

Towards a Walking-Based Pedagogy

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Abstract:

After several years of experimenting with walking as a creative process and an artistic form, my commitment to developing walking-based pedagogy for art education has been honed and heartened. This article details my doctoral research and summarizes the mindful walking methodology I am developing for diverse demographics and variable geographies. In particular, I share excerpts from interviews conducted with four Montreal-based artists who walk as an aspect of their practice: Victoria Stanton, Kathleen Vaughan, karen elaine spencer, and Dominique Ferraton. Presented as a hybrid article that couples a written introduction with a self-directed audio walk, the two components are designed to complement one another. By providing an audio walk as a pedagogical tool, I am advocating for kineasthetic engagement as an essential component for discourse on this topic. Likewise, I propose a notion of curriculum that is lived and emerging, somatic and contextual, personal yet political, and enhanced by curiosity and listening.

Keywords: walking, pedagogy, creative insight, mindful awareness, gender, audio walk

Introduction

I just came back from an hour-long walk through a park in Montreal, the city where I live. I prepared myself for writing this article by relaxing with breath and movement while thinking through some ideas about structure and content. It's a mild, snowy day and the ground is covered with a billowy white that matches the sky—a poem of broad strokes accentuated by crisp contrasts of wet, dark tree bark and stark, expressive branch shapes. The air is quiet with almost no breeze. Thoughts appear quickly and clearly.

I learned about the benefits of walking from my mother, who is an avid walker and encouraged her children to do what she calls "walk as meditation" since we were young. After practicing for years, I have come to realize that there is boundless learning derived through one's commitment to engaging in this basic human action. As an artist and an educator, I have made walking an integral aspect of my practice. The following hybrid article (presented as an audio walk introduced by text) is thus grounded in personal experience and reflects some questions that have arisen as a result of my work with walking as a creative process and an artistic form.

In 2011, I developed a series of workshops for "Le Mois de La Photo à Montreal, A Contemporary Photography Biennial." One of the workshop options was inspired by the images exhibited by photographers Rinko Kawauchi and Normande Rajotte. Both artists photograph while walking through everyday settings and, through concentrated attention on their environment, use their cameras as a perceptive lens to reveal mundane yet striking details. As the curator of the Biennial, Anne-Marie Ninacs (2011) writes, Kawauchi "pushes on the lens to extract sensuality like marrow" and Rajotte "understands that one must listen carefully in order to see" (p. 276). After discussing the artists' respective approaches to image making, the hour-long workshop brought the participants on a walk through the industrial area that surrounded the exhibition site. Participants were invited to wander around on foot amidst factory buildings in varied states of repair while seeking textures, colour contrasts, reflections, and shadows through their lenses.

Initially, I considered the physical component of walking simply as a practical means to move around. I didn't specify approaches to walking that might enhance the participants' ways of looking. I noticed, however, that the collective pace was often slow and contemplative, even seemingly introspective. Participants walked alone or together, but with little discussion. Furthermore, during and after the workshops, participant feedback informed me that walking with attentiveness was both welcomed and calming. Various groups, high school and university age, mentioned that taking time to simply walk and appreciate the aesthetic potential of our daily surroundings was rarely offered in their educational settings. I started to understand during this experience that photography workshops can move beyond a simple exercise in framing or light exploration. Attuned interaction with the environment while walking can build a pathway towards convening with the extraordinary in the ordinary.

A few months after the Biennial, I was invited to lead a series of photography workshops for a small high school that serves students who are struggling to complete their high school degrees. The high school is located in Pointe St. Charles, a post-industrial neighborhood in the southwest region of Montreal with an increasing disparity of wealth amongst the residents due to recent gentrification. During twelve weeks, I met weekly with five students who were selected to participate in the *photo club*. I was given full freedom to design the activities, but the duration could not exceed one hour. I proposed a series of half-hour photo-walks that began with technical exploration of the camera and concluded

with a discussion about the weekly findings. After seven weeks, the series of workshops culminated in two sessions of group *critiques*, which were actually appreciation sessions during which we acknowledged the unique qualities of each student's photographic eye. During the remaining weeks, we experimented with image, and mounted an exhibition of selected images at the office building of the English Montreal School Board.

Elaborating on the workshop offered during *Le Mois de la Photo à Montréal*, this time I proposed some ideas to the students to guide them in intentionally engaging with the act of walking. At the start of each meeting, I proposed a specific walking strategy that we would incorporate that day, such as very slow walking or walking until something catches your eye and then pausing for ten seconds while breathing before using the camera. After we returned to the school, I asked them to reflect on how these variable walking methods may have influenced their artistic process. These outings and the enjoyment generated from playing with how we walk were clearly a source of pleasure and inspiration for the group. We were often smiling and the group verbally expressed how grateful they were for the opportunity to go outside during the school day, to be entrusted with a digital camera, and to be encouraged to observe their neighborhood from an artistic perspective.

Towards the final weeks a few students claimed that they felt as if they were seeing their neighborhood in a different light, even while walking without a camera. For example, on their way home after school or when meeting friends on the weekend, they were more aware of the shapes of shadows or of the reflections in windows. They said that they even started to point these details out to their friends (to their friends' amusement). My interpretation of this outcome was that they were convening with their artistic self on a fundamental level. I hope this insight will help them build confidence in their creative vision during their remaining walk through life. I would relate their experience to Otto Scharmer's term which means 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" (The Presencing Institute, 2011, n.p.). It is a way of experiencing the world that builds the future by honouring the potential of the present.

Since these two initial forays into walking and pedagogy, I have continued to offer walking art workshops that integrate ideas about how our habitual perceptions frame, and may even limit, what we experience. I don't, however, explicitly involve a camera or reference photography. Since 2013, I have offered various walking workshops to address the specific needs and interests of Montreal community groups, high school students, university classes, and adult education organizations. The group sizes have varied from 12 to 40 people. For some of these workshops, we walked outdoors, but for others we remained indoors and used the school hallways as our wandering space. The hallway walks were remarkably successful in revealing how the mundane can serve as a source from which creativity can be generated; it really depends on how we choose to observe and engage our senses within any space.

In 2014, during an in-depth research residency with DARE-DARE, an artist-run centre in Montreal, I interviewed seven artists who walk as an aspect of their practice. To conclude the residency, I shared my findings in the format of an audio walk that I offered to several groups of participants. Given that this audio walk is elaborated on in this article, I will go into more detail about this project below. A year later, I co-created a participatory sound walk in a high school with 17 students, their teacher, and another artist. The sound walk was based on the theme of collective memory and featured audio works composed by the students. The sounds they collaged were sourced from their voices and from field recordings that they gathered while walking outdoors and inside their school. Through

performance, installation, and interactive activities, we invited participants to consider how, with each step and each gesture, we contribute to making history; we construct our collective memory. Also in 2015, I was invited to be a guest faculty for an artist residency at The Banff Centre where I offered a slow walk as a meditation on how embodied listening can lead to compassionate consideration of the land. The artists in residence and I walked along a pathway from one building to the next amidst a remarkable view of the Rocky Mountains.

Evidently, for each of these workshops or projects, the function of walking was adapted for the specific context and thematic focus. I found, however, that while walking through a vibrant city, a school hallway, or amidst the Rocky Mountains may yield a phenomenologically distinct reaction, every environment successfully offers an opportunity to focus on how to attune to and interact with the environment. Indeed, the notion of trace and our influence on the world around us was a repeated source of interest and discussion.

As a result of these experimentations, my commitment to developing walking-based pedagogy has been honed and heartened. As a doctoral candidate in art education at Concordia University, I am assessing these findings while also developing a specific methodology for mindful walking that could be applicable to art education pedagogy for diverse demographics and variable geographies (busy streets, rural areas, urban green spaces, suburban towns, etc.). This article offers an opportunity to share some of my recent research through a hybrid format that couples a written introduction with a self-directed audio walk. The two components are intended to complement one another and are intentionally presented in sequential order. By including an audio walk, I am advocating for kinaesthetic engagement as an essential component for discourse on walking and pedagogy. Likewise, I am proposing a notion of curriculum that is lived and emerging, somatic and contextual, personal yet political, and enhanced by curiosity and listening.

The text is intended to provide a context that will facilitate readers who participate in the audio walk. The following includes: 1. A summary of my ongoing doctoral research; 2. A summary of some contemporary walking art projects and programs; 3. The rationale that led to the selection of the artists featured in the audio walk (all of whom are women); 4. Thoughts on the walking interview method; and 5. The pedagogical potential of the audio walk format. Suggestions for how the participant should proceed with the audio walk will then be outlined. My aspiration is that this audio walk can occur in any location selected by the reader: indoors, outdoors, on city streets, through a park, in the woods, or across a field. If one chooses, they can experience it alone or walk in a group. I also designed a downloadable portable guide to accompany the audio walk (found below) which includes biographies of each artist, activities to experiment with during the audio walk experience, as well as some questions to consider after hearing each audio track. While the activities I suggest are intended to resonate with the ideas expressed by the artists, they may also serve to deepen the participant's attunement to the environment that they choose to walk through. The questions may also provide a proxy for group discussion, in the case that participants choose to walk alone, or as a framework for dialogue if a group chooses to participate in the audio walk together.

The Pedagogical Potential of Walking

My doctoral research is an inquiry into the pedagogical potential of walking. Specifically, I am interested in how walking with mindful awareness can activate creative insight (Grierson, 2011) through compassionate engagement with the environment (social, ecological, and political). Inductive and interpretive, my study is an "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" [emphasis added] (Borgdorff, 2012, p. 3). Furthermore, given that walking is an integral aspect of many people's lives, artistic research that involves walking as method enriches the artist-researcher in ways that also move beyond academia into everyday life. This type of concentrated involvement with the environment, which is both curious and careful, reinforces what art education theorist Rita Irwin (2006) describes as "a deeper understanding of self-creation through an active pedagogy of self" (p. 75). Concurrent to the artistic research, I use qualitative methods such as in-depth walking interviews with multidisciplinary Montreal-based artists who walk as an aspect of their practice.

In my interpretation, walking with mindful awareness (Kaplan, 2010; Rechtschaffen, 2014) can involve such techniques as focusing on the rhythm of breath or opening one's ears to the sonic landscape through deep listening (Oliveros, 2005). I aspire to convene with the present moment and, through enhanced inter-sensory aesthetic inquiry, to find inspiration in how the environment is expressing itself through its reactions to weather and time. For example, I observe signs of impermanence such as cracks or faded, peeling paint.



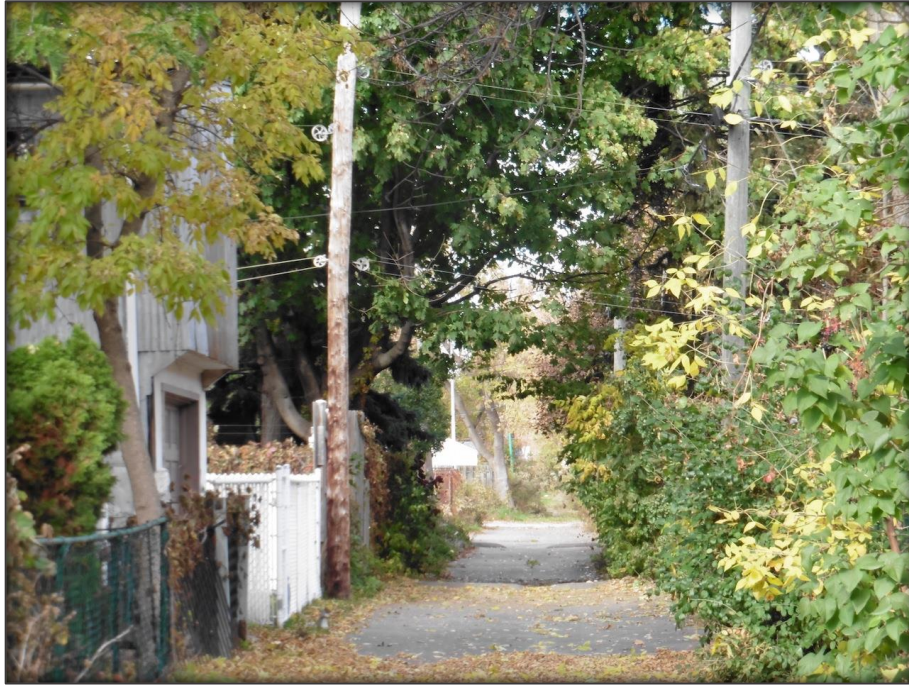
Pohanna Pyne Feinberg (Summer 2015). *Impermanence 1*. Digital photograph.



Pohanna Pyne Feinberg (Summer 2015). *Impermanence 2*. Digital photograph.

I also alternate my pace to walk slowly or quickly in order to feel the connection between my movements and the force of gravity. All the while, I remain cognizant of the influence of chance encounters and events (Lebel, 2008) while remaining mindful of the impact of my presence. Woven into my practice is my commitment to reflecting compassion. I do this by asking myself in my actions and reactions: How am I contributing while I walk?

Since the spring of 2015, I have focused on residency in the alleys found in Ville-Émard, a working class residential neighborhood in the southwest area of Montreal which is in close proximity to the St. Lawrence River. The path I follow connects several alleys and was designated by Serge Quenneville, the coordinator of Eco-quartier Ville-Émard, a community organization with the mandate to support sustainable ecological urban development (Le programme Éco-quartier, 2016). Similar types of paths were introduced to four neighborhoods by Éco-quartiers across the city as a means of promoting pedestrian activity through a network of green alleys, or *ruelles vertes* as they are known locally (Ruelles Vertes, 2016). Green alleys are typically initiated by citizens who mobilize to revitalize the alley behind their homes. The objective is to transform these underused and often paved urban zones into shared community resources by repurposing them to become social and lively places where thriving plant life and playtime are equally possible. Green alleys are supported, financially and with professional advice, by local Éco-quartiers. Both intimate and public, left to grow wild yet semi-landscaped, green alleys are liminal spaces that provide a unique ambiance and literally refreshing contribution to the overheating urban landscape.



Pohanna Pyne Feinberg (Fall 2015). *Green Alley in Montreal*. Digital photograph.

While walking through alleys, I use a camera as a complement to the mindful walking. Through the lens, I explore the nuances of textures, reflections, refractions, and other phenomena which compel me.



Pohanna Pyne Feinberg (Fall 2015). *Reflection 1*. Digital photograph.

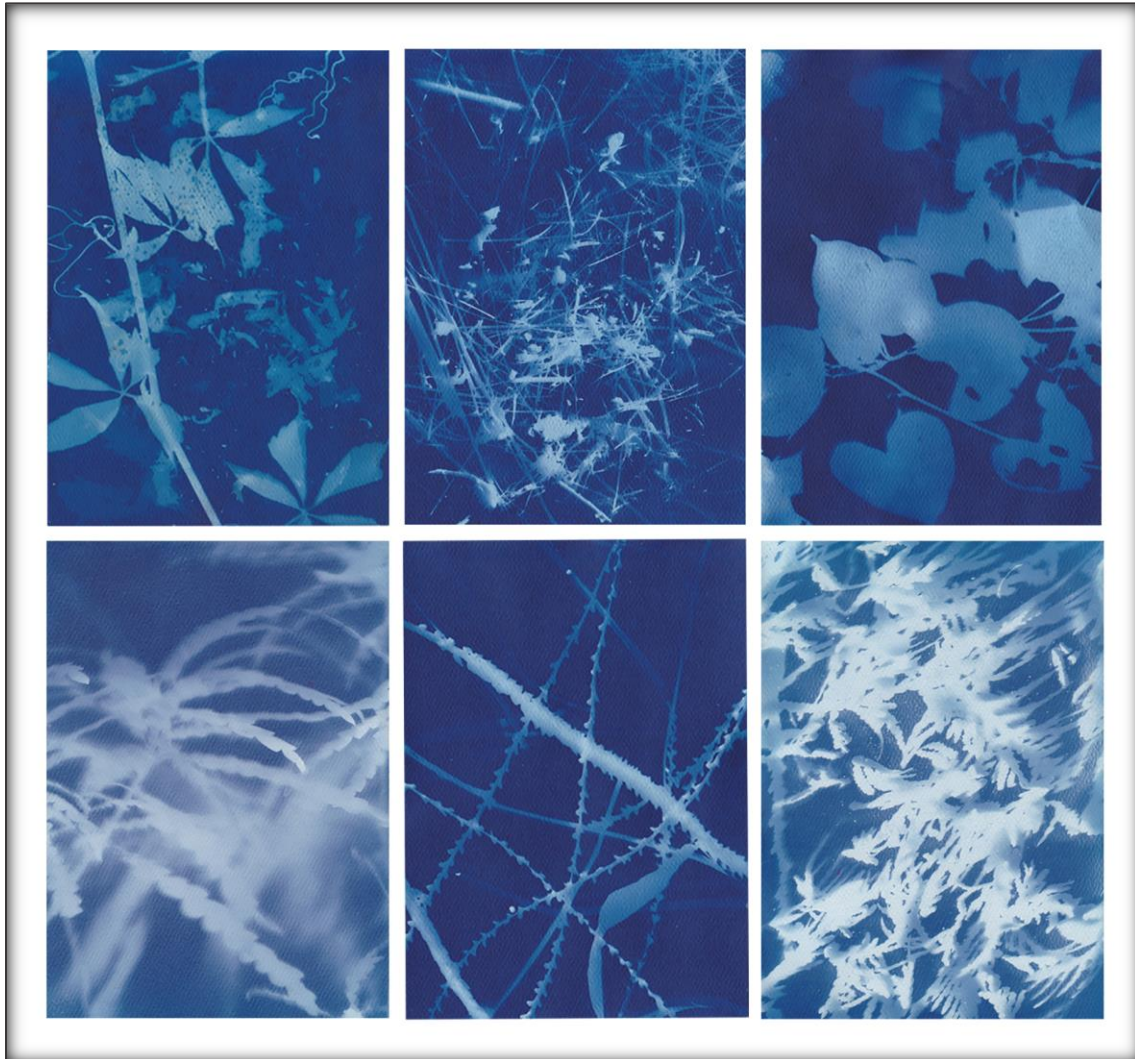


Pohanna Pyne Feinberg (Fall 2015). *Shadows*. Digital photograph.



Pohanna Pyne Feinberg (Fall 2015). *Reflection 2*. Digital photograph.

As I become aware of the nuances of each alley, I collect found objects and plants with which I am producing a series of cyanotype photograms.



Pohanna Pyne Feinberg (2015). *Improvisations*. Cyanotype photograms.

These photograms are made on-site and are essentially collaborations with the environment that enhance my appreciation for the subtle nuances that can be revealed through connection to place over time.



Pohanna Pyne Feinberg (Summer 2015). *Making a Cyanotype Photogram in Alleyway.*
Digital photograph.



Pohanna Pyne Feinberg (Summer 2015). *Making a Cyanotype Photogram in Alleyway.*
Digital photograph.



Pohanna Pyne Feinberg (Fall 2015). *Resonances*. Cyanotype photogram.

Through this project I am reflecting on the influence of embodied or emplaced knowledge in place-based research (High, 2013; Middleton, 2010; Pink, 2011).

Contemporary Walking Art Projects and Programs

The notion that walking enables and enhances creativity is a well-considered and theorized topic. Marilyn Oppezzo & Daniel Schwartz (2014) claim that “walking opens up the free flow of ideas, and is a simple and robust solution to the goals of increasing creativity and increasing physical activity” (p. 1). Since at least 2000, multiple texts have also been published that refer to or focus on walking as artistic gesture, medium, or a mode of inquiry in forms such as land art, performance, furtive art, cartographic expression, and photography (Davila, 2002; D’Souza & McDonough, 2006; Evans, 2012; Horowitz, 2013; Irvine, 2013; Collier, Morrison-Bell, & Ross, 2013; Solnit, 2000; and many more). This burgeoning interest in walking art is also evidenced by international walking art initiatives such as the UK-based organization Walking Arts Network and the blog *Walking and Art*, both of which facilitate networking for artists who walk. Additionally, the research consortium Walking, Art, Landskip. and Knowledge, founded in 2007 at the University of Sunderland, UK, 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). Several recent exhibitions have also contributed to generating public interest in the UK and North America. For example, in 2013, *Walk-On: From Richard Long to Janet Cardiff—40 Years of Art Walking* (Morrison-Bell & Collier, 2013) was presented in Sunderland, *Of Walking* was presented in Chicago (Irvine, 2013), and *Artists’ Walks: The Persistence of Peripateticism* was presented in New York City (Miller, 2013). In fact, New York City is currently home to two active walking art organizations, Walk Exchange and Elastic City, both of which offer participatory art walks and collaborative research opportunities. In Arizona, the Museum of Walking opened its doors in May 2014 as “an educational resource centre committed to the advancement of walking as an art practice” (About, 2014).

Within the Canadian context, the magazine *Esse* published two special editions in 2005 that focused on the elaboration of the Situationist *dérive* in contemporary art (Babin, 2005a & 2005b) while The Banff Centre hosted a residency titled *Walking and Arts* in 2007 that brought together artists from various disciplines to make walking works. At the University of Toronto, the international consortium Walking Lab is researching walking as a methodology and a form of knowledge production (Springgay, 2009; Walking Lab, 2014). Meanwhile, in Montreal, several scholars based here have recently developed walking-centric works and theoretical texts (High, 2013; Paquette & McCartney, 2012; Vaughan, 2009; Amyot, 2008). As an indication of the convergence of regional interests, in 2013, Todd Shalom from Elastic City was invited to Montreal by Clark Gallery to lead a participatory walk through the Mile-End neighborhood (Delgado, 2013). Local interest in walking as a form is also evidenced by works exhibited in multiple artistic disciplines including visual arts, performance, fibres, media arts, sound art, urban intervention, and sensory studies (to name a few). For example, in 2003, the *Crwydro/Wander* project (n.d.) brought together nine artists from Wales and Quebec for “a period of process-led expedition and exchange in the evocative landscapes of the Preseli hills [in] West Wales...the landscape itself functioning as the primary site and motivation for a rhythmical day and night pursuit of process and perambulation” (Welcome, para. 2, 3). From 2014 to 2015, Concordia University faculty members from the Departments of Art Education, Art History, Theatre Studies, and Oral History collaborated to develop a project titled *Right to the City* (Atwater Library, 2015) which invited students to produce works that represent various ways in which walking and art making may intersect. Additionally, Le Sensorium, founded by performance artist and doctoral candidate Natalie Doonan, invites artists to lead sensory stimulating walks (Doonan, 2015). Artist-run centres in Montreal such as DARE-DARE and Articule are also providing contexts for experimentation with art that involves walking. In 2013 and again in 2015, a graduate seminar on walking art was also offered in the Department of Fine Arts at Concordia University by professor, critic, and independent curator Renee Baert. Additionally, local artists have presented walking works for two events curated by Eric Mattson, *Les Voisins* presented in 2014 and *La Marche (est haute)* presented in 2015 (Les productions minutes, 2014 & 2015).

Women Who Walk

As a woman who generally walks alone during my creative process, I am confronted with how gendered interactions influence how I engage with, react to, and perhaps withdraw from the environments I walk through. Contrary to the infamously romantic and free moving *flâneur* depicted by Walter Benjamin and Charles Baudelaire, as Rebecca Solnit (2000) summarizes, women’s walking is sexualized and even criminalized to the extent that it is embedded in the ways we speak:

The English language is rife with words and phrases that sexualize women’s walking. Among the terms for prostitutes are streetwalkers, women of the streets, women on the town, and public women...; women’s walking is often construed as performance rather than transport, with the implication that women walk not to see but to be seen, not for their own experience but for that of a male audience. (p. 254)

In response to these stereotypes, I would like my doctoral research to insert other possible meanings into popular discourse for women who are active in the streets. Thus, situating my work within a feminist lens, the artists I selected to interview for my doctoral research are Montreal-based artists who are women. Hopefully, documentation from these discussions will shed more light on the manifold contributions of creative women within the field of contemporary walking-based art practices and subsequently render quotes such as these evidently incomplete:

Poets such as Charles Baudelaire and Walt Whitman immersed themselves in the city streets and found inspiration there. Numerous novelists including James Joyce, Fernando Pessoa, Alfred Döblin, and Robert Musil have vividly demonstrated the influence of urban walking on the creative imagination. Urban chroniclers, as diverse as Walter Benjamin, Joseph Roth, Edmund White, and Iain Sinclair have extolled the virtues of walking, whilst collectively the flâneurs of the nineteenth century and the situationists of the twentieth have put this philosophy into practice. (Bairner, 2011, p. 372)

While the experience of men who walk as an aspect of their creative process is well documented, the time is ripe to shed more light on the perspectives of women who make art that involves walking. Furthermore, I would like to open space to consider the inherent privilege one benefits from if they feel free enough to walk for creative purposes. Factors such as sexism, racism, and classism form prejudices that create the conditions that inhibit many people who sense they are under suspicion or being monitored while walking. What are the factors that enable an artist to embrace a walking-based practice? What can we learn from artists who do not consider walking in shared public space to be possible or conducive to creation? How might my approach to developing a walking-based pedagogy acknowledge and contend with these potential limitations and inhibitions?

These interviews provided an occasion to discuss some of these challenging questions and to enrich my understanding of diverse walking art practices in Montreal. In the words of Alexandra Horowitz (2013), speaking to these artists was a way “to knock myself awake” by walking with others who “have distinctive, individual, expert ways of seeing all the unattended, perceived ordinary elements” (p. 3). Additionally, I considered these conversations as a contribution to the discourse being led by authors and scholars such as Aruna D’Souza and Tom McDonough (2006), who edited *The Invisible Flâneuse*, Kathleen Vaughan (2009) who wrote “Finding home: A Walk, a Meditation, a Memoir, a Collage,” Deirdre Heddon and Cathy Turner (2010) who wrote “Walking Women: Interviews With Artists on the Move”, and Diana Sherlock who recently wrote a review of Larissa Flasser’s feminist psychogeographic work in *Canadian Art*.

In total, I interviewed eight artists. Seven of these interviews were conducted during a research residency with DARE-DARE, an artist-run centre in Montreal, between July and September 2014. The artists selected are: Ette from Walls de femmes, Victoria Stanton, Sylvie Laplante, karen elaine spencer, Kathleen Vaughan, Sylvie Cotton, and Andra McCartney.¹ I proposed the following questions as a basis for the residency: 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? Each interview took place while we walked together in a location selected by the artists and, while we walked and talked, I recorded the discussions with an audio recorder and a digital camera that was used to document fragments of our interaction with one another as well as the places we walked through.

With consideration to length and questions of language comprehension (the original interviews were conducted in both French and English), for this current version of the audio walk I chose to include three out of the seven interviews conducted in 2014: Victoria Stanton, karen elaine spencer, and Kathleen Vaughan. The fourth audio track is from an interview with artist Dominique Ferraton, who also lives and works in Montreal. I spoke with her a year after the DARE-DARE research residency, during the summer of 2015. The original duration of each of the walking interviews was a minimum of two hours. I edited

these generous conversations into five-minute excerpts to benefit an audio walk format. Through these synthesized versions of the artists' comments I hope to share some of their contemplations, motivations, and concerns that I believe will resonate with a diversity of listeners. By juxtaposing their insights with one another during the audio walk, we become aware of the variances and resonances between them. That said, please bear in mind that, during the original interviews, each artist spoke at length and in great detail about their ideas and their art practices. Therefore, the depth and breadth of their insights may not necessarily be fully represented by these edited excerpts.

The Walking Interview Method

The type of walking interview I conducted with the four artists featured in this article is a semi-structured process. It involves ambulatory discussions generated by interaction with the environment in equal measure to one another as we grapple with the proposed questions. The discussion was thus largely co-directed and co-determined. While each artist was given the questions listed above prior to our interview, their responses were specific to the conditions during our walks as well as the artists' unique reflections on embodiment, presence, the locus of creative impulse, and the influence of public space on their work. Given that access to public space is contingent on socio-political factors such as gendered dynamics, I applied critical place-based and feminist methods to the procedures and the analysis of the interviews (Domosh & Seager, 2001; Grunewald & Smith, 2008). For example, as I mentioned, the artists were encouraged to determine the location where we walked (based on their interest, sense of comfort, and familiarity). I also asked them to speak from their life experience as a source of knowledge and I emphasized a non-hierarchical dynamic by reiterating several times that all of their ideas are relevant. Each artist was encouraged to participate in the audio walk at the end of the residency and was offered a copy of the audio for their reference. Furthermore, marrying my artistic research with these conversations, I have continued to refer to the converging and diverging themes that emerged from the artists' comments during subsequent stages of data analysis. In several instances while developing my methodology, I found my critical and political stance to echo these conversations.

Pedagogical Potential of the Audio Walk Format

All of the walking workshops I have designed have entailed an initial preparatory stage during which I walked along the routes before I proposed them to the group. This allowed me to consider accessibility, address safety concerns, identify specific locations that could be well integrated into the activities, and think through how I would guide the participants. Through this process I remain cognizant that public space is politically imbued. An audio walk inherently engages the participant with public space and, as Leda Guimaraes (2012) writes, participants should remain aware of "the pedagogical as political and the political as pedagogical" (p. 60). My preparation therefore also comprises identifying methods to encourage participants to remain sensitive to their impact and the trace they leave as they walk within and contribute to socio-political, cultural and ecological environments. One of the benefits to providing this prepared framework is that participants are enabled to focus on walking, listening or attuning their senses while they are being guided. While, of course, there are always surprise encounters in shared public space, my preparation is an attempt to limit the variables while still allowing for the element of spontaneity. The only exception to my preparation in advance was in 2012, when I worked with the high school in Pointe St. Charles. In this case, each week we collectively decided where to walk in order to offer the students agency in their creative process.

This preparatory work is imbued with embodied and active decision making. I attend to the work of familiarizing myself with the proposed route while also trying to imagine how the activities and/or audio will intersect or resonate with the location. As the geographer and sound walk creator Toby Butler (2006) wrote, audio walks have an added dimension because they can be a *live* embodied, active, multisensory way of understanding geographies in both time and space. The process of creating such work can be just as embodied and active—finding a route through space can be a particularly challenging and creative process. (p. 905)

In 2014, when I presented the first iteration of this audio walk at the conclusion of the research residency with DARE-DARE (including excerpts from seven interviews), I pre-selected a route in downtown Montreal that took several factors into consideration: walking safety for a group, ambient noise levels, and the sensory characteristics of each place where we stopped to listen to an artist. I intentionally chose a path which included sites that allowed for participants to walk calmly while listening so as to be immersed in the voices of the artists. The locations also needed to offer a setting that would be conducive to the activities I proposed to the participants as well as for the group discussions that followed. Furthermore, I selected locations with visual elements and ambient characteristics (ample space for a group to walk and also take a seat at times, the presence of trees, etc.) that aligned well with the comments of the artists. I was also conscious not to bring the group through locations that would disturb the daily lives of residents or impose on sensitive terrain (such as park sites where grass is being reintroduced). Seven different groups followed this same route between September 2014 and October 2015. Despite walking in the same places, each walk was quite distinct and its outcomes depended heavily on factors such as weather and group dynamics.

There is, therefore, a clear distinction between the workshops and audio walks I designed in the past and the self-guided version of the audio walk offered in this article. The participant will choose the walking route independently, according to their preference, and without previous knowledge of the audio content. In this respect, I consider this version of *While Walking* to resemble what Umberto Eco (1989) calls an *open work* format. In other words, I am providing a form (audio walk) and content (audio tracks) from which the participants will lend numerous interpretations depending on their previous experiences, their encounters during the walk, and, perhaps, the exchange with other people who may accompany them.

Suggested Approaches for Engaging with the Audio Walk

By offering this hybrid article, I invite you to engage in active reflection through the experience of walking and inter-sensory engagement with your chosen environment. To begin thinking about where you would like to walk, I suggest downloading the booklet that accompanies the audio walk. Reading the artists' biographies and the suggested activities might give you a sense for the location that would be most conducive and beneficial for you. Secondly, you can start planning the route by estimating that each audio track is five to seven minutes long or a total of about 30 minutes of listening. Additionally, in 2014, I found that participants benefited from allotting some walking time between the locations where we listened to each track. They were better able think through the richness of insights shared by the artists by including time to alternate between walking and listening. If you do incorporate these audio pauses between tracks, I recommend that you plan to walk for at least 45 minutes.

If you are familiar with your chosen route, you might also plan in advance where you will listen to each artist's excerpt. Or perhaps you will improvise and decide along the way.

Both options will yield interesting results. In either case, it will be helpful to preface each audio track by reading the artist's biography as well as the suggested activities. These activities are designed to resonate with the comments from the artists while you listen to them and are intended to bring the participant into closer embodied contact with the ideas articulated. Following each audio track, you are also invited to read the accompanying questions/points of departure. The only materials that you will need to experience the audio walk are the [booklet and the audio tracks](#); however, you may also want to carry something to write with in case you want to take notes and/or visually respond to some of the suggested activities.



Image from booklet, *While Walking, A Self-Guided Audio Walk*, produced by Pohanna Pynne Frieberg. To access the booklet and the audio files, open the supplemental files to this article, in the [table of contents](#).

Conclusion as Continuum

While this text may inform how one interprets the potential of walking art and related pedagogy, the conclusion of a hybrid article of this format is determined by the lived and embodied experience of each participant. How you imagine the potential of walking-based pedagogy is primarily determined by how the audio walk resonates with your past personal and professional experiences. Whether you are focused on developing a walking pedagogy of self or designing an educational program, I believe that insights from artists (such as those I spoke with) can contribute to creating more clarity about the potential of walking-based pedagogy. As you will hear, the comments in these interviews touch on walking as a creative process, as a method for aesthetic inquiry, and/or as a form of artistic expression. Although the original interviews took place in Montreal and the artists live in an urban setting, their collective experiences include working in rural regions, wild spaces in cities, in parks, as well as amidst bustling streets. As is evidenced by their varied responses

to the questions, their individuality attests to the heterogeneity of contemporary walking art practices. This is why I claim that walking-based pedagogies can be relevant to a range of locations, populations, and thematic explorations. Granted, ways of learning, knowing, and making through walking are intrinsically multifarious and strikingly local; however, because walking is still a familiar action to many people, related considerations and elaborations are rendered relevant across place and time.

As I continue to develop my methodology for a walking-based pedagogy, I would like to commend the generosity of knowledge exchange offered by the artists featured in the audio walk. In each of their approaches I was able to identify ways of thinking that I either already related to and/or was curious to learn more about. For example, Victoria Stanton speaks about how one becomes connected to the landscape through repetitive walking over time. Vaughan mentions how her practice is influenced by the element of surprise and by walking with her dog. Karen Elaine Spencer questions how the intersections between the public and private influences engagement with space. Dominique Ferraton questions how places are marked and shaped by the people who walk through them. These are just a few of the themes that I identified from the interviews. Their provocative, captivating, and inspiring comments will likely provide lasting consideration.

I invite you, the reader and participant, to consider this conclusion as a continuum. I welcome further discussion about walking, art, and pedagogy through email exchange or otherwise. Feel free to contact me to share your reactions to this article. I look forward to hearing from you: info@dripdrop.ca

May your walking, listening, interacting, and reflecting be compassionate and beneficial.

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Endnotes

¹ For more information about the seven artists interviewed during the 2014 research residency, please refer to the DARE-DARE website:
<http://www.dare-dare.org/en/events/pohanna-pyne-feinberg-research-residency>