their angular placement and the visual interplay among them as we approached.

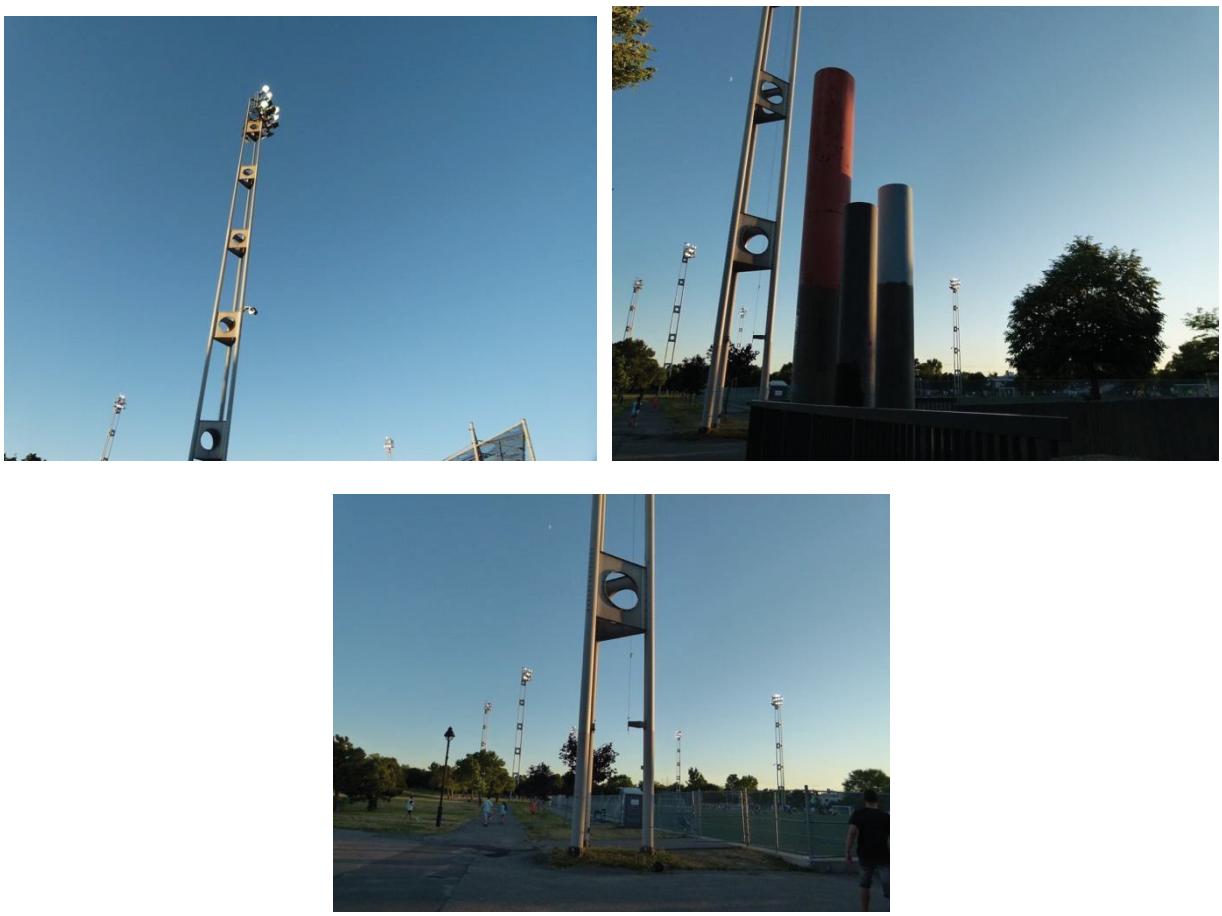


Figure 19. The configuration of lights posts in the park while walking with Natalie Doonan

I chose to place these images in the portrait when Natalie starts to speak about her work with The Missguides (@ 1: 45 minutes). As a rather direct depiction of the time and place that

Natalie and I experienced, these visual observations also seemed fitting to reiterate her thoughts about how architecture might be discussed as art is in the gallery.

In both these instances, as with several other portraits, I demonstrated how the choice of images effectively reinforces the artists' ideas, but this was not premeditated. It was only during the process of making the portraits that I realized how I used the camera in response to the topic the artist was speaking about. It was subconscious correlation during the interviews. In other words, because I was practicing attunement to place while listening to the artist, in some cases, I instinctively wove the focus of discussion into how I observed the environment. More often, however, the images were created with the sweeping technique intended to objectively document the interviews as they transpired in movement.

Figure 20. Examples of sweeping technique

These haphazard images provided mnemonic references to help me retrace the experience of the walk as I listened to the audio in my studio, even if I did not include them in the portraits.

Figure 21. Banal images gathered with a random point-and-shoot approach

Given the coherence in visual style and audio production evident in the twelve portraits, my interpretive lens of the places we walked becomes evident. That is, my artistic voice becomes intentionally foregrounded as a strategy to be transparent about my presence during the interviews and to highlight the function of reflexivity throughout the research-creation process. Yet, the visually abstract aesthetic approach was employed to allow the portraits to remain conceptually porous enough for others to derive meaning from the artists' ideas rather than feel limited by a more linear narrative form.

As the audio-visual portraits took form, I then turned my attention towards what format/context would be best suited to circulate these portraits as a thesis project. As I mentioned above, I was preoccupied with amplifying the artists' voices, contributing to the international discourse on walking art. The ideal format would accommodate audio-visual elements and lend itself to a self-guided listening that did not entail my physical presence. I was aware of the recent trend amongst museums that publish artist interviews online, such as the San Francisco Museum of Modern Art, which offer videos so that the public can hear from the artists "in their own words" (SFMOMA, 2019). I appreciated these efforts to reveal the creative process to the public through the artist's first-hand account and, building on my previous experience with curating content for online pedagogical resources (Inspire Art, 2009; Skol-CEDA, 2011), I concluded that a website would serve the objectives of the project well.

In establishing the content and design of the website, I referred to the *Unceded Voices* (Unceded Voices, 2017) website. To reiterate, "*Unceded Voices: Anticolonial Street Artists Convergence* is a biennial convergence of primarily Indigenous-identified women/2spirit/Queer" that Cam coordinates.

Figure 22. Home page of *Unceded Voices* website

The website includes a page that introduces the mandate of the event, individual pages for each contributing artist that includes biographical information and still images of the murals they made during the convergence, another page with an overview of the workshops offered to the public during the event, and a page with a series of documentary interviews with each artist directed by Maxime Faure. The videos are candid, the artists are speaking while creating their art, and the videos are all approximately 5 minutes in length.

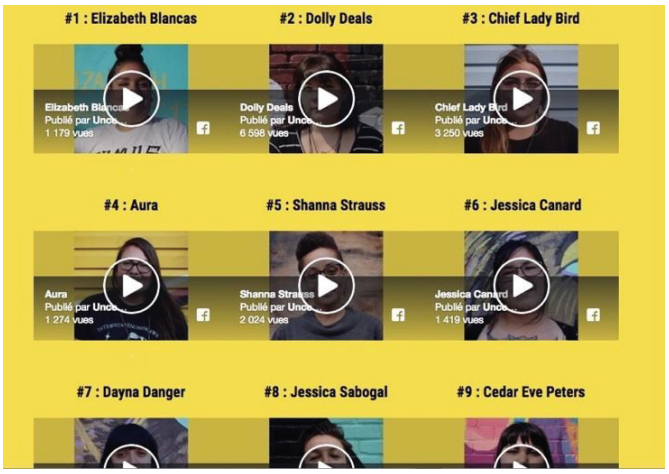


Figure 23. Artists' video page on the *Unceded Voices* website

Collectively, the material on the *Unceded Voices* website makes visible and audible the voices of artists who are often marginalized if not silenced within mainstream street art events. As the website indicates,

> Indigenous women/2spirit/Queer and women of color are underrepresented in the art milieu on Turtle Island, especially in street art, and often excluded from or feel unsafe in public spaces. For these reasons, *Unceded Voices* especially encourages young women to participate in the street art-making workshops and promotes their empowerment to take space in a white male-dominated milieu, with support and as a collective. (Unceded Voices, About, 2017)

As a feminist event that aspires to raise awareness about the contributions of Indigenous women/2spirit/Queer and women of color, I found inspiration in both their mandate and online presence. Similar to my aspirations with *Walking With*, the voices of the artists are centralized and amplified. When listening to the videos, one can also sense that a vibrant community was fostered by the event.

Another online project that was influential during this stage of research-creation is *Art21 (*Art21, 2019). I have known about this resource for several years and often include it on a list of

resources for the art history courses I teach. The website offers video portraits of contemporary artists who are primarily living and working in the United States, are from diverse cultural origins, work with various media, and are all genders. Each artist video ranges in duration from 5 to 7 minutes.

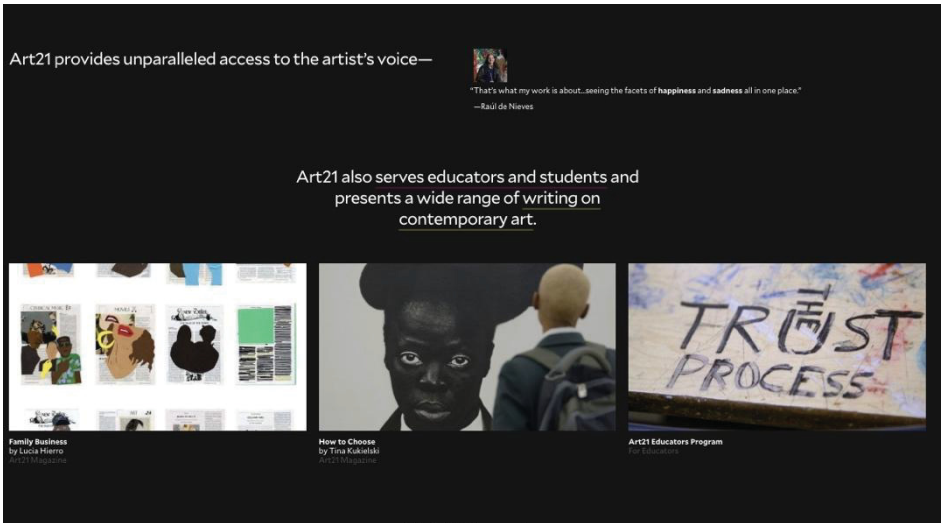


Figure 24. Home page of the Art21 website

The website describes the project as offering "unparalleled access to the artist's voice to diverse audiences around the world, using the power of digital media to introduce millions of people to contemporary art and artists. For over two decades, Art21 has changed the paradigm for teaching and learning about the creative process" (About Art21, 2019). Once again, creating points of contact with the artists' way of thinking by offering access to hearing them explain their art-making process is valued. Additionally, *Art21* offers resources for educators in a section titled "Tools for Teaching: Learning Library," which offers "a selection of interactive prompts … [such as] discussion questions and hands-on activities in relation to *Art21* artists and film segments" (Tools for teaching, 2017). The openness of the discussion questions resembles the tone and character of the "Reflections to walk with" that I propose on *Walking With*. For example, the following question is offered for educators to refer to while discussing seven artists

featured on *Art21:* “Think about all of the information we encounter every day. What do we take in and what do we tune out? What structures and systems do we create to help us understand the world we live in?” (Tools for teaching, 2017). *Art21* presents these questions in a section specified for educators, whereas I make the reflections available to anybody who is interested in thinking about walking as a form of artistic inquiry or expression. An educator can certainly guide group discussion while referring to the questions, but that is not a prerequisite. However, I appreciate how the questions on *Art21* are presented as thematic considerations that can be applied to the work of various artists featured on the website. The questions therefore provide a conceptual bridge that allows the public to make connections among diverse practices. I am in the process now of considering how future iterations of *Walking With* can include a conceptual map that guides listeners towards exploring the artists’ connections and divergences.

Chapter 6. An invitation

The impetus for *Walking With* was sparked by a series of epiphanies that evolved into a research-creation process guided by the following questions: What insights can artists offer about the pedagogical force of walking – the affective and resonant ways that we become ourselves in relation to place? How might these insights inform walking-based pedagogy in art education? Furthermore, given that the contributing artists are women, how might the nuance of their experiences complexify the international discourse on walking art practices?

As a response to these questions, the twelve audio-visual portraits of interviews with contemporary artists were created and presented online. Because the portraits feature artists who are women and have created work within the region of Tiohtiá:ke–Mooniyang–Montréal, they offer a unique lens on local contemporary art practices. The range of preoccupations, motivations, approaches, and experimentations amongst the artists also disrupts the

"predominant and influential narrative attached to walking … as an aesthetic practice" which is "framed by two enduring historical discourses: the Romantics and Naturalists, tramping through rural locations; and the avant-gardists, drifting through the spectacular urban streets of capitalism" (Heddon & Turner, 2012, p. 225–226) that both valorize detachment and assert the "masculinist assumption" (Heddon & Turner, 2012, p.227) that an individual can remain apart from social and political context. Albeit, some of the artists did make mention of how these narratives influence their practice, but we hear through their testimonies how they aim to also shift the narratives by acknowledging personal implication in determining place, as well by recognizing that relationality is "attached to bodies and travels with them, affecting space" (Heddon & Turner, 2012, p. 227). That said, to cite the words of Deirdre Heddon and Cathy Turner once more (2012), I reiterate that this project does not "seek to identify a way of walking specific to women; given that there is no 'singular' woman,' there is no such practice "(p. 225), but rather contribute to (and perhaps shift) the current conceptions and discourse about walking as an artistic process and form. In circulating the artists' insights in an online formulation, I hope to "draw attention to invisible, under-estimated and unexamined aspects of walking [art] thus serving to challenge the dominant discourses that remain attached to walking practices" (p. 225).

This project intentionally focuses on merit of learning from talking about walking and making – rather than presenting a series of distinct artworks. Emphasis is placed on the artists expressing their insights about their creative process and the questions that arose as a result of their work. This strategy acknowledges the process of making as central to the outcome while shifting the focus away from framing walking art as a product (Heddon and Turner, 2012). It also validates walking and walking-based artworks as generated by interanimation with place in ways that become known over time. The portraits promote listening to how women think through, expound upon, and develop constructive criticism about the meaning of their work.

Furthermore, by offering the audio-visual portraits as points of departure for further reflection, they are also prisms through which others can consider the role of walking in their own lives.

Walking With positions the dissemination of the artists' insights as integral to amplifying women's perspectives about walking and art. However, it is not just the citation of their ideas that interests me, but rather, hearing the artists' voices as they share their stores with their vocal print and the uniqueness of how their lived experience resounds through them (Oades, 2010). As I discussed in chapter 5b (walking Interviews), the affective and visceral impact of listening to stories can influence how one thinks but also how they literally feel about a given topic. The presence of voice can catalyze introspection and validates – and ideally fosters – experiential, processual, and embodied ways of learning and knowing. My decision to create audio-visual portraits that combine audio recording with digital images was based on a dual interest in finding a format that could circulate widely online while also representing the influence of my presence and the co-creative role of the places where the interviews took place.

As the person responsible for gathering and sharing the artists' stories, I took strides to maintain an ethic of care (Hill-Brisbane, 2012) at all stages of research-creation. I developed a feminist methodology predicated on building relationships and practicing reflexivity while adapting oral history methods such as Michael Frisch's guidelines on shared authority (Frisch, 1990). As I considered the prospect of exhibiting the portraits online, texts by oral historians such as Steven High were also useful in exemplifying why and how new media can benefit the sharing of stories. As Steven High (2010) explains, "The meeting of oral history, new media and the arts represents an incredible opportunity for us to tell stories without losing the voice of our interviewees. It also opens up exciting new possibilities for community engagement and sharing authority after the interview" (p. 111). That said, High also clarifies that he is skeptical because, "like oral history itself, everything depends on how we approach digital technologies and how we use them. In other words, what informs our technological choice" (Steven High, 2010, p. 102). In

this case, I chose to present the portraits online to integrate the artists' ideas almost immediately into international discourse that I benefited from throughout the research-creation process. It is an offering back to this online network of ideas and information that is as generous as it is lively.

Ideally, the plurality of artistic voices coupled by the "Reflections to walk with" will diminish "the dominance of any one particular formal or methodological assumption" (Orr, 2018) and defers to various conceivable forms of hybrid and collaborative inquiry that could elaborate or complicate the insights offered by the artists. As such, the website titled *Walking With*, as an artistic offered, is an "open work" (Eco, 1989) from which meaning is derived based on one's subjective interpretation. According to Umberto Eco, an open work allows for a range of perceptive possibilities to surface that can each lead to more questions and multifarious readings, rather than pre-determined and conclusive answers. *Walking With* does not purport to provide answers or universal truths, but rather the project calls:

> … into question the possibility of a unified, definitive image of our universe; art suggests a way for us to see the world in which we live, and by seeing it, to accept it and integrate it into our sensibility. The open work assumes the task of giving us an image of discontinuity; it almost becomes a sort of transcendental scheme that allows us to comprehend new aspects of the world." (Eco, 1989, p. 50)

The website is conceived of as a pedagogical resource that is fluid interpretations that take share through undetermined directions or preconceived outcomes (Ellsworth, 2005, 33). That said, the "Reflections to walk with" do attempt to guide reflection towards an active integration of the artists' comments into the realm of personal introspection based on experiential knowledge. These questions were crafted to reiterate aspects of the artist's practice and the considerations mentioned while also maintaining a safe space for others to broach the

reflections independently. While the artists speak about emotional experiences related to personal, socio-political, and economic injustices that walking can awaken and exacerbate, I try to avoid probing at deep discomforts or being psychologically jarring. Rather, the questions offer what I consider to be slow inquiries. A slow inquiry is one that builds over time when and if the right moment appears, with tenderness towards lived experience. They are reflections to walk with, quite literally, over time - as I have done myself since I spoke with each artist. The website is thus a way of sustaining the pertinence of the artists' ideas (and the considerations they provoke) through a context that is based on a pedagogical format that makes possible multiple moments of learning – of becoming through encounters with emplaced vocalized insights.

The rationale to design this project to enable encounters with the artists' ideas extended from how speaking with them impacted my artistic thinking and practice. Each artist has engaged my learning process and influenced my becoming in a specific way. For example, over the past two years, I have watched my son learn how to walk and then begin to run. He began walking at ten months and was determined to move independently as soon as possible. I witnessed the profound connections with the world around him that walking afforded him and the sense of empowerment the ability to move independently enabled.
Consequently, I found myself connecting profoundly and emotionally to Andra McCartney's comments about how she developed such an appreciation for the ability to walk [@ 00.01 minutes]:

> I came to walking late compared with most people because I didn't walk until I was four and a half years old. So, part of my interest in walking, part of it is that I never take it for granted. I know that I could quite easily be unable to walk in the future. And it's always seemed kind of miraculous to me, the ability to get around. Because when I was a small child, I do have memories of, you know, looking out the window and wanting to be playing with the other children and not being able to and that ability to walk was fundamental to that. (personal communication, May 14, 2014)

While this memory is critical to how Andra's practice developed, and there is an abundance to be learned from her appreciation for walking, I sense that discussing her personal experiences from childhood would best be accompanied by a group discussion that could provide a context of care for the percipient but also Andra's memories. Since I cannot know the variable contexts in which *Walking With* might be accessed online, nor the emotional triggers that might upset another, I chose not to propose a question that directly addresses these specific comments, but that still allows her words to resonate more widely. The resulting "Reflections to walk with" that accompany Andra McCartney's audio-visual portrait are the following:

- Are there elements of your surroundings that become more focused when you concentrate on listening while you walk?
- Does listening to sound differ somehow when you are still from when you are in movement?
- Do you ascribe an emotion to walking slowly – perhaps it seems melancholic or introspective?
- Are you able to listen to your thoughts and express your emotions more openly while walking? (Pyne Feinberg, 2018)

Although I imagine that the majority of people will engage with the website independently, I hope that *Walking With* will be referenced within a group setting such as an art history or art education classroom. I informally tested this option recently as part of the content for a new course that I teach at a local college, titled *Introduction to Indigenous Art History*. To initiate dialogue about the process of decolonization, I shared Cam's audio-visual portrait and then suggested that the students consider how artists are responding to the absence of Indigenous

culture and identity in the streets of Tiohtiá:ke–Mooniyang–Montréal. As Cam expressed [@ 02:45 minutes],

> The fact that Montreal, Tiohtià:ke, is Indigenous unceded land, there is a lot of people who don't know that. So, for someone like me who is a mixed Indigenous woman, when I walk in the street in the city where I was born and raised, I never see any representation of my culture, my identity. And for me, public space it's so important and I love street art, I was like I need to do something about that, because I know that I am not the only person who feels that. And there is a part of education too that I feel was really important, part of my activism, I guess. I love being in action, I love moving and work with my hands and create work that everybody can see, and it can have a big impact. It can be like, oh, someone's going to pass by and just thinking about it tonight and think, "oh, what's that?" and maybe do some research, or maybe not. Or it can be a family who passes by and it's going to bring a conversation around dinner time. Or, it can be so many different people with different backgrounds who can look at, or it can be Indigenous people or Black people and be like, "yes, I need that in my life." (personal communication, April 28, 2018)

After we listened to Camille, I asked the students to gather in small groups and reflect on the questions that I included on the website:

- Where you walk, is there a visible presence of Indigenous cultures and languages?
- Do you see your culture represented in the street? Or do you feel invisible?
- Do you dream about transforming your city or the places where you walk? Are there ways for you to make these dreams come true?

(Pyne Feinberg, 2018)

While a classroom setting could certainly be an appropriate application of *Walking With*, so too could one refer to the website and then choose to go for a walk while thinking through the questions in mind. For example, nearly every time that I walk to the Mont-Royal cemetery, I enjoy stopping to observe a detail I am magnetized by, and I can still hear Sylvie Cotton as she explained the practice of aimless wandering. I therefore share these questions to extend the option to them: “Do you ever feel compelled or magnetized by a detail that you encounter while walking? Do you sometimes take the time to stop and contemplate the energy of these details?” (Pyne Feinberg, 2018). Conversely, Sylvie offered another comment during her interview that I contemplate often, but which proved more challenging to transpose into a question for a diverse public. As Sylvie reflected [@ 00:15 seconds],

> I find it interesting to walk towards a cemetery because we walk towards death, in our life, we walk towards death. And, I try to learn how to contemplate death as much as possible. And you are giving me an opportunity to do this, thank you. But, actually, we make death into the end of our life, like this event or something that’s going to happen, that we want to avoid, that we don’t like, like something negative, but we die a little every day. We have cells in our body that die, our hair dies, our nails. So, death is something that our body knows, but the spirit doesn’t want to know about it. So, the idea is to bring the sprit to know death slowly. And as my first mediation professor taught me, to meditate is to learn how to die. I found that very inspiring. (personal communication, August 18, 2014)

Given the significance of these words for most people, they seemed relevant and important to highlight. So, instead of focusing on the discordance that Sylvie mentions between her body and her spirit, I pivoted the question around the notion of seeking personal peace: How can walking help your spirit come to peace with our common journey towards death?

Also, during my more recent walks through the cemetery, I can still hear Émilie Monnet speaking about the presence of her ancestors in the land, and I can recall the amazing sunset we witnessed that cast a firelight across the sky as she spoke about how a performance can be activated and clarified by the places where she walks. As Émilie explained, [@ 05.17 minutes] "history … everything is there. … My role as an artist was just to make it visible, in a way. Everything … the story, everything was laid out there. It was just making it apparent and making those connections between everything" (personal communication, November 21, 2017). It is fascinating to consider how history continually speaks through us; with each step, we become energetic conductors or experiential expressions of our collective history.

Ontologies and epistemologies produced by the "everyday entanglement of nature and culture" that speak to and through us (Jones & Hoskins, 2016) are also commented on by Kathleen Vaughan who shares how her work emerges from tactile re-encountering and reconnecting with place. In Kathleen's words [@ 00:45 minutes],

> It's the repeated re-encounters with terrain that's familiar to me or become known to me through repeated walking. But I think, you know it's that question that, you know you were writing about it as well, it's sort of this quality of attunement. And I think attunement to a place as the place itself moves through time and develops and changes and the seasons come and go and shift and buildings change and, you know, the people you see are familiar and age or move away, or whatever it may be. There's a way that that, you know, that kind of tactile re-encountering and reconnecting seems to be profoundly what's important to me. (personal communication, August 25, 2014)

Likewise, Victoria Stanton contemplated how re-encountering emerges from a relational attunement that enables her to maintain and hold space, particularly during a performance. As

she explained, this is a relationship established in part by personal investment [@ 04:15 minutes]:

> So, how do you connect to the world that you're in? And do you contain and maintain and hold that space? I don't think it's something that you can necessarily sustain a hundred percent the whole time, but it is something that you can be mindful of and attuned to. And through that process, that's how I started to understand, that's how I acclimatize, that's how I arrive …. By investing in various ways in the spaces that I find myself in; walking is one of those ways. Because then you suddenly become, in a sense, attached to features in the landscape. … A particular tree that you see … if you go on this walk every day for a week, suddenly that's your tree. … Then you become part of that and that thing becomes part of you, and that investment creates a certain connection. And so, it's those kinds of connections and relationships that I became really interested in. (personal communication, July 11, 2014)

From another facet of the reflections about attunement that the artists offered, Taien Ng-Chan reiterated the vast artistic potential that can be derived from the daily commute. As Taien pointed out, applying creative methods can help to conceptually reframe these seemingly mundane and banal times during the day [@ 01:45 minutes]:

> Every day is the constant thing, but it's often overlooked. Not a lot was written about the everyday and daily travel, right? So, commuting or just the daily ways we move through the city, So, I thought, ok, that is what I'll focus on and it does kind of fit into my initial ideas. So, mapping didn't really get into the dissertation that much, but it became forms of daily movement. So, I had a chapter on walking, the walking commute, then I had the public transit commute, you know, the city transit. And then I was talking about practices. It all became about practices. Like, honing your

practice of commuting. What is this time that you have during this commute? And what do you do during it? What are these creative ways that you can actually connect with your environment and with the built environment and the city during these times, because sometimes it's the only time you're out in the city, on these little daily commutes?

> So, what I was doing [for my PhD research] was thinking about what kind of creative methods can you take to make the best use of this commute and also as a way of finding more about your city. And so, there's walking to look at all the layers of place. It's just an interesting way of being able to frame these things. Because I think most people don't think about where they are on the commute. They see it as a time where they just want to get it over to get to where you're going. But actually, this is like the only time that I am in the city. What about the city is it that we can find out? You know? (personal communication, May 27, 2018)

By offering these subtle yet critical distinctions between the ways that Kathleen, Victoria, and Taien reflect on the everyday, the portraits also reveal thematic tendencies and correspondences within the discourse of walking-based art practices. Indeed, all of the artists speak to the significance of everyday interactions on their lives and art practice and reveal ways we become ourselves and build our relationship to place through these daily interactions and observations.

karen elaine spencer spoke about the multitude of unseen and perhaps unconscious ways that our bodies inform and react while moving through public space. There are even ways we communicate and interact that we may not know how to describe or assign words to [@ 04:00 minutes]:

> There's way more that we project and communicate through our bodies, I feel that scent is really important and is probably something that we don't really understand. I

> think there is probably other signals and other ways of knowing and perceiving that can only happen with a physical body in space. …There's something really vital about the physical body in that physical space at that time. I think there are just things that we don't know the words for and cannot articulate, that we haven't really found an alternative way of communicating. Probably thousands and thousands of things that we don't know the words for, so we don't know how to say it. (personal communication, August 6, 2014)

In the work I develop as an artist and educator, I am drawn towards these considerations about how the unseen, the viscerally understood, and intuitively guided influences colour our understanding of place and relationships. Our human presence, the body itself, is an energetic force that comprises and responds to the social and political dynamics of the environment, but also hormonal fluctuations. The expressions of our bodies on a biological level are real and ever-present. These are elements that are central to our perception and can inform group dynamics, social interactions, and the processes and outcomes of collaborative artistic projects. As I mentioned in chapter 5d (audio-visual portraiture), there are multiple and variant themes that can be deciphered in the interviews depending on one's life experience, interests, or biases. According to my practice as an artist-educator who lives and works in an urban setting, I was attentive to comments about how walking can foster artistic thinking about the urban everyday. The generative role of surprise also intrigues me, and concerns around personal freedom of movement and gender oppression are continual. Also, given that I walk on Mont-Royal as part of my artistic practice, I am drawn to how Dominique Ferraton and Kathleen Vaughan explain how urban green spaces are implicated in their work. More specifically, they both have a practice of mapmaking which is intriguing since it is so unfamiliar to me. Dominique

explained one of her projects that was self-published in 2013, *Cartographie Éphémère: Dix terrains vagues de Montréal*,[16] in this way [@ 00:30 minutes]:

> Walking was a big part of the project that I did where I was drawing the maps of the different wild green spaces or empty lots in the city. I was mapping them with just traditional techniques, so like my compass, my ruler, and my footsteps that I would count as I walked the perimeter to get an approximate distance measure, you know, of the space. This is how I figured out how far things were from each other and how big the space was. So the idea behind that was that I, well, I wanted to get the space myself, get to know it physically, so this is why it made sense for me to spend a lot of time there and really walk it instead of something else like, you know, look at other maps that had already been drawn or using more technological methods. Yeah, to just feel the ground under my feet, see the different plants that are growing there, understand really what the space is made out of. I also wanted to do it this way because this is how it's normally experienced by people because it's a space that's very much on a human scale. People use them as, you know, little parks or as short cuts, it's not a place where cars are ever allowed and they're really created over time through people using it in this way, by walking through them. So, this is how I also wanted to also document them. (personal communication, August 18, 2015)

Dominique's maps are expressions of her physical encounters that make evident the human traces she observed. She develops these works through intimate contact with the plants and other life forms that animate these places. To my mind, mapping in this context is a form of embodied emplacement. Although Kathleen Vaughan's approach to mapping could be

[16] Translation : *Ephemeral Cartography : Ten wild spaces in Montreal*

described similarly, there are some key distinctions between how she speaks about her practice. She explains that “her maps are all about repeated walks over an area of space and the various different kinds of pathways and trajectories that then animate that space on multiple different occasions” (K. Vaughan, personal communication, August 25, 2014), yet she also emphasized how mapmaking is a method she employs to convey how we animate space over time. As Kathleen expressed [@ 02:51 minutes],

> I wanted to explore how it was that all of us in this world are within a broader context than our own little bubble. We animate space. I wanted to not only represent an external reality but use the element of time so that there would be multiple trajectories stitched on the same map, you know, one of them has thirty-one. It’s like a month worth of walks. So, it was important to me that these be spaces that I know, but they are all places that are politicized though in some way around questions of access and use. That again is also important to me, the right to the city. Who has the right to the city and under what conditions? (personal communication, August 25, 2014)

In my interpretation of her comments, there are political implications to creating these maps because they subvert the idea of the map as an objectively drawn object. By tracing her presence within these parks and green spaces, her maps reveal how the process of becoming occurs with and through place.

Sylvie Laplante’s approach is intriguing to me for very different reasons. Hearing her speak about the solo treks she embarked on for many years presented a challenge for me because I haven’t walked such long distances independently. I admittedly listened with a sense of marvel as Sylvie explained that [@ 00:00 minutes],

> The projects I make always include a walking aspect, a crossing of territory. It serves me as either as an initiation or a launch of a construction or, it can also be

> the form that the project takes. But the majority of the projects that I do, there is a voyage and there is always a foreseen itinerary. [When I was younger], when I would meet people and they asked me what I was doing. I would say that I'm wandering. But at that time, I was much younger, and I didn't really know what that meant, to wander. For me, the idea was to be free like air and to go forward, to follow what happens and where the events take us. But actually, in wandering there is a kind of pain. So, I understood that it was also that happening. There is also a pain to be very alone. And I lived years internationally and I traveled a lot, I hitchhiked. (personal communication, September 6, 2014)

Sylvie's reflections about how the sense of freedom can lead to loneliness after time spending so much time alone was provocative. Given my inexperience with the kind of long-distance wandering she practices, I could only relate to this idea in terms of long-term projects that I committed to accomplishing despite the seemingly self-imposed isolation I can feel in the process. I often wonder if the objectives I determined are necessary or healthy. When I set myself on a task, however, I can become fixated on completion and sometimes at the detriment of being present in the moment. Similarly, Sylvie shared how she started to question her single-mindedness in her approach and offers a candid critique of how following predetermined trajectory might indicate a direction, but it can also inhibit our connection with the dynamics of places we encounter along the way. As she continues [@ 01:35 minutes],

> I realized that I followed a route that was chosen in advance, but I stuck to the route more than I discovered a place. How can I explain it? In the path, in the trajectory, in the route there are two things: to be somewhere else in another environment, to discover a culture, a place or some people's activities that characterized this place. And there is to move along a line. To be on a route. It's something almost two-dimensional and not three-dimensional, I mean, even one-dimensional. It's the line

> itself that becomes the subject more that the place. And I can see that in these first experiences that I lived, where I placed myself, it was to follow a line. (personal communication, September 6, 2014)

Sylvie's thoughts are a reminder that every walk has "particular qualities and capabilities by virtue of their taking form always and only in a relational context" (Jones & Hoskins, 2016, p. 80). Even in our attempts to feel free or to "go with the flow," we are always relationally embedded, even when we feel isolated or distanced.

Natalie Doonan also raises considerations about long-distance walking while she reflected on her doctoral research involving wild berry foragers (Doonan, 2016). Contrary to choosing a specific trajectory that determines how one interacts with place, a wild berry forager's quality of walking seems to be dictated by where berries are growing. As Natalie describes [@ 03:40 minutes],

> I've done projects that are about wild berry foraging, for example, where the methods that I use revolve around eating and walking. … Everything [in my practice] always revolves around eating and walking, right? But, with my wild berry work, people are always talking about walking long distances. I am asking them about berry-picking, but what they talk about is how long they walk, you know? … I was focusing on cloud berries or bake apples and they don't grow, like a lot of berries do, in bunches. They grow one berry per plant. So, you really have to be squatting down, standing up, walking, squatting, standing up, you know? And you have to walk far. Which is interesting to me, because with the encroachment of development, spaces get constricted, right? And in that case berry patches get constricted, and then what happens to the walking practices that are associated with berry picking? These are the kinds of questions that I am interested in. So, there are social, economic, and political implications to walking and how one walks, or

whether one walks or how else someone gets around. (personal communication, July 18, 2018)

While Natalie's project touches on how shifting socio-economic and political conditions impact wild berry foraging and therefore the associated walking practices, her work reminded me that walking is a means of survival for many. Gathering berries for subsistence is one example of how walking provides nourishment. Walking can also form and reinforce meaningful social, psychological, political, and cultural connections with place that enable various forms of life support. That said, as was illustrated in chapter 2 and other at points in this text, walking can also put one's life at risk and threaten survival. Within the concept of interbeing, which describes the relational co-existence of all things and beings, these two realities co-exist and are mutually informed (Hahn, 2011, p. 5). Herein lies the complexity of contemporary walking art practices.

These are some identified ways that the artists' insights have infused and inspirited my practice as an artist-educator. There are specific projects that speak to these influences. For example, the co-creative quality of walking that each of the artists refers to from their subjective orientations is becoming more evident in my artistic practice through a multi-year exploration of in-situ, improvised co-creations with place in the form of cyanotype photograms. Cyanotype printing involves placing an object on a piece of paper that has been coated with a mixture of ammonium iron citrate and potassium ferricyanide, exposing the paper to ultraviolet light, and then removing the object and washing the paper in water (Fabbri & Fabbri, 2006). The paper turns a dark Prussian blue wherever the sun was able to make contact. The outline of the object as well as the nuanced tones from varied shadows remain the colour of the paper, often white. The project is inspired by British botanist Anna Atkins (born 1799 and died 1871), who learned about the cyanotypes in the early 1840s through astronomer and scientist Sir John Herschel. He is credited with inventing the process, and she is widely recognized for creating the "first book

produced entirely by a photographic process. Published between 1843 and 1854, *British Algae* bridges a range of disciplines, encompassing the fine arts, natural science, and early photography" (Saska, 2010, p. 9). Her images of British algae are captivating in their detail and expressive form. Perhaps because of her placement of the plants, her images depict the on-going interplay between sunlight, water, and life. I hold a romanticized mental image of Anna Atkins walking along the shores of England, collecting plants and making her prints with the coastal sun.

My project is an abstracted and urbanized adaption of her method of documentation and involves walking with attunement in areas where plant life is growing (parks, alleys, urban wild spaces) as I trace the co-creative quality of my presence by making photograms. My approach involves slow movements, sitting, observing, speaking with other people who engage in conversation or ask to experiment with me (which often happens!), and allowing my attention to rest on elements that I am magnetized by. The photograms are made by placing the paper underneath selected the material elements, although I acknowledge the acoustic ecology, the weather, and the social interactions in the expression of the resulting co-creation.

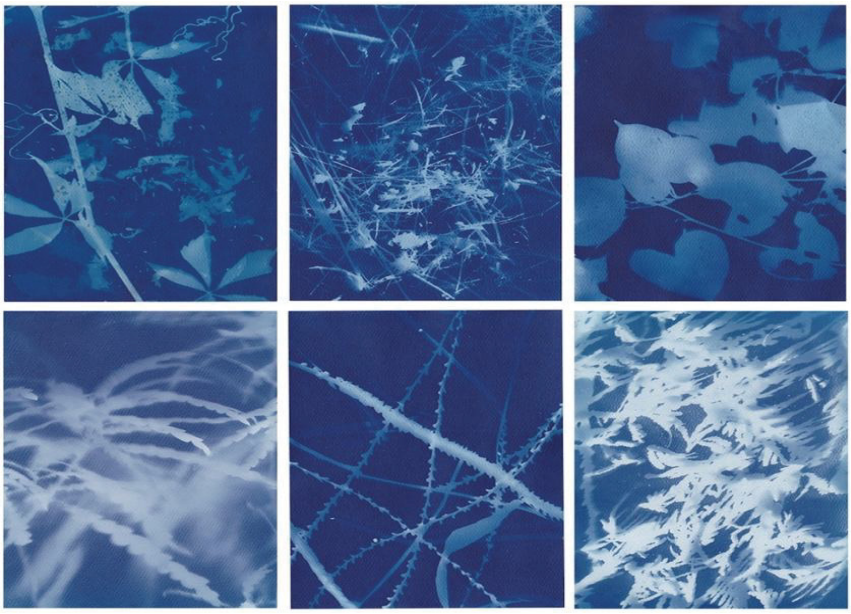


Figure 25. Cyanotype photograms made with found plant life

This method is comparable to the aimless wandering exercise that Sylvie Cotton mentioned, although elements of both Dominique and Kathleen's work are also similar how I theorize my attraction to urban green spaces. Hearing them speak helped me understand better my approach. Also, as I convene with these places, I hear Ette and Cam's comments regarding who has the right to claim the city. I observe the incidental messages that objectify women's bodies as well as the implicit racial biases imposed by the pervasive presence of imagery on billboards, in store window and local printed media. I notice the cultural silences and, particularly, the absence of Indigenous languages and perspectives in the streets and the public realm in general. I am also increasingly committed to learning about the socio-economic and political conditions that are at play where I walk in order to best shape my work to engage in respectful interanimation with the dynamics of place. In consideration of my aspiration to guide others in living "the ordinary while sensing the extraordinary" (Lippard, 1997, p. 14), I am more equipped to engage with critical considerations about class, gender, race and embedded cultural biases that may inform my pedagogical approach.

In my capacity as a professor of art history at Dawson College, a local CÉGEP, [17] I designed an ice-breaker activity for early in the semester that is entitled *Insights Into Place* and involves guiding the students to collaboratively curate an exhibition (Appendix E). The exhibition comprises "elements of interest" that the students each observe while walking in the hallways. As I clarify in the instructions for the activity, an element of interest is something that magnetizes you, that compels you, that troubles you, that makes you question or otherwise draws your attention. The students (ranging in age from 17-19 years old) work in small groups to identify

[17] Dawson College is a CEGEP, "Quebec's education system is unique. It provides for a step between secondary school and university: cégep. "Cégep" is a French acronym that stands for Collège d'enseignement général et professionnel, known in English as a general and vocational college. … The vast majority of Quebec students start cégep at age 17. Depending on their educational objectives, some will then continue to university while others will enter the workforce with strong practical skills and knowledge following three years of technical studies." Source: https://www.sram.qc.ca/international-student/what-are-cegeps

these elements within a designated portion of the hallway. After each group discusses their findings independently, we then gather together to walk through the halls to observe the identified elements. I guide the walk by encouraging attuned awareness and express that we are observing our elements, but also (re)considering our habits of walking and seeing. Each student then explains their selection as we pass it along the way and offers a cursory art historical analysis of its significance employing formal, semiotic or a range of critical art historical methodologies. We then discuss more broadly how our interpretations of everyday spaces are informed by how we walk and why. The objective is to reveal that artistic observations can be found amidst even the most mundane, depending on how our observations are frames and focused.

This approach to everyday aesthetics is also related to philosopher and educator John Dewey's (1934) claim that art education can serve to restore "continuity between the refined and intensified forms of experience that are works of art and everyday events, doings and sufferings that are universally recognized to constitute experience" (p. 2). When we propose artistic interpretations of the commonplace, we suggest that there are openings in everyday events that can serve towards creative inspiration. Through reconsideration of normalized attitudes about aesthetic qualities that surround us, such as what constitutes beauty, we can then reflect on the treatment of that which is deemed ugly or unimportant. In so doing, these reflections may help confront sentiments of alienation or apathy by demonstrating that a shift in perspective can impact one's interpretation of truth.

In the context of another class that I recently introduced to the department, titled Introduction to Contemporary Indigenous Art. We practice learning through active listening with pedagogical material such as video interviews, audio interviews, guest speakers, and exhibition visits every other week. In the class, when I introduce street art, we discuss *Unceded Voices* at length. I assign the videos on the *Unceded Voices* website for in-depth research the artists and event, but to further contextual the project, I play Cam's audio-visual portrait on the *Walking*

With website which explains Cam's initial impetus and vision for the event. After listening to her comments, we then discuss Indigenous absence/presence in the public sphere here in Tiohtiá:ke–Mooniyang–Montréal. We consider the silencing of Indigenous voices in public space and dominant cultural representations (such as historical monuments) and the implications of not seeing oneself represented in the streets. As many of the students from this class are racial and cultural minorities in Québec, they often bring their personal experiences into the conversation.

In the future, as my on-going pedagogical experimentations continue, my aspiration is that others may likewise benefit from this localized study by drawing from the material to enrich their practice and to liven up class presentations and discussions about contemporary walking art practices. I welcome opportunities to learn more about reactions to the content included on the website and I am currently considering workshop formats to facilitate these discussions. I am also planning to widen the parameters of the project to include more contributions from artists who identify as women from various regions of Canada in order to develop a critical place-based, inter-regional analysis of how diverse walking-based practices intersect or diverge. It is currently fulfilled, however, to contribute to the amplification of the artists' work by nuancing the walking art discourse with their insights.

With this in mind, I invite you now to continue reflecting on the pedagogical force of walking, by returning to the website, *Walking With.*[18] How do the artists' perspectives resonate with your own? Or, how do they differ from your lived experiences? How would you describe how walking influences your understanding of the world? Do you have stories to share about how walking contributes to your creative process?

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[18] Reminder for readers who do not have access to the website:
The text is introduced with a visual overview of the website. Screenshots of the web pages are provided as are the artists' biographies. The twelve audio-visual portraits are also available to download from Spectrum, (Concordia University's open access research repository). The "Reflections to walk with" which accompany each audio-visual portrait on the website are provided in Appendix F**.** The proposed questions are inspired by the artists' insights and are intended as points of departure for further consideration about the significance of walking as a pedagogical force.

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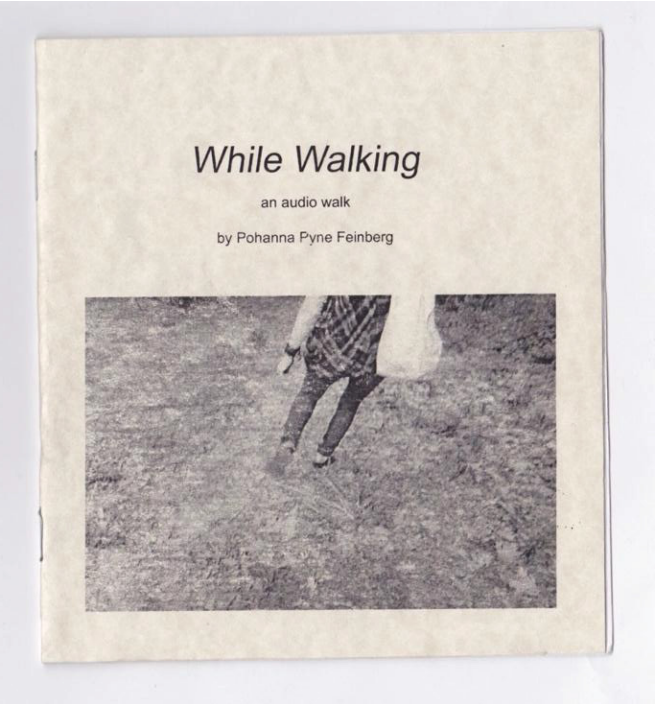
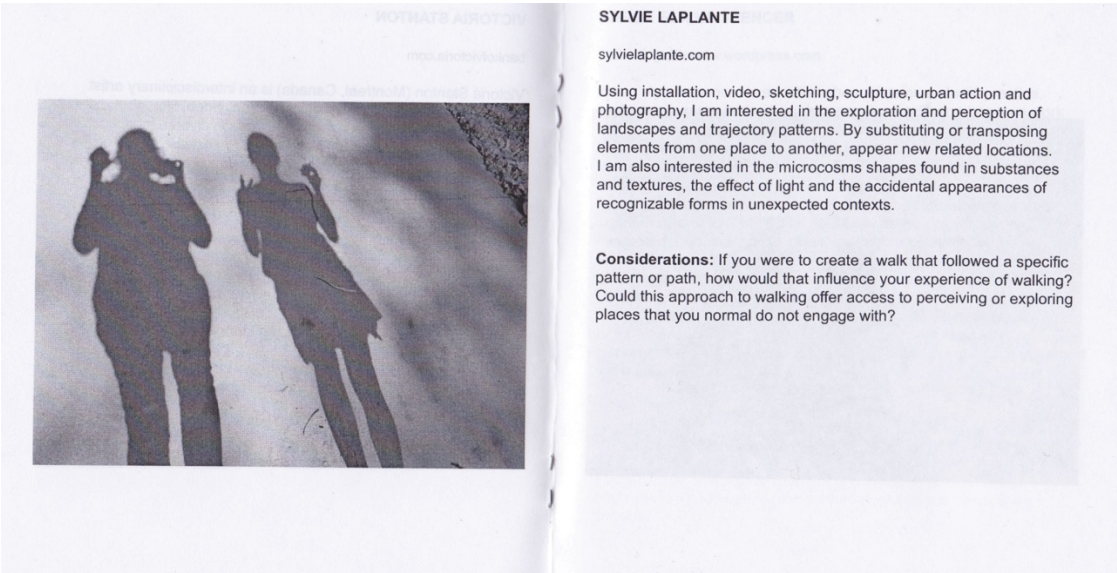
APPENDIX A



While Walking - booklet cover



Sample page of booklet: Artist biography for Sylvie Laplante

APPENDIX B


While Walking - En marchant
Trajectories / Traiectoires
ette
Discussion with ette (Walls des lien...
Victoria Stanton
Discussion with Victoria Stanton
Discussion with Victoria Stanton
Sylvie Laplante
Discussion avec Sylvie Laplante
Karen Elaine Spencer
Discussion with Karen Elaine Spen...
Kathleen Vaughan
Discussion with Kathleen Vaughan
Sylvie Cotton
Discussion avec Sylvie Cotton
Andra McCartney - part 1
Andra McCartney - part 2
Discussion with Andra McCartney
Satellite
Montréal
Côte-Des-Neiges
Notre-Dame-De-Grâce
Le Sud-Ouest
Verdun
Île Sainte-Hélène
Île des Sœurs
Aéroport international Pierre-Elliott-Trudeau

APPENDIX C

CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant: Pohanna Pyne Feinberg

Department: Faculty of Fine Arts \ Art Education

Agency: N/A

Title of Project: Walking as Creative Process

Certification Number: 30003244

Valid From: August 05, 2014 to: August 04, 2015

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

Dr. James Pfaus, Chair, University Human Research Ethics Committee

CERTIFICATION OF ETHICAL ACCEPTABILITY FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant: Pohanna Pyne Feinberg

Department: Faculty of Fine Arts\Art Education

Agency: N/A

Title of Project: Walking as Creative Process - Walking Workshops

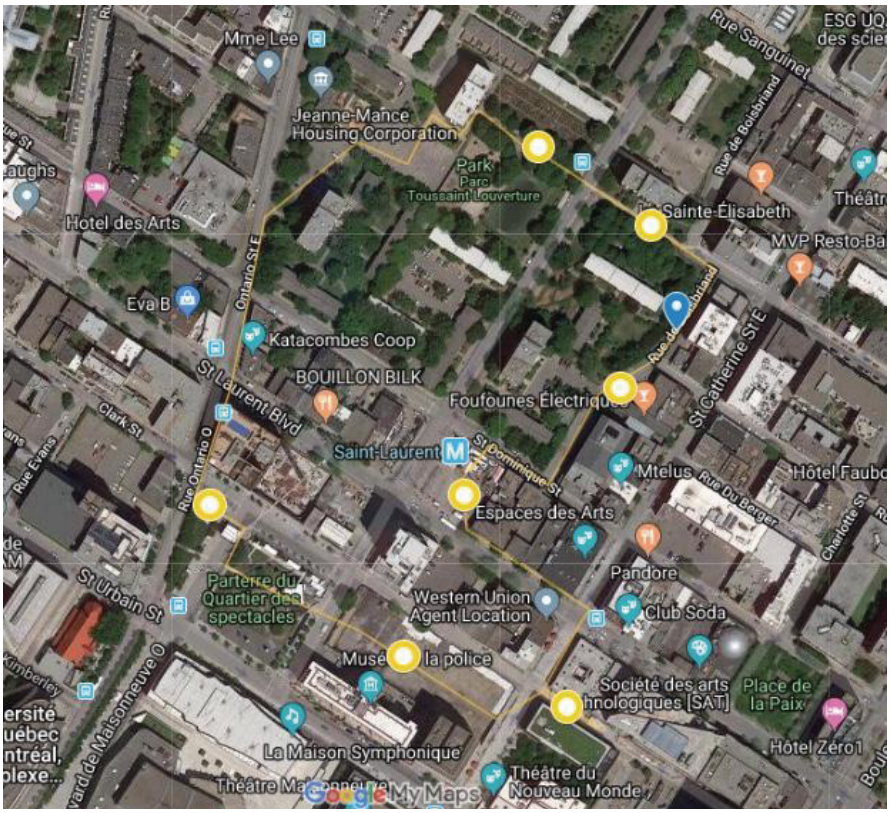
Certification Number: 30005507

Valid From: December 07, 2016 to: December 06, 2017

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

Dr. James Pfaus, Chair, University Human Research Ethics Committee

APPENDIX D



Walking With listening locations indicated with a yellow circle.
Starting point at the St. Laurent Metro in the centre of the image.

APPENDIX E

Decoding Visual Art
Winter 2019

Activity title: Insights Into Place
An experiential activity to introduce the process of developing a project for Decoding Visual Art.

Concept: Insights into how we experience place
Context: The halls of Dawson College (in-situ, walking, group visit)
Guiding question: How do we each experience and interpret the places where we walk?

Objectives:

- To introduce the notion of conceptual framing
- To experiment with what conducting "research" can feel like
- To inspire creative thinking about exhibition contexts
- To consider how everyday or common places can provide artistic inspiration
- To practice thinking/making while moving
- To begin working together as a group
- To become familiar with our collective artistic potential

Creating the walk (30 minutes):

1. The class will be separated into small groups
2. Each group will be assigned a zone along a designated trajectory
3. Within this zone, each member of each group will identify "elements of interest"
4. Group members then discuss the significance of these element together (on site):

- Why did you each choose the element that you selected?
- What do they convey about the place where you found it?
- What do they represent about you and your way of seeing?

Experiencing the walk (30+ minutes):

1. The class will walk the full trajectory together as each group identifies their "elements of interest"

Aspired outcome:

A collective sharing of what we notice, how we observe and what we think is interesting about our environment. Your interpretation of place is an insight into your artistic way of being – your way of moving through the world.

What is an 'element of interest'?:

An element of interest is something that magnetizes you, that compels you, that troubles you, that makes you question or otherwise draws your attention. It can be something that characterizes where you are or it can be an anomaly, something strange or unusual. It is something that you think is worthy of sharing with the class, but your reason for sharing can simply be because you find it interesting. It can be an object, a texture, a smell, a sound, a shadow, a reflection, a crack, a memory that you associate with this place, a billboard poster, or a way that the window frames a certain view.

APPENDIX F

WALKING WITH

Insights from artists who walk as an aspect of their practice

REFLECTIONS TO WALK WITH

The following reflections are intended to accompany audio-visual portraits featuring twelve artists who walk as an aspect of their practice in the region of Tiohtiá:ke - Mooniyang - Montréal. The portraits were originally published on www.walkingwith.ca and can also be downloaded from Spectrum (Concordia University's open access research repository).

Inspired by the artist's insights, the questions propose points of departure for further consideration about the significance of walking as a pedagogical force.

- How do the artists' perspesctives resonate with your own?
- Or, how do they differ from your lived experiences?
- How would you describe how walking influences your understanding of the world?
- Do you have stories to share about how walking contributes to your creative process?

CAM

Where you walk, is there visible presence of Indigenous cultures and languages?

Do you see your culture represented in the street? Or do you feel invisible?

Do you dream about transforming your city or the places where you walk? Are there ways for you to make these dreams come true?

SYLVIE COTTON

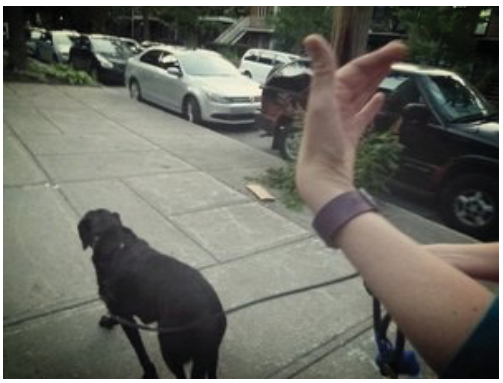
How can walking help your spirit come to peace with our common journey towards death?

Do you ever feel compelled or magnetized by a detail that you encounter while walking?

Do you sometimes take the time to stop and contemplate the energy of these details?

How does walking with another help us develop intimacy?

NATALIE DOONAN



If you were to look at the city in the same way that you look at works of art in the art gallery, what might you notice?

How does "tasting a place" - the local fruit and plants, for example - help you better understand where you are walking?

How has development where you live impacted local walking practices?

ETTE

What images do you typically see on your daily walk around?

What messages do the images convey about women?

Who controls the placement of these images?

If you could replace them with your own images, what would they be?

DOMINIQUE FERRATON

How can walking encourage connection and intimacy with green, wild or 'natural' spaces?

Does listening to the sounds of place help you become more receptive where you are walking?

As you walk, so you sense the impermanence of our lives - the passage of time that we embody?

Questions developed by Pohanna Pyne Feinberg in the context of a PhD thesis (Concordia University, 2019): *Walking With: An Invitation* / *Insights into the Pedagogical Force of Walking from the Perspectives of Artists who Walk as an Aspect of Their Practice*

SYLVIE LAPLANTE

How does what you perceive while you walk become a framework for how you construct your knowledge of the world?

Does walking provide a way to appropriate the world, to make the world your own?

Do you feel that you could create new connections and perceptions of place by changing your habits of walking?

ANDRA MCCARTNEY

Are there elements of your surroundings that become more focused when you concentrate on listening while you walk?

Does listening to sound differ somehow when you are still from when you are in movement?

Do you ascribe an emotion to walking slowly - perhaps it seems melancholic or introspective?

Are you able to listen to your thoughts and express your emotions more openly while walking?

ÉMILIE MONNET

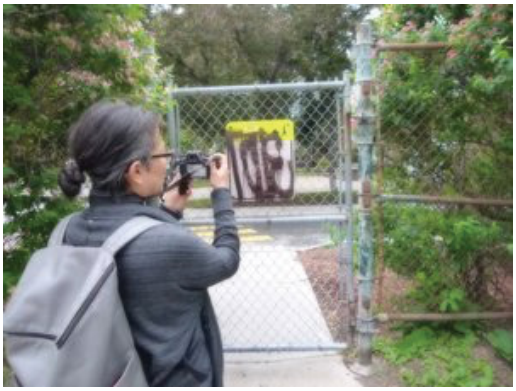
Is your relationship to walking different when you are in the city than when you are in the woods or a rural area?

How walking help you learn about and connect with the history of the land?

Does walking help shift the way you are thinking about a project, a relationship or ideas?

Questions developed by Pohanna Pyne Feinberg in the context of a PhD thesis (Concordia University, 2019): *Walking With: An Invitation / Insights into the Pedagogical Force of Walking from the Perspectives of Artists who Walk as an Aspect of Their Practice*

TAIEN NG-CHAN



What do you usually do during your daily commute to school, to the store, or to work?

Do you feel like you are connecting with the places that you encounter along the commute?

What are some creative ways that you may be able to interact with your environment (the built environment and the city) during these times?

KAREN ELAINE SPENCER

Do you have moments when you feel free while walking? If so, is this freedom available to others?

What are the implicit and explicit ways that your body is being managed or controlled – either by laws or perhaps social norms - when you walk outside of your home?

How do you think these forms of management have impacted your way of walking?

VICTORIA STANTON

Does walking help you solve problems or come to realizations? Are there specific places that are more helpful to you than others?

What are your sites of significance and how would you guide somebody who has never been there?

Are there things or beings that you encounter on your walks that you feel connected to and have now become a part of you?

Is walking a practice of cultivating an openness to the everyday unknown for you?

Questions developed by Pohanna Pyne Feinberg in the context of a PhD thesis (Concordia University, 2019): *Walking With: An Invitation / Insights into the Pedagogical Force of Walking from the Perspectives of Artists who Walk as an Aspect of Their Practice*

KATHLEEN VAUGHAN

How do you emplace yourself? Are there trajectories that you repeat, that you become familiar with, and that help you feel at home?

Do you find walking can help you disengage from the pressures of life such as work-related obligations and inter-personal relations?

When you are out in the world, how does the quality of surprise impact your relationship to walking?