

EXPERIMENTS
WITH THE
EDGES OF
WALKING:

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A collective
reconnaissance

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Synopsis

The enquiry borrows the word 'edge' with all its meanings to ask how it might be applied to walking. Walking, in this instance, encompasses both quotidian routine walking and the deliberate act of 'going for a walk'. There is an interest in how the agency of the word 'edge' might jar and jostle with the momentum of the walk. It is an invitation to the reader to walk in familiar places with a different attention, with the emphasis on the experience of the walk as the location of the art. Against the back-drop of non-human agency, human to human distancing and expanded digital ubiquity, the artist grapples with re-imagining a participatory art practice.

The tight experimental framework serves as a container for the fluid and fragmented explorations that ensue. There is a step by step set of instructions that the artist has set for herself, a directory of walks that is ever evolving, and a walking log which holds remnants of walks chosen randomly and undertaken by herself and others. These are interspersed with reflections and detours. A retrospective mapping of the walking experiments onto definitions of 'edge' facilitates the emergence of live threads. The text is populated with imaginary walking conversations that are grounded by footnotes, and emerging themes create a sign post of possibilities.

Research questions

Primary question:

What might arise from applying the word 'edge' to the act of walking?

Supplementary questions:

What can the notion of 'edges' do to reframe the familiar walk?

How might a framework of experimentation, reflection and writing facilitate and contain the exploration?

In what ways can others cross paths with the research and participate from a distance?

EDGE

noun: (BLADE)

The sharp side of a blade that cuts, or any sharp part of an object that could cut

noun: (ADVANTAGE)

An advantage over other people

noun: (OUTER POINT)

the outer or furthest point of something

noun: (ALMOST)

the point just before something very different and noticeable happens

Cambridge Dictionary¹

¹ 'EDGE | Meaning in the Cambridge English Dictionary'
<<https://dictionary.cambridge.org/dictionary/english/edge>> [accessed 11 July 2020].

Part 1

A
container
for
walking

1. Invitation

The flat terrain of East Anglia makes very little demand on the body as it traverses the land by walking. Expansive meadows and wooded paths trace edges along rivers and around the old gravel pits that have filled with water to form rich habitats. Market towns and villages reach out to each other and sometimes touch, blurring the edges between rural and urban. The sound of traffic on the major arterial roads slides between murmur and rude interference.

This is the walking space that has engendered a search for the missing edges. It becomes an open, speculative enquiry embracing all types of edge; the blade, the imminent event, the competitive edge, the border.... The 'Experiments with the edges of walking' are on one side a playful intervention and on the other a device for bursting bubbles of complacency.

The word 'edge' is deployed as a useful lever for disturbing the act of walking and allowing the unexpected to intervene. It pushes at the bounds of what walking can do as an art practice and generates tactics for use by others that may in turn create responses that will feed back into the research.

This is a reconnaissance, a testing of terrain, where encounters with others, crossing paths or travelling alongside, are unpredictable. It begins to suggest possibilities for engaging people during a time of restrictions on social contact, whilst expanding

ideas of what engagement might mean. The emphasis on the walk experience as the location of the artwork raises alerts that the documentation should not take precedence over the experience of the walk. There is a focus on how the remnants of a walk might carry the qualities of attention into other spaces.

A Directory of Walks is the chosen framework for activating this process. Experiments with the edges of walking are to be proposed, selected and activated according to a system that combines dialogue and chance. There is a curiosity about ways that the tight administration of the process might liberate the practice by creating edges to push against, crossing, blurring and diverting from the formal path.

The transient quality of the walk challenges ways of thinking about audience and dissemination and this enquiry plays with enabling others (human and beyond) to come across the research at any stage in the process, to both absorb and contribute, before continuing again along our own paths. The writing is an invitation into the walk and the 'findings' themselves are located within the experiences of walking, inviting the reader to walk beyond the writing. The enquiry is open-ended and not driven by the allure of a final destination.

[Chance encounters

Paths cross, momentarily connect, both
you and I are on our own trajectories.

We bring something and leave something.

You might be a tree bending with the
breeze or an ant carrying a feather. I
blow the feather across the crack in
the paving where it had become stuck.
You re-find it and continue to carry it
on its journey.]



Still from video Sally Stenton 2020

2. Conversations

The idea of dialogue whilst walking enables a visualisation of the separating edge, one voice either side, the qualities, closeness and the sharpness of the edge constantly changing as the walk moves along. If the context of this enquiry is explored through walking conversations, it might avoid the forming of fixed edges?

I conduct imaginary conversations, posing questions that may be answered in some way through the enquiry. The texts that follow are based on recordings made while walking, beginning with some questions for the thinker and film maker Guy Debord²

“Did you have any sense in the 1950s and 60s when you were working with ideas of the Dérive³ (or drift) of what was to come and how radical walking and walking as art might evolve in time? If I were to tell you that a Dérive App⁴ would be created in 2013 as an open source project to encourage people to explore urban

environments in different ways, would you see this as a positive impetus to use walking to find spaces free from the constraints of everyday relations or an invitation of the spectacle into the walk? I would like to introduce you to Jenny Odell⁵, whose 2019 book ‘How to do nothing’ seems to resonate with your concerns. It is as if you predicted it⁶ and yet you would not have known how our attention was to be surreptitiously harvested via computer algorithms for commercial gain. Odell is interested in how art can help us develop resistance to the attention economy. I thought you might enjoy walking together to explore this idea.

A lone woman crosses our path. Does the female ‘Flaneuse’⁷ spark curiosity? Lauren Elkin is walking to challenge the notion of the urban street as a male preserve, to reclaim urban space. We pass a poster advertising the Loiterers Resistance Movement⁸. Morag Rose⁹ who set it up embraces aids to mobility in what it might

² Guy Debord, *The Society of the Spectacle*, Reprint (Detroit, Mich: Black & Red [u.a.], 2010).

³ ‘Situationist International Online’
<<https://www.cddc.vt.edu/sionline/si/definitions.html>> [accessed 3 September 2020]. In 1958 Guy Debord defined the Dérive as “A mode of experimental

behavior linked to the conditions of urban society” (translation by Ken Nabb)

⁴ ‘What Is Dérive App’, *Dérive App* <<http://deriveapp.com/s/v2/about/>> [accessed 14 August 2020].

⁵ Jenny Odell, *How to Do Nothing: Resisting the Attention Economy* (Brooklyn, NY: Melville House, 2019).

⁶ ‘Guy Debord Predicted Our Distracted Society | John Harris’, *The Guardian*, 2012 <<http://www.theguardian.com/commentisfree/2012/mar/30/guy-debord-society-spectacle>> [accessed 3 September 2020].

⁷ Lauren Elkin, *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice and London* (London: Chatto & Windus, 2016).

⁸ ‘Morag Rose’ <<http://thelrm.org/morag-rose>> [accessed 24 August 2020].

⁹ ‘Dr Morag Rose on Twitter: “My Own Walking Praxis Is Entangled with Disability, Pain, Technology & Support but Will Never Be Defined by It. #crippower” / Twitter’, *Twitter* <<https://twitter.com/thelrm/status/565127964627849216>> [accessed 10 January 2020].

mean to walk; sticks, crutches and wheels become part of walking. Does this chime with your aspirations?

We leave the city and walk in different terrain. In the Cairngorms we pass Nan Shepherd¹⁰ who wrote 'The Living Mountain' in the 1940s, though it was not published until 1977. Had you come across her writing? She died in 1981, 13 years before you. I will leave you to respond to her question about how her 'deep mapping' of the rural connects with urban walking as a political act?

I have seen the artist Simone Kenyon¹¹ in the distance and quicken my step to walk alongside and ask about her recent work.

"I have a sense of how 'Into the Mountain' came about from reading Nan Shepard's writing about the Cairngorms, but I want to understand the process of conversion into a participatory, walking artwork. How do you facilitate others to enter the mountain? Does walking get stuck somehow on the surface, climbing upwards? Perhaps Nan Shepherd and your work leads us into another way of thinking about edges. It's as though the earth becomes the edge, as if we could enter the ground rather than carry the ambition to reach the peak. Is it the difference between the walk as a conquest and the walk as a 'being with' in the moment? Does your work

¹⁰ Nan Shepherd, *The Living Mountain: A Celebration of the Cairngorm Mountains of Scotland* (Edinburgh: Canongate, 2011).

¹¹ Simone Kenyon, *Into the Mountain*, 2019

<<http://www.intothemountain.co.uk/about/>> [accessed 18 January 2020].

¹² 'Be The Peace Organisation: Halting the Intergenerational Transmission of Hate' <<https://bethepeace.net/>> [accessed 23 August 2020].

allow the human to be subsumed into nature rather than battle with it?"

From Scotland I connect to Hyppolite Ntigurirwa¹² in Rwanda and we walk and talk via our digital devices. His walking art is grounded in conflict and survival.

"When you talk as a Tutsi survivor in Rwanda about walking in order to escape murder, does it make the wider discourse about walking as art, framed in its western context, seem somehow trivial? To hear you talking about an experience which confronts me with realities of survival and conflict in other parts of the world, it generates an edge, like being on either side of bullet proof glass. Does your call for cross-generational healing connect with the ecological challenges we face? When Donna Haraway talks about 'Staying with the Trouble'¹³ does the anthropocentric trouble she is referring to dovetail with the trouble you are staying with? She is there on the other side of another screen. I want to ask her how we can create a different kind of vessel to hold the new stories that she talks about. Do your walks, Hyppolite, show how walking as a container gives the language of the fragile body priority over words?"

Blake Morris¹⁴ joins our distanced walk. In 2019 I took part in his sunrise walks¹⁵ (from a distance) exploring the edges of night and

¹³ Donna Jeanne Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, (Durham: Duke University Press, 2016).

¹⁴ Morris, Blake, *Walking Networks The Development of an Artistic Medium*. (London: Rowman & Littlefield International, 2019)

¹⁵ 'British Summer Time - Sunrise Walks — Blake Morris'

<<https://thisisnotaslog.com/British-Summer-Time-Sunrise-Walks>> [accessed 2 September 2020].

day. He has published a book entitled *Walking Networks: The development of an artistic medium*.

“ In making the case for walking as a specific medium you open up an important question and give helpful edges to push against. You characterise walking as a space for calm reflection, conviviality and being in the landscape and this seems literally many miles from the experience of Ntigurirwa walking in Rwanda. The word ‘Medium’ invites an interrogation and it enables a new conversation to emerge about what walking can do.”

Marshall McLuhan¹⁶ overhears the use of the word ‘medium’ and joins us. Andrew McLuhan¹⁷ had told me that his grandfather

enjoyed walking whilst talking about ideas, that he was a tall man and hard to keep up with, both in pace of walking and conversation. I turn to ask Marshall McLuhan how his often-repeated phrase “the medium is the message”¹⁸ might be relevant to this discussion. For me, a slow walking pace is more conducive to thinking and I fall behind, but I catch an unexpected clue to my investigation as he begins to explain the effects on us of our interactions with technology and how apathy arises as a consequence of the central nervous system becoming overloaded¹⁹. It leaves me with the thought that walking may have a subtle, but vital balance to navigate between mindfulness and agency.

¹⁶ Marshall McLuhan, *Understanding Media: The Extensions of Man*, Routledge Classics, Repr (London: Routledge, 2010). Marshall McLuhan was born in 1911 and died in 1980. This book was originally published in 1964.

¹⁷ On 25th August 2020 I walked with Andrew McLuhan connected via WhatsApp. He is in Canada and I am in the UK. See appendix 6 for my notes. He has set up

the McLuhan Institute to promote the practical application of Marshall McLuhan’s work. ‘Andrew McLuhan’, *Medium* <<https://medium.com/@andrewmcluhan>> [accessed 3 September 2020].

¹⁸ McLuhan. P.7

¹⁹ McLuhan. P.52



Plymouth - 6:49am - Sally and Chris



Plymouth - 7:20am - Sally and Chris



Plymouth - 7:05am - Sally and Chris

Sunrise Walks²⁰

²⁰ 'British Summer Time - Sunrise Walks — Blake Morris'. Photos by Sally Stenton featured on Blake Morris' site: 'This is not a slog' <https://thisisnotaslog.com/British-Summer-Time-Blog>

[Back-tracking

Looking back to move forwards

Was there a path further back that I
could have taken?]

3. Procedure

Instructions to self

Write step-by-step instructions to self on how to set up and carry out the experiments in order to create a container for the journey. Construct the frame so that it invites others in to walk parallel and cross paths. Expand the idea of 'other' to include non-human others²¹. Acknowledge how this challenges and expands notions of relational aesthetics²².

Note: Human language will keep insisting on a return to human-centred perspectives.

Work towards a coalescence between a scientific approach²³ and the not-knowing²⁴ of artistic endeavour. Watch how they can travel together. Define the edges of the journey container, but maintain a permeability to allow the unexpected to occur. Ensure that the body is central to the conversation²⁵. Explore how writing can be a facilitator and exemplar of the process.

²¹ Stephanie Springgay and Sarah E Truman, *Walking Methodologies in a More-than-Human World* (Abingdon: Routledge, 2019).

²² Nicolas Bourriaud, *Relational Aesthetics*, Documents Sur l'art, Nachdr. (Dijon: Presses du réel, 2009).

²³ Thomas S. Kuhn, *The Structure of Scientific Revolutions*, International Encyclopedia of Unified Science. Foundations of the Unity of Science, v. 2, No. 2, [2d ed., enl (Chicago: University of Chicago Press, 1970). The significance of

Stage 1

1. Consider potential ways of walking with others during a time of restricted travel and social contact.

Note: This could include the use of technology to connect with people walking simultaneously in other places, but consider how technology might create distance from non-human others.

2. Test out these ways of walking
3. Notice how the remnants of the walks feed into future experience.
4. Resist and at times give in to the pressure from co-walkers to use the technology to 'capture' the walk.
5. Create a log of the walks and identify remnants.
6. Experiment with remnants in the form of memories and marks.

scientific paradigms and how they can shift has stayed with me since reading this book in the 1970s.

²⁴ Elizabeth Fisher, *On Not Knowing: How Artists Think*, ed. by Rebecca Fortnum (London: Black Dog Publishing, 2013). Since attending the launch of this book at Kettles Yard in Cambridge I have been intrigued by how ideas of not knowing can coincide with the notion of research.

²⁵ Rebecca Solnit, *Wanderlust: A History of Walking* / Rebecca Solnit. (London: Verso, 2001).

Stage 2

1. Generate as many propositions for walks involving edges that you can. All kinds of edges; literal edges and metaphorical edges.
2. Keep them simple so that they can be applied to mundane, everyday walks.
3. Go for a walk and return with more propositions, ask others for ideas.
4. Make a list.
5. Take the propositions for a walk and let them generate new propositions.

Note: Prompts by artists are often presented as instructions²⁶, try creating openings instead of complex directions.

6. Re-write the propositions in order to remove the instructional tone.

Stage 3

1. Form the list into a Directory of Walks [DoW]
2. Make propositions available for colleagues and friends to try. Invite memories and marks from the walk²⁷.
3. Decide which walk to do each day by inviting others to choose a number from 1 to 61.
4. Retain simple remnants from the walks

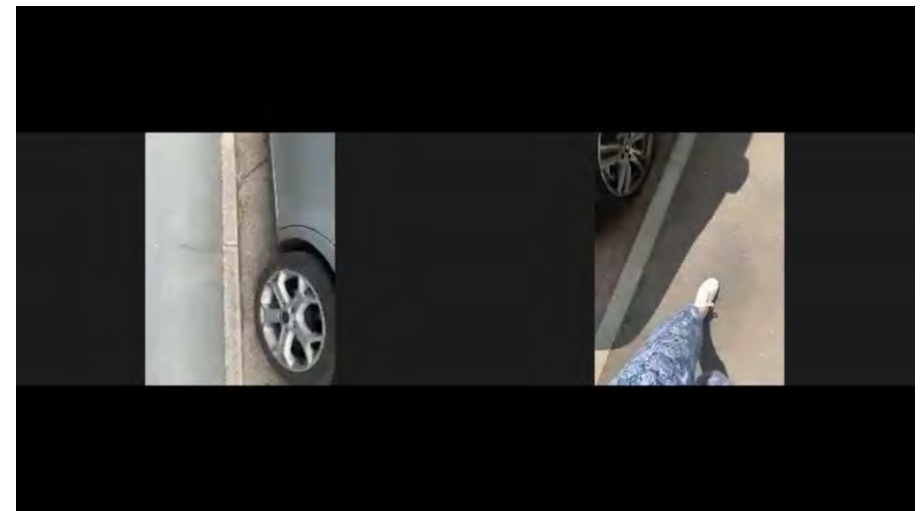
Note: Be alert to the way that the compilation of the Directory and Log of walks can become justifications for returning to the screen.

5. In the Log of walks record retrospective propositions and consider adding these to the Directory of Walks
6. Make sure that more time is spent walking than writing about it on the computer.
7. Record progress.²⁸

²⁶ Yōko Ono, *Grapefruit: A Book of Instructions + Drawings* (New York: Simon & Schuster, 2000).

²⁷ See appendix no. 2 for a selection of co-walker responses

²⁸ See appendix no. 4 for Progress Report



Are we nearly there?²⁹

²⁹ Video Stills from a collaboration with Susie Olczak 2020. Experimentation with ways of using technology to walk together from a distance. See also Appendix 3.

[On being lost

It turns out that fluidity at times
needs structure.

How can the water be carried without a
container? Without something to hold it
the water would disperse, seep away,
evaporate as is its nature.

The container allows it to be held for
a while, to see what it might do.]

Part 2

Findings

The following definitions of edge are used to frame selected walks from the Walking Log³⁰.

Blade
Advantage
Outer Point
Almost

Under each heading:

- A response to one of the walks
- A Walking Log entry
- Walk descriptions
- The scene set for an imaginary walking conversation

³⁰ The Walking Log https://issuu.com/sally-stenton.me/docs/walking_log_ii
The Log comprises walking propositions randomly selected from the Directory of Walks (Appendix no. 1)

4. Blade

Walk no. 48. A Walk that draws on you

I carry forward the drawing
that the walk has made on me
broken skin
pressure marks from socks
a splash of mud

I took photos after the walk
They connect me back to its imprint

The walk has changed attention
to future moments
an awareness of my edges
as a permeable canvas
And a discovery of the agency of the walk

I carry forward a tension
knowing
that the blade is soft
in these rural English walks

WALKS FROM THE DIRECTORY

PROPOSITION: No. 48

A walk that draws on you

DURATION: 20 minutes

LOCATIONS:

Godmanchester Nature Reserve

PARTICIPANTS:

1 (SS)

TOOLS AND ACCESSORIES:

none

REMNANTS:

marks on the body, photos (post walk)

RETROSPECTIVE PROPOSITIONS:

CARRIED FORWARD



Walks

Walk no. 48. The nature reserve's well-trodden and wide paths encourage a particular trajectory, directing dogs and their people to the lakes and the Great River Ouse. How many times have I walked here without straying? This time I see narrow incursions between trees and bushes and once noticed, the body follows. After a few steps I am jolted by the view of water that has expanded into the space. Had I imagined that beyond the green textured edges of the path was just more of the same?

So far this is a familiar tale of unfamiliarity, of sidestepping to discover sensorial playgrounds. Now I am walking parallel between the water's edge and the main path. The amount of room for the human form to move freely is contracting. There is a sensation of brambles and nettles making marks on surfaces of skin. It is impossible to see whether there is a way through, as the weave of stems, leaves and thorns thickens. The body steps forward into the coarsest of material. The possibility of being woven into the fabric, but it is only play. There is always a route to exit the game.

Walk no. 56. Returning to the same nature reserve on another day to walk with someone who is present in voice, but absent in body, who is walking in another place. Digitally connected by sound only, rural and urban, Cambridgeshire and Battersea. There is a conversation between us and between the walks. We take photos at the same time. A day later we write down the memories that surface. His frenetic urban steps overlaid on mine, cancelling out

the gentle rural walk. (Collaboration with Roland Ross - see appendix no. 3)



Photo – Roland Ross



Photo – Sally Stenton
Conversation

The question arising from my walks is what happens where the blade meets softness, and I propose a walk where Kubra Khademi and Richard Long bring these qualities together to see what might arise.

Kubra Khademi is a performance artist for whom walking is an integral element. After performing 'Armor'³¹ in Afghanistan in 2015, in which she walked clad in metal armour that emphasised her female body shape, she received death threats and fled the country. She now lives and walks in Paris.

³¹ Nayeri, Farah, 'In Afghanistan, Being an Artist Is a Dangerous Job', *The New York Times*, 15 January 2020, section Arts
<<https://www.nytimes.com/2020/01/15/arts/design/afghanistan-art-mucem.html>> [accessed 2 September 2020]

Richard Long is an English sculptor whose work is often generated through or from the process of walking. He is known for his piece "line made by walking"³² (1967) created by walking back and forth to form a trodden line in the grass. It persists as a simple black and white photographic image.

Kubra Khademi will walk out of the city and Richard Long towards it until they meet in the hinterland on the edges of rural and urban.

They will walk and talk together in this terrain, unfamiliar to both, and their bodies will join the conversation, as will the margins that they walk through.

³² Long, Richard, "'A Line Made by Walking'", Richard Long, 1967 | Tate'
<<https://www.tate.org.uk/art/artworks/long-a-line-made-by-walking-p07149>> [accessed 18 January 2020].

5. Advantage

Walk No. 51. Walking as combat

Along the road,
straightening the body to become taller
I use the traffic to practice
an attitude of defiance

As soon as I leave the road
and walk on the bare earth
grass, trees, no other human presence
the body softens
As if there is no longer anything to resist
I try to straighten it again
but the body will not hold

Imagine the earth
pulling the energy down through my feet
Picking up a stick makes me feel more
powerful
I swipe it through the air
am tempted to pick a fight with a tree
but think better of it

Pushing with hands against the solid,
tall strong oak
Feeling the walk more powerful than me
It has used cunning tactics to beguile
and neutralise
the tiny meddler

WALKS FROM THE DIRECTORY

CARRIED FORWARD

PROPOSITION: No. 51. Walking as combat

DATE: Thursday 6th August early

DURATION: 1 hour 25 mins

LOCATIONS: St. Ives, Cambridgeshire and
Wembley, London

PARTICIPANTS: 3 (SS, SA & S)
(8 legs)

TOOLS AND ACCESSORIES: camera on phone (SS)
Rucksack with weights (SA)

REMNANTS: Pain in gluteus (SA) Video (SA)
Photo (SS) Memories that surface later in the
day (SS,SA) Memory of image from 2018 (SS)

RETROSPECTIVE PROPOSITIONS:
A walk that has the edge



Photo: Chris Stenton

I was very inspired by Walking as Combat.
I have prepared to suffer... but found another angle.

Co-walker - Svetlana Atlavina

Walk

Walk no. 51. Two of us walk at the same time in different places with no devices to connect us and no prior conversation about how we would approach walking with combat. Every time the walk surprises. It watches our peculiar actions and our responses to the unexpected. It provides the trajectory along which all this can occur.

The walk must have been laughing at the 20 minutes of lunges and the swiping of a stick through the air as if fighting an invisible enemy.

The walk cradles our flailing and erratic movements.

And then the twist that our senseless acts have some consequence that we could not have realised. The excessive lunges reveal effective tactics for dealing with another situation and the ridiculous manoeuvring of the sword-like stick in the shadow of towering trees softens the edges of the body.

Conversation

From this walk questions arise about power and agency, assumptions about the human as the centre are eroded.

I am proposing a conversation between Donna Haraway and the Walk to take place while she is walking with her dog.

Donna Haraway³³ is a professor at the University of California in the departments of Feminist Studies and History of Consciousness. Her work challenges human-centred perspectives and through her poetic use of language emphasises the potential of nonhuman processes .

It is just about possible to decipher Walk asking the question 'who or what has the edge?'. In this 3-way dialogue between Walk, Dog and Woman there are difficulties of translation and so it is necessary to be very attentive to all the signs that might be communicated through smell, touch, sound, occasionally sight, and according to different timeframes.

³³ Haraway.

6. Outer Point

**Walk no. 30. A walk that traces the edges of
a shape**

Decisions based on a map in my head
take me down roads that lead
where I did not think to go
I cross over where the road ends
and walk back on the other side of the road
The walk has expanded into the space
on one side of the line
the space touching my left side

In a walk elsewhere at the same time
painted stones lined up against the kerb
reminders of previous tracings

Knowing that someone else was walking
in another place at the same time
with no digital or other connection between
us
Two shapes being traced simultaneously

WALKS FROM THE DIRECTORY

PROPOSITION: No. 30 A walk that traces the edges of a shape

DATE: Mon 27th July 2020

DURATION: 1 Hour 20mins

LOCATION(S): St. Ives, Cambs and Cardiff

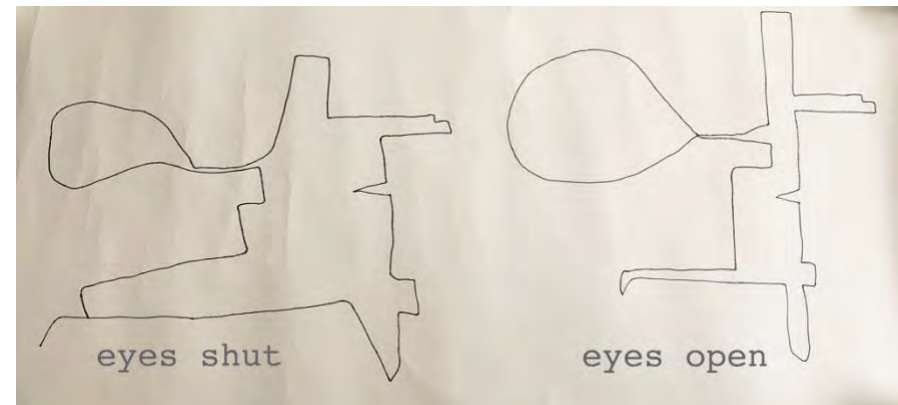
PARTICIPANTS: 2 (SS & CK)

TOOLS AND ACCESSORIES: None

REMNANTS: shape of the walk drawn with eyes closed and then eyes open (SS)

RETROSPECTIVE PROPOSITIONS: none

CARRIED FORWARD



Walks

The creation of a shape on the ground requires a vertical perspective, the perspective of the map that treats the earth as a fixed surface. A comparison may be fruitful, with other walks that do not stick to the earth, which expand and dissolve the outer boundaries.

Walking collaboration with five walkers

We walk towards an open space where we can close our eyes, and walk. Five people walking in different places, listening to and watching each other's walks on our miniature screens. Walks overlaid, sometimes the view of someone else's path becomes our own. Two people drop out of the communal walk and cannot get back in. We are not immediately aware of losing people on the way. We close eyes and walk in spaces with distant edges. On loss of sight, the boundary expands or dissolves completely.³⁴

Walking collaboration with two walkers

Two people walking in different places, connected only by sound, not talking. Listening to the sounds filtered, selected, by the other person's microphone. Connecting with a mediated version of another place. Later I discover that she heard the gentle birdsong, but not the very loud thunder.³⁵

³⁴ See Appendix no. 3 – Walking panel

³⁵ See Appendix no. 3 – Collaboration with Jo Miller

³⁶ 'Iman Tajik: Under One Sky - Deveron Projects' <<https://www.deveron-projects.com/under-one-sky/>> [accessed 24 August 2020].

Conversation

The walks have prompted questions about how we extend our perspective beyond the visual boundaries and our understanding beyond immediate experience? I propose a walk where Janet Cardiff and Iman Tajik identify the boundaries in their practice.

They connect via a video conferencing platform whilst walking, able to view each other's walks as they talk. They are both in remote locations away from the urban environments that they are more used to, he in Scotland and she is in Canada.

Iman Tajik's work is concerned with borders. He is an Iranian artist currently living in Glasgow and is facilitating a 'Slow Marathon'³⁶ for Deveron Arts. The marathon is entitled Under One Sky - a collaborative world-wide walk that invites people to log their daily walks in order to reach the cumulative distance of 26,000 miles around the world, all under one sky.

Janet Cardiff³⁷ is a sound and installation artist known for her audio walks which invite people to participate in an overlay of narrative, sometimes with image, onto their actual physical walk. The mobile

³⁷ 'Janet Cardiff & George Bures Miller | The City of Forking Paths | 2014' <https://www.cardiffmiller.com/artworks/walks/forking_paths.html> [accessed 17 December 2019].

phone is the sound source and screen. In her audio walks she uses sound to create tension and reframe the perception of time.³⁸

It occurs to me that there might be something interesting in the edges generated by the screen, the overlay of time and place and the physical boundaries on the earth, but I will leave them to find edges that separate and unite them.

³⁸ 'Janet Cardiff's Audio Walks', *[40] Notes*, 2011

<<https://fortynotes.wordpress.com/2011/03/03/janet-cardiffs-audio-walks/>>
[accessed 24 August 2020].

7. Almost

Walk no. 53 A walk to a place of indecision

Observing indecision with curiosity
made it comfortable, playful

What if I decide to make the brambles scratch
or the stinging nettles sting?
Hesitation
pulling back
hand brushing nettles
no sting

Pick a large nettle leaf
no effect
and then I fold it and it bites
into my thumb
Sensation
Aliveness
then pain softened by the knowledge that
it will not last long

Scratching skin with bramble
Drawing on myself
etching

Squashed blackberry like blood

WALKS FROM THE DIRECTORY

PROPOSITION: No. 53 A walk to a place of indecision

DATE: Tuesday 4th August 2020

DURATION: 1 hour 30 mins

LOCATIONS: Fendrayton Nature Reserve, Cambridgeshire

PARTICIPANTS: 1 SS

TOOLS AND ACCESSORIES: Phone camera, bicycle to access the walk

REMNANTS: Photos. Blackberry juice on my hand resembled blood and could not wash off until home. A collection of fragile drawing implements and large nettle leaf.

RETROSPECTIVE PROPOSITIONS:

A walk that collaborates with you in marking and penetrating your edges.

CARRIED FORWARD



“...she took her hand and raised her brush. For a moment it stayed trembling in a painful but exciting ecstasy in the air. Where to begin?—that was the question at what point to make the first mark? One line placed on the canvas committed her to innumerable risks, to frequent and irrevocable decisions.”

— Virginia Woolf, To the Lighthouse³⁹

³⁹ Virginia Woolf, *To the Lighthouse* (London: Penguin English Library, 2018). P. 152

Walks

Walk no. 61. A walk that skirts around the edge

The final walk, no. 61 is the only one that has been selected (by random choice) twice. The day before walk no. 53 and 3 days later I did walk no. 61. The first time to do this walk it fitted in with a walk to go somewhere. A functional walk, to have my hair cut for the first time in 6 months. A familiar, mundane route along the road from my house. Looking down at the edges between the paving slabs, the edge around a manhole cover, a stain, a shadow and stepping around in a way that to any passers-by, would not appear odd. From this subtle movement, a sense of moving around the edge, of not venturing in, detachment. *Stalker*, (the film directed by Tarkovsky from 1979) joined the walk unexpectedly. I was outside the Zone, skirting around the edge, fearful of embarking on the inward journey.

The film is a walk in which Writer and Professor are guided by *Stalker* into the Zone in search of the room that will fulfil their deepest desires. Science and art enter into painful dialogue that merges with the dystopian backdrop, and the guide is fearful, uncertain and at times impatient with his charges. Weakness and softness suggest vitality whereas strength and hardness symbolise death.

⁴⁰ Andrei Tarkovsky, *Stalker* (Goskino, 1979) <http://www.imdb.com/title/tt0079944/> [accessed 19 December 2019].

Conversation

I consider arranging a conversation between Tarkovsky's '*Stalker*'⁴⁰ and Virginia Woolf's '*To the Light House*'⁴¹. I had a sense that time had become an important player in this 'almost' definition of edge and thought there might be a conversation to be had about the rich fullness of the moments of indecision, the layers of the present moment. Then I realise that *Stalker* is already a walk and a conversation, a discourse between *Stalker*, Writer and Professor.....and the Zone, so I focus on this.

After a long walk that has been mentally and physically gruelling, they reach the Room:

"STALKER: I know you will be angry. Anyway, I must say to you... Here we are standing on the doorstep. It's the most important moment in your life; you must know that here the most secret wish of yours will come true. The most sincere one! The one achieved through the most suffering! (approaches them) You do not have to say anything. You only have to concentrate and try to remember the whole of your life. When people think about the past, they become better. And, above all (pause; goes towards the Room) The most important is to believe! Ok, and now you can go. Who wants to go first? (to the Writer) Maybe you?
WRITER: Me? No, I do not want to.

⁴¹ Woolf.

STALKER: I understand. It's not that easy. But don't worry, it will pass soon.

WRITER: I doubt whether it will pass."⁴²

After I had written this 'almost' section, my older sister who has been an enthusiastic co-walker (from a distance) sends me an email headed 'You've got me thinking about edges' with a new proposition for a walk. It is 'A walk to the edge of time'. She has written a poem. It is about the edges of her life, between birth and death.⁴³

The next time I did walk no. 61 I took the memory of Stalker with me and the skirting around became more exaggerated, playing with a sense of being outside, of going around and of the dangers of stepping in and out; a tightrope of comfort between the depths within and the outer unfamiliar terrain. The walk propels me forward, inducing a comfortable inertia. I think about changing direction and carry on.

⁴² Tarkovsky. *Stalker* film script p.20

<http://www.alchemergy.net/articles/Stalker%20Film%20Script.pdf>

⁴³ See appendix no. 2 for the poem by Rosemary Raine

8. No destination

The opening question of what the word 'edge' can do, gave agency to language and from that initial question the agency has been passed around, first to the human walker and then blurring the human edges to recognise non-human agency. Edges are revealed as the invisible place where surfaces or energies rub together, where something changes, a place or moment of potency or demise, of possibility and danger.

The simple, practical conclusion suggested by these experiments is, that the notion of edges can act on experience, that there is mileage in taking the Directory of Walks further as a device for opening up possibilities without instruction or specific destinations in mind. I have embarked on planning a strategy that can utilise technology to promote and facilitate this participative walking from a distance.⁴⁴

Within my artistic development, the edges of walking have given another way of thinking with the body and shaken my every day, familiar walks. I have explored ways in which walking can be generative, without placing attention on outcomes, representations or products arising from walking and I have surprised myself in embracing the ways that technology can

facilitate 'walking together' during a time when physical proximity is discouraged. The imaginary conversations that have evolved through the process of the enquiry were along a previously hidden path that is enticing me into further exploration. The blurring of the edge between walking as quiet contemplation and walking as a radical act is creating a space for new ways of thinking about walking.

Other themes emerging ask critical questions about what walking can do and what it cannot. It might be like a jerk out of a kind of a complacency that assumes walking as an antidote to individualistic, materialist and consumerist tendencies in art and society. Is there a role for walking about walking, to probe not only what it can do , but also its limitations, a critical discourse in which walking questions itself in the way that painting has done? Or is it better for walking to steer clear of trying to fit with or conform to the demands of art criticism? Artist Marcus Coates⁴⁵ interrupts my flow of thought to ask the more urgent question of how walking might blur the edges between human and non-human. He has been encouraging conversations with the wild and I detect a note of scepticism. Perhaps there is only so far that walking can take us?"

⁴⁴ See appendix no. 5

⁴⁵ 'Marcus Coates' <<https://www.marcuscoates.co.uk/projects/169-ask-the-wild>> [accessed 23 August 2020].

The day after I finish the draft of this thesis, a book arrives, hot off the press from a small UK publisher specialising in walking. The book is called 'The Pattern'⁴⁶. I open it: Part 1. The Edges.

A few days later a colleague sends me the link to a newly published book entitled 'Prompts for participatory walks'⁴⁷ introduced by the sentence; "The participatory walk can radically reframe one's everyday experience." These new books are my humility radars and a firm confirmation of the morphing, collaborative quality of walking art. Ideas seep and transform through an invisible process of absorption through permeable edges. Perhaps that is no different from any ideas or artforms, but in the case of walking with its transitory, ungraspable nature it is easier to view it as something to embrace, rather than the thwarting of originality.

When I open 'The Pattern' I want to ask the authors if the omission of an index is deliberate. I am trying to locate the sections of the book, the edges within. I become aware of this need to find a structure, a route map for my reading. Eventually I turn to the end and notice 'Conclusion' and underneath '(there is no conclusion)'. I enjoy the refusal of the book to give answers. I am grappling with similar questions, by placing within a tight framework something that has no beginning nor end and is always pointing to the space outside of itself.

⁴⁶ Helen Billinghurst and Phil Smith, *The Pattern: A Fictioning*. (S.I.: Triarchy Press, 2020). The authors were organisers of the Walking's New Movements conference in Plymouth in Nov 2019 which I attended.

⁴⁷ Todd Shalom, *Elastic City: Prompts for Participatory Walks*, 2019.

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The Walking Artists Network⁴⁸, the Walking Institute at Deveron Projects⁴⁹ and the Walking's New Movements Conference⁵⁰ have been invaluable sources of inspiration and connection.

⁴⁸ 'Walking Artists Network' <<https://www.walkingartistsnetwork.org/>> [accessed 15 December 2019].

⁴⁹ 'Event: Walking as a Political Gesture - Deveron Projects' <<https://www.deveron-projects.com/events/walking-political-gesture/>> [accessed 6 August 2020].

⁵⁰ Billingham, Helen, Hind, Claire, and Smith, Phil, *Walking Bodies: Papers, Provocations, Actions from Walking's New Movements conference, held at the University of Plymouth in November 2019* (Bridport: Triarchy Press, 2020).

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Appendix no. 1. The Directory of Walks

Directory of Walks

Version no.5,

1. A walk between the soft and the harsh
2. A walk from one smell to another
3. A walk that moves in a way that is on the edges of walking
4. A walk that edges closer to nature
5. A walk that notices how air crosses the edge of the body when you breathe
6. A walk along a boundary
7. A walk that conducts a conversation with conflict
8. A walk of about 10 minutes that has no external way of gauging what the time is
9. A walk that imagines pushing through water
10. A walk that feels the breeze on the edges of the body
11. A walk that is interrupted by edges
12. A walk from one event to another
13. A way of walking that gives something/someone else the edge
14. A walk that crosses another path
15. A way of writing that is like walking
16. A walk that draws a line
17. A walk that travels parallel to an edge
18. A walk that removes the visual edges of the space
19. A sharp walk
20. A walk on all fours
21. Walking parallel to glass
22. A walk on the edges of longing
23. A walk that talks about the edges of walking
24. A walk where you become the edge
25. A walk that lets you decide on the edges of your walk
26. An imitation of a walk whilst doing something else
27. A walk that is an exchange
28. A walk that finds a digital edge
29. A walk on the periphery
30. A walk that traces the edges of a shape
31. A walk on the edges of technology
32. A line drawn along an edge
33. A hybrid of walking and not walking
34. Stepping back and forth over the edge
35. A walk between the slow and the fast
36. A walk that turns a literal edge into a metaphor
37. A walk with the edges of sound
38. A walk to the edge of your understanding
39. Feeling the edges under your feet
40. A walk that folds your body
41. A walk where the unexpected creates an edge
42. Hesitating between edges
43. Exploring the edge between two places
44. Walking in the negative space between edges
45. A walk that crosses over the edge between one time and another
46. A walk to the edge of time
47. A walk that feels the edge of a shadow
48. A walk that draws on you
49. A walk on the edges of comfort
50. A walk to the point just before something very different and noticeable happens
51. Walking as combat
52. A walk that peers around edges
53. A walk to a place of indecision
54. A walk with an imaginary glass walking stick
55. A walk that requires assistance
56. A walk on the edges of the rural and urban
57. A walk between earth and sky
58. A walk on the edge of someone else's walk
59. A walk that notices where it begins and ends
60. A competitive walk
61. A walk that skirts around the edges

Appendix no. 2 [12 pages]

Experiments with the edges of walking

A selection of
walkers' responses

July/August 2020

Walk no.51 Walking as combat

I was very inspired by Walking as Combat. I have prepared to suffer... but found another angle

In the morning I put on more clothes for sweating and loaded more kilos into my rucksack.

On entering the park, I have noticed that there were many people exercising, and it was a good sign to walk as a combat for longer. I also was meeting two friends and feel very joyful.

Then I have decided to walk with long lunges. It was an easy task in the beginning but after 20 minutes I stopped and continue walking with friends.

After few minutes I felt that I was facing a walk in exercising mental combat.

This walk helped me to develop understanding how resilience to some conversations works.

I found that plasticity of my hearing is in switching off/on mode. It is stretched by listening to non-useful or negative information, and contracts as elastic band for exercise, when the topic is changed.

During the above-mentioned stretch, physical experience is similar to combat exercises or swimming when I totally absorbed by the activity and can hear only my own heart. At that moment, physical hearing is missing.

Determination

Flexibility

Imbalance

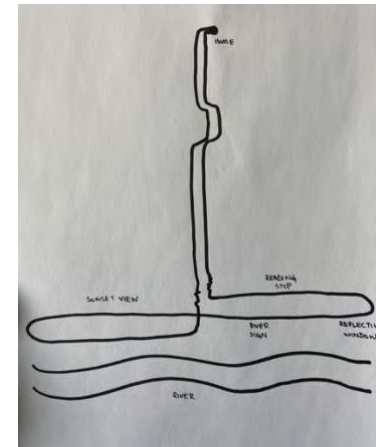
Pain

Water

Svetlana Atlavina and Stanley

Walk no.4

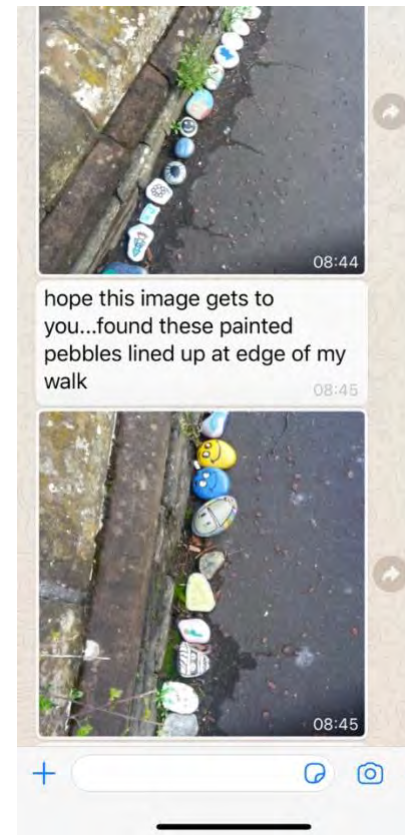
A walk that edges closer to nature



Pragya Bhargava

Walk No. 30

A walk that traces the edges of a shape



Chrisoula Konstantakou

Walk No.4

A walk that edges closer to nature

I am walking along the edge of the loch and I come to a metal five bar gate it is stiff and requires effort to open and clangs behind me. Ahead is a small rocky path with lots of ferns on each side

on my left there is a vertiginous drop while on one right the ferns cover the hillside. The Loch is the colour of steel grey with few fluctuations on the surface of the water. I pass two sheep and see signs of sheep and rabbits on the path. It is warm today with a slight breeze I feel calm and at peace and think about what it means to walk on the edge possibly of one's mind edge or the world. I noticed that the bright violet Ling heather clings tenaciously out of a crevice of some rocks along the path. I look up as see and see towering above me granite rocks covered in ferns. The sliver grey Loch reflects the overcast sky on its surface and ahead the path meanders. I stop and look across the Loch and see a dense forest of Pine trees the dark green trees create a serrated edge on the skyline. Now the path is less definable and is overrun with vegetation mainly ferns and becomes more of a sheep's trail. I cannot hear any noises it is completely silent. I am breathless and beginning to pant as I walk up the hill to the summit and have a great view across the entire Loch as I descend the path there are yellow buttercups and dandelions on the path. Left ferns stretch right up to the summit a carpet of ferns sweep down to the path. I confront a sheep and it looks straight at me without moving blocking my path. I feel I am an intruder and it does run away as I approach. The sheep has horns and I wonder if it is friendly or not. However as soon as I get nearer it runs away. I am the only human being on this landscape. I can see the end of the loch now and I have descended to the edge of the Loch. At that moment the same sheep is now emitting a sound as though reminding me of its existence and right to be there. I realise that my phone is running out of battery and decide to retrace my steps. I am aware of the rough grass covering the bare faced rocks and overwhelmingly of an immense sense of peace. [transcribed from recording made during the walk]

Sandy Layton

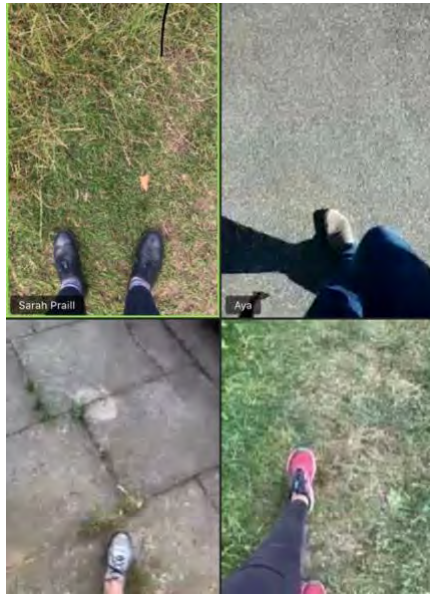
Walk No. 1
A walk between the soft and the
harsh

I have just returned from today's walk. I have viewed your website and hope you don't mind that I have applied your script retrospectively, you can ignore if you wish but I have enjoyed 'playing the game'. I walked from armchair to kitchen (bedroom would require stairs and my knees hurt!) and my number is 1: A walk between the soft and the harsh. I am now thinking back over my walk, consequently my ten words are: soft grass stumble, walk dust path, flagstones step gently.

We had an enjoyable walk today even though Ritz back legs collapsed under him when he tried to encourage another dog to play. His gait changed depending on the terrain so this is more Ritz's walk than mine and what I think his memory of it might be.

Rosemary Raine and Ritz

Walk No. 25
A walk on the edges of technology



Zoom walk with Svetlana Atlavina and Stanley,
Sarah Prall, Aya Hastwell and Sally Stenton

Left house feeling tense.

Thinking about pushing against water but not having much energy.

It's warm –I feel a soft warm breeze against my skin and feel summer. I feel the soft warm rippling of water from childhood memories of being on the beach and walking along the water's edge with water rippling over my ankles.

Different senses pop into my consciousness at different times,

First it is the very rough pavement pushing through the soles of my shoes. Then I cross the road newly smoothed after road surfacing yesterday and the contrast. Then it's the winds' warm soft buffeting, then back to my ankles and imaginary water, then my eyes blinded by a particularly bright garden full of intensely coloured flowers and the contrast of dull grey driveways. Then someone overtakes me as I am walking slowly. He is a black guy with cornrows which stands out in a predominantly white town and I think about the many conversations I have had with my daughter since the Black Lives Matter protests and how my experience in a country where I stood out may be very different to his and also my daughter who grew up in this town feeling different as a mixed race child but wanting to look like all her friends, I look at houses and work being done on driveways or remodelling –all at different stages,

Walk No.9

A walk that pushes through water

I turn a corner and notice the wind doesn't caress me anymore and I feel hot. It is a road I haven't walked down for a long time. Quite a few houses have been done up. It is a street where I delivered goods when I was running a catalogue business. It's obvious that one of my customers has died and the house now has a younger family living there. That sense of time moving on and the cycle of life. I pass the homes of several people I haven't seen for a long time and think of them and our connections.

Every so often when a thread of thought peters out. I reconnect with my ankles and the fluttering feeling of water around my ankles. It gets harder and hotter as I start walking up the hill. I realize I don't think about the cemetery that is over the wall on the other side of the road. I am just looking at the houses to my left and noticing a particularly verdant front garden full of vegetables and especially the rows of corn tall and gangly with the corn cobs starting to form and there is a whole row of gardens that haven't been tended at all and are kind of wild looking. I wonder why we judge people with untidy gardens and how much nicer it might be for the local wildlife, I pass a close friends house and think about knocking on the door and decide I will talk if she sees me but I don't see her so I carry on home so I can write this while it is in my mind. By re-walking the walk in my mind I am pulling out memories by visual prompts.

Judy Nakazato

Walk No. 57

A walk between earth and sky

What is earth?

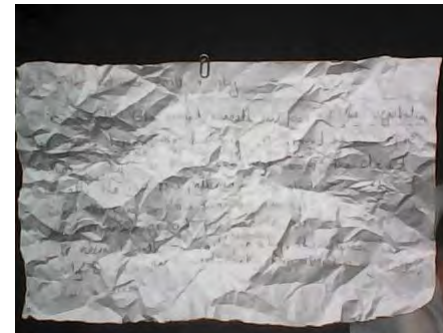
the ground beneath my feet? The vegetation that grows thereon? The buildings all around me? People treading pavements? The unseen depths of Earth's core?

What is sky?

The blue I see high above; The cloud beneath the blue? The rain pattering on my shoulders? The wind trying to blow my sun hat away?

My feet touch ground, my head in air. It seems I walk on earth and in the sky. The between can only be me. What is significantly remembered re my walk? Rain on sun hat.

Remnant from the walk retrieved from bin and deciphered



Rosemary Raine and Ritz

Walk No. 30

A walk that traces the edges of a shape

[retrospectively applied]

Walked the three edges of Knowl. Pondered its development.

If I had known what the theme was, I might well have chosen this walk! As it was, I chose it because in the rain it offered no muddy/grassy surfaces. It was a walk of extremes of weather. I soaked up all the changes and subtleties of the walk, not knowing what I might call upon later. This made the walk more interesting and enjoyable.

Rosemary Raine and Ritz

Good morning Sally,
I just woke up.
Memories of walk 61:
If walking on the edge provokes to walk on a side - grass,
Then outskirts of the edge is a path.
I was walking on a path all the walk.
Grey surface is neutral and reflection of sun rays is higher.
Outskirts of the edge are brighter than the edge.
:)

I am going to canal the place you have seen on one of the
Mondays meeting. Will have a meditation walk. :) xx

I will visualise you walking. I am walking the same route as
yesterday, but opposite direction. I realised it is a shift from
horizontal to vertical perspective xx

Walking and connecting to what you wrote about W61.
Boundaries of the park reflected on decisions how to activate the
task.
Space without boundaries as yours gives broader approach.
I will set up a week of walks and will try to avoid the thinking with
limits



Svetlana Atlavina and Stanley

Walk No. 61

A walk that skirts around edges

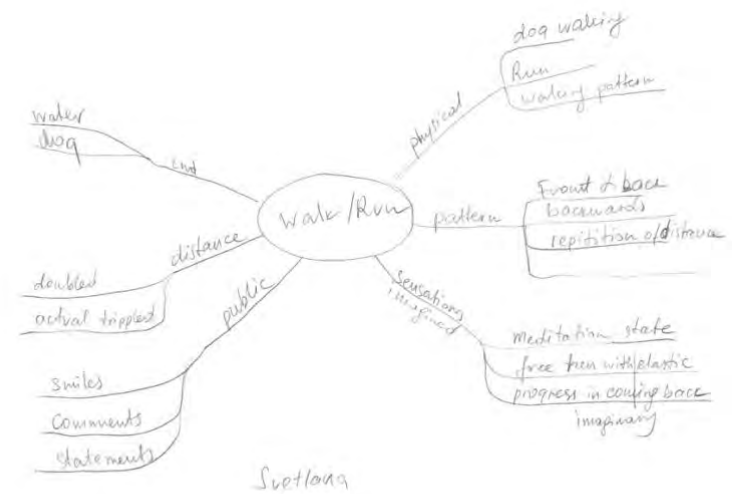
Walk No. 16

A walk that draws a line

A hybrid of walking and not walking



Sarah Prall



Svetlana Atlavina and Stanley

Walk No.33

Walk No. 9

A walk that pushes through water

freezing cold knees, waist-launch. Waiting for Jesus Green to re-open!

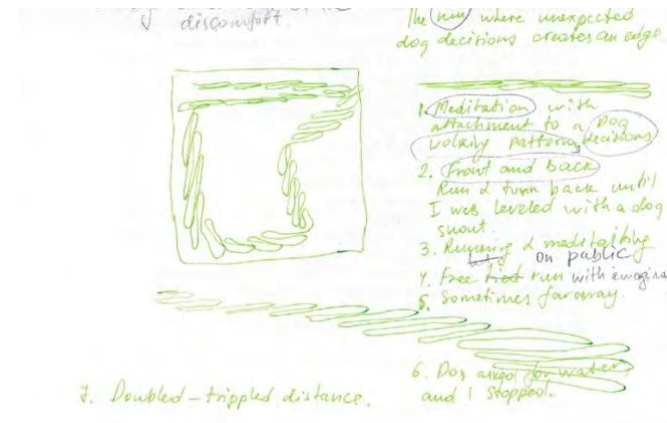
...wanting to be in cold water again and wishing I felt brave enough to go back to swimming.

CG

Walk No. 25

A walk that lets you decide on the edges of your walk

(Walk renamed after the event: A walk where unexpected dog decisions create an edge)

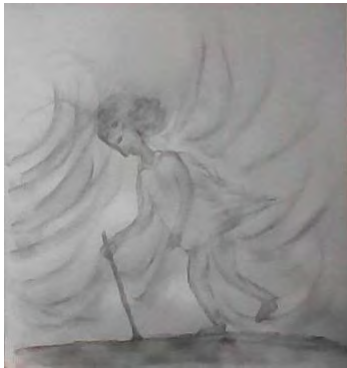


Svetlana Atlavina and Stanley

Walk No. 9

A walk that pushes through water

Being tired, your challenge gave me purpose so thank you.



My memory in words "wind buffeting weary body braced against the tide"

Rosemary Raine and Ritz

Walk No. N/A

A mixture of walks about edges

Thank you for the list - it gives a choice of very unusual aspects of the walks that I never thought about! I plan to do a walk on the weekend and am going to use a few ideas but need a bit more clarification about "edge" - what does it mean? Is it an edge of the pathway, or of the field I will walk through, or something else...or it depends on the idea itself?

There are edges with the light and shadows.
There are edges, edges, edges.



...And your ideas really changed the way I feel about walks now:)

Aya Hastwell

Walk No. 2
A walk from smell to smell

Dog walk, stop start, stop start. I smell nothing!

Unusual conversations with strangers and a young girl, aged 6 or 7, asked if she could hold Ritz's lead then walked him across the field at his stop start pace. Lovely

Rosemary Raine and Ritz

Walk No. N/A
A walk to the edge of time

[new walk suggestion]

A Walk To The Edge Of Time

A life spent walking closer to the edge of time
once far away, no thought given, becomes the now.
I am the edge between the living and the dead.
My path has been a joy though sometimes wearisome.
I've seen my forbears pass away, their ashes lost.
I've seen new life begin, beget and multiply.

Memories of times gone engulf and overwhelm.
But space is left, new memories of recent times,
some moments sad, some glorious, are held in heart.
The edge is narrow, shrinking unobtrusively
until such time, when disappearing into death,
makes way to unseen futures walked by edges new.

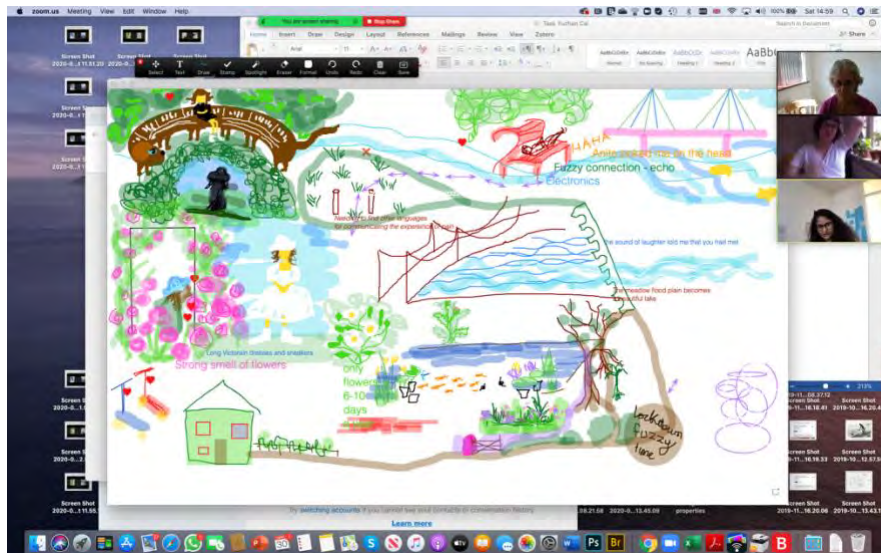
Rosemary Raine

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[retrospective prompt]
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[new walk suggestion]

I have a recording I will send from Bulgaria

Svetlana Atlavina

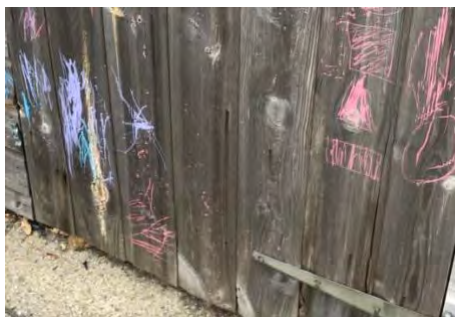


Katrine Skovsgaard, Anita Agarwal and Sally Stenton

Walk No.

A walk that draws a line

Your list of 'ways of walking' helped me to reframe playing with my grandson in our small garden at home. He loves drawing with chalk on large sheets of corrugated cardboard and so we moved into the garden, which is now an extension of his studio.



Robert Pulley and grandson Isaac

Appendix no. 3

Collaborations

I have developed walks and worked with other artists in parallel to this project and this has contributed to this enquiry in significant ways. This is a brief summary of collaborative strands and an acknowledgement of the vital contribution of others to the development of the 'Experiments with the edges of walking'.

Walking conversations

Just prior to lockdown I did a series of walks with other artists. Some I had not previously met and others I had met briefly via chance encounters.

I walked in person with Dave Johnson, Lian Bell, Tracy Waller, Roland Ross and Katrine Skovsgaard

The opportunity to physically walk and talk together, side by side served as a basis for conversations and walks that continued via technological mediation. In addition other artist colleagues contacted me during lockdown to suggest we walk together from a distance.

These conversations and collaborative experiments have been key in the development of the Directory of Walks

and in finding ways to use technology to connect from a distance while walking

Recent collaborations

Susie Olczak

Susie was keen to experiment with Zoom (video conferencing platform) as a means of connecting and recording our walks. We did a series of 3 walks, transcribed and edited the conversation from one and created a video using the Zoom video recordings with scrolling text between the images. The theme of time evolved as we attempted to use our internal clocks to measure how long we had been walking and discovered how our different speeds of walking and thinking fed into our collaborative process.

Walking panel

Susie invited a number of artists who use walking in their work to form a panel for an online discussion as part of her Conscious Isolation series of events. I suggested that we might try a walking panel using Zoom. This resulted in a video of our walking discussion posted on YouTube. For a second walk together we each put forward propositions and chose one at random.

Dave Johnson

Following our pre-lockdown walk we created an audio piece based on our experimental writing. This collaboration completed in May, has had a significant impact on the development of this current project in many ways including the conversations about multi-sensory experience and how being without visual sight can enhance other senses. It enabled consideration of what it means to walk without sight, the overpowering impact of the visual and the potential for the development of audio works.

Jo Miller

Jo and I progressed from using video and audio, to exploring what might happen if we listened to each other's walks as we walked in different places connected by audio only. We then embarked on experimental writing, by writing memories that surfaced a few days later, each randomly assembling alternate lines and then later cutting up into individual words and randomly assembling according to a strict protocol. We took these fragile scripts on the next walk and stopped occasionally to read each other's random words and began experimenting with audio recordings of the words. It is an ongoing generative process.

Roland Ross

Roland and I have continued walking conversations from a distance with no particular agenda and this has enabled the act of walking, the location and the technological mediation to feed into the conversation. Contrasting experiences of the rural and urban, notions of numbness, distraction and assault are amongst the themes that we are exploring.

Sally Stenton 3.9.20.

Appendix no. 4

Progress report

Date: 24 th August 2020 All steps completed
Variety of means by which people engaged from a distance: Use of technology to enable communication whilst walking Mobile phone call, facetime, Whats app Blue Jeans and Zoom – video conferencing platforms) Simultaneous walks without digital connection People walking independently in response to Propositions from the Directory Unsolicited responses e.g. applying the propositions to a walk retrospectively and creating own propositions Creating new propositions
No. of experimental walks informing the Directory: unspecified (over 30)
No. of randomly selected walking experiments logged by the artist: 15
No. of known co-walkers: 27
No. of responses to walks received from co-walkers: 20
Walking Directory status: Version 5
Walking Log status: July/Aug Log complete

Notes:

1. Propositions were modified on the basis of walks undertaken.
2. The recruitment of people to participate in the walks was not a planned strategy, but happened regardless through existing collaborative work, the process of discussing my research with others and inviting people to select random propositions for my walks. The unexpected bonus was a range of responses and feedback that have taken the

Appendix no. 5

Extending the incitement to walk!

This first reconnaissance phase of the enquiry has helped map the terrain and points to a number of possibilities for the development of the project.

The following ideas are currently being explored in association with

project further than was anticipated (see appendix 2 for a selection of responses).

3. The enthusiastic involvement of others indicates the value of these simple open prompts in shifting attention and re-framing familiar walks.
4. Responses to the walks spanned the literal or whimsical to ones that indicated a significant insight or change in perspective which sometimes led to new propositions.

other artists and co-walkers

PODCAST

The development of a podcast as a collective endeavour.

The focus on audio will shift the ocular-centric approach. Subscription to the podcast will enable it to serve as a means of maintaining momentum, sending people alerts when a new track

is posted, prompting people to walk. The audio will have a dual function of inviting or inciting people to walk or it can be taken as a companion on a walk: the latter option responding to the restrictions on physical collective walking. The podcast can also alert people to times when other people will be walking in other places.

Appendix no. 6

WEBSITE

Website (or project page on an existing website) where the Directory can be accessed and walkers can have the option to share their responses to the walks.

The Directory is currently featured on my website.

<https://www.sallystenton.com/projects/edges/>

Canada / UK
via WhatsApp

Walk with Andrew McLuhan 25th August 2020

The difficult shapes of our walks - your circle returning to the vine and hearing a series of mini battles. The Soaking Stones. From the wind in a small area of woodland meandering along paths and retracing the same ground. Both walking patterns decided by the need to hear each other on our phones.

The delay interfering with the natural flow of conversation, lessening and then worsening again. The technology joining the rhythm making.

The Gutenberg Galaxy and Silent Spring both being published in 1962 and the idea of conversations between the books, and thinking of you in conversation with your father and grandfather through their annotations. Thinking about imaginary conversations.

The ratio of senses and the power of the removal of sight, timescales of nature and when you talked about us being like ants. I felt the solidity of a tree and the softness of the moss. The trees watching us, laughing at us.

Trying to picture Marshall McLuhan walking and talking about ideas. Other people trying to leap up in body and mind. How walking facilitates thinking. How the body enters the conversation. Moving beyond thinking to action. The agency of the body.

The anticipated 'Understanding Media' course: how to involve the body and senses in learning online. How we find ways of making the technology work for us (irrativity).

how to make use
of technology to
address how technology
changes us?

parallel
writing
imagining
conversation between
Rachel Carson &
Marshall McLuhan

read
Joan
Lusseyan
'and there was light'

Andrew McLuhan
moved from the town
to family home in the
country 3 years ago

accents library
of his father and
grandfather
writing - annotations

invisible
wifi edges
walking + the
edge of the signal

ecological
concerns in
relation to
technology

practical
application of
the theory
via the
McLuhan
Institute

