



**University of
Sunderland**

Collier, Mike (2013) Walk ON Conference. In: On Walking, 28 - 29 Jun 2013, National Glass Centre.

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FILM DETAILS

These films will be shown on a video loop in Prospect Upper Social Space for the duration of the conference. Please feel free to have a look at listen at any point!

IDIT NATHAN AND JAMES MURRAY WHITE -- 7 Walks in 28 Minutes, 2013, digital video.

Monitor screen (with DVD port), headphones

The film documents the *Seven Walks in a Holy City* project. Starting points, for the walks are established with cards and routes and get disrupted by dice pointing at different directions. Each walk has a thematic focus (e.g: lines, colours, portraits). The film invites the audience to join the artist as she moves around 'most contested piece of real estate in the world' searching for 'still life' and 'untitled' images. The film is produced collaboratively with documentary filmmaker James Murray White.

CARMEN PAPALIA AND MICKEY FISHER – Mobility Device, 2013, digital video.

Short documentary film by Mickey Fisher on a social practice art project at Grand Central Art Center in Santa Ana, CA. Artist Carmen Papalia began using a white cane when his vision became impaired nearly ten years ago. For one day, he replaces his cane with a marching band.

LOUISE ANN WILSON – Fissure, 2011, slide-show presentation

(Production photos by Bethany Clarke)

Fissure, was a three-day walking performance in the Yorkshire Dales that took place in May 2011. An audience of 160 participants made a journey by train and then on foot covering a twenty mile route that circum-navigated, descended-beneath, and finally ascended Ingleborough (one of the Three Peaks). It was created, designed and directed by Louise Ann Wilson in collaboration with poet Elizabeth Burns, composer Jocelyn Pook, choreographer Nigel Stewart and a number of experts including neurologists, oncologists, surgeons, geologists, cavers, and conservationists. It was performed by some of these experts and a company of dancers and singers, a local choir, and hand and church bell ringers.

Fissure was Louise's response to the illness and death, aged 29, of her sister due to a brain tumour, and the grief, caused by her loss. The piece created a space where the diagnosis of a terminal illness and its implications could be expressed talked about and explored. Her aim was to make a performance which transformed the silence, isolation and grief of this very personal 'life-changing' experience into a work of art that resonated with others on an individual and universal level. In planning the route and the places in the landscape for creative and scientific interventions Louise looked for fissured, symbolic, and diverse locations such as limestone pavements, shake-holes, cairns, scars, subterranean rivers, caves, and mountain tops. These choices were underpinned with neuro-scientific knowledge of the brains structure and its function and dysfunction. The shape and dramaturgy of the piece was divided into six phases informed by: key moments of the illness, death and the ensuing grief; oncology and treatment notes; and the liturgical structure of resurrection and underworld myths. *Fissure* was commissioned and produced by Artevents as part of The Re-enchantment in association with the Louise Ann Wilson Company Ltd.

Participant responses include:

"the piece tested my body's limits and on that climb on day three I could not help wondering what it must be like to be so ill that your body is tested to the limit and to the end."

"'Fissure' has haunted me. As we walked across this place, I found myself shaken by its vastness and velocity [...]. My sense of scale of the landscape completely shifted when I began to learn more about the mapping and function, or rather dysfunction, of the brain. This was punctuated by bells, song, wind, cries, conversation, exchange, memories [...]. And loss. How loss can seep into every part of you and the landscape. [...] How walking through this 'place' can lead you somewhere, ever so different from where you began. [...] arriving somewhere you never thought possible. "

BIOGRAPHIES AND CONTACT INFORMATION

Aileen Harvey

www.aileenharvey.co.uk

Aileen Harvey is an artist who works with the experience of place. She began by studying philosophy, then, after a Cambridge MPhil and a career in academic publishing, she did a BA in sculpture at Wimbledon College of Art. From her studio in Kentish Town, she makes sets of drawings, photographs or objects which look for a balance between subjectivity and a sense of the wider physical landscape. Her work has been exhibited in London, Stornoway and Geneva. She also still edits philosophy articles.

Ailsa Grieve (University of Western Australia)

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Alisa Grieve is currently a PhD candidate at the University of Western Australia studying long distance mapping of landscapes through the practice of walking and ceremony. She has participated in a number of walking forums including the 2010 assist international conference, 'walking and social transformation' (Bulgaria), and facilitated 'walking as mapping' workshops as part of the conservation council's environmental art week in 2012. For the last four years Ailsa has been working with associate professor Grant Revell on the rural landscape design studio through the Faculty of Architecture, Landscape, and Visual Arts at UWA. She presented the work of the rural studio at the 'animation of public space through the arts' symposium (Coimbra, Portugal, 2011).

Alec Finlay

Alec Finlay is an artist & poet whose work crosses over a range of media and forms. He walks slowly, exhibits internationally, and is currently collaborating with The Bothy Project to create an innovative artist-residency hut on the Isle of Eigg, *Bothan Shuibhne, Sweeny's Bothy*.

In 2010 Finlay was shortlisted for the Northern Art Prize, and in 2012 for the Artistic Landmarks in Contemporary Experience (ALICE) Awards. He has published over twenty books and has won two Scottish Design Awards.

Finlay blogs regularly at www.alecfinlayblog.blogspot.co.uk and is represented by Ingleby Gallery.

Alison Lloyd

Alison@contemporaryartofwalking.com / <https://www.contemporaryartofwalking.com>

<http://dukeswoodproject.wordpress.com/2013/04/13/alison-lloyd-walking-out>

Since leaving Arts Council England in 2010, as Head of Visual Arts, East Midland's, I have devised and led walks for galleries, festivals and artists, as a way of developing my own practice through the process of walking. In October 2012 I registered for a PhD at Loughborough University, School of Art.

I consider a walk to be a line of enquiry. The poetic experience of place, specifically wild or mountainous places - places where we become independent again, remote from help - presents a situation for walking and art to come together.

I think I can reclaim the making of work through the process of lone walking in 'remote' territories - the female voice in speaking and writing and making art on walking in and through mountainous country, more specifically walking solo I am identifying experiences of nature that may not have not been accorded critical attention in the literature on 'walking art' and outdoors world practices, and which can transform experiences into art.

I have described myself as a creative guide who brings together in a walk art as the destination; the journey and the walk as art. As I develop my skills as a 'mountain leader' I use these traditional walking and navigation techniques to sensitise walking participants to their environment.

Amy Jones (Swansea University)

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Amy Todman (University of Glasgow)

amytodman@gmail.com

Amy Todman is an artist and researcher finishing a PhD in Art History at the University of Glasgow. Her academic interests address aspects of visual culture in Britain over the early modern period with a particular focus on records of place. Complementary research interests explore approaches to drawing, surveying and fieldwork in contemporary artistic practice. This includes writing, film and performance, as well as collaborative projects. Most recently this has included work with artist and poet Alec Finlay to re-consider the figure of Anaitis, Scotland's first named Goddess.

Andrea Toth

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Andrea MJ Toth was born in Prince Rupert, British Columbia, Canada. She received her Bachelor of Fine Art from the University of Calgary (1995), Bachelor of Education from the University of British Columbia (1999) and Masters of Fine Arts from Newcastle University (2006). Her work has been exhibited both nationally and internationally for over 20 years and has been accessioned into numerous private and corporate collections in Canada, USA, Spain and the United Kingdom. Toth's practice has received a number of awards, from Arts Council England (North East, UK), Artists' General Benevolent Institution (London, UK) and most recently, the Pollock Krasner Foundation (New York, NY, USA). She lives and works in Newcastle upon Tyne, UK.

Andrew Toland (The University of Hong Kong)

atoland@hku.hk

Andrew Toland is a senior research associate in the Division of Landscape Architecture at the University of Hong Kong. He holds degrees in architecture, law and economics. His piece, 'D.I.Y. Eye in the Sky', recently featured in Issue 46 of Cabinet magazine.

Ann Matthews (Northumbria University)

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I am a musician and writer who is currently a practice-led research PhD student in creative writing at Northumbria University. My project, entitled 'Behind and in between places. Today's urban landscape and the sense of place', is based on my fieldwork, that is walking through the areas that surround city centres, mainly of Manchester and Newcastle. I walk, observe, photograph and write up documentations of these walks. These documentations become the resource to which I add other texts and from which I create sequences of innovative poetry, prose-poetry and prose-fiction. My aim is to approach walking in the multi-faceted city in as many different ways as possible so that I may engage with, respond to, interpret and reflect the cityscape from multiple perspectives.

Anna Jörngården (Stockholm University)

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Asli Ozgen-Tuncer (ASCA, Universiteit van Amsterdam)

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Asli Ozgen-Tuncer is a PhD candidate at Amsterdam School for Cultural Analysis, University of Amsterdam. Her research focuses on the aesthetics and politics of cinematic pedestrianism. Also a film critic, she has contributed to several edited volumes, festival catalogues, and popular magazines. Her most recent academic publication is on the politics of walking in the cinema of Agnès Varda in the *Deleuze Studies Journal* (6.1).

Barbara Louder (Nova Scotia College of Art and Design)

blouder@nscad.ca

Barbara Louder is a visual artist and educator living in Dartmouth, Nova Scotia. She has a BFA from Queens University in Kingston, Ontario, and an MFA from the Nova Scotia College of Art and Design (NSCAD), where she now teaches. Barbara Louder's current art practice focuses on walking as a creative methodology. Her performative works engage members of the public in carefully designed walking activities, sometimes utilizing prosthetics such as walking sticks, stilts, backpacks, blindfolds, locative devices and portable digital projectors. Louder has presented her work in gallery exhibitions and other venues across Canada and in the USA, England, Poland, New Zealand, Germany and Bulgaria. Her work has been critically reviewed in publications such as C Magazine, Parachute and the New York Times. She has participated in artists' residencies at the Banff Centre for the Arts, Open Studio Printmaking in Toronto and Full Tilt Creative Centre in Newfoundland.

Brian Thompson (University of Sunderland)

Professor Brian Thompson graduated from The University of Newcastle in 1975 with an MFA in Sculpture. He has been awarded numerous prizes including: the Pernod prize and the Peter Stuyvesant Art prize. His work has been seen through exhibitions, collections and lectures in Europe, USA and Asia including; The Condition of Sculpture, Hayward Gallery London; The Paris Biennale; The British Art Show; Sculpture Trails Museum, Indiana; Museum of Steel Sculpture Ironbridge, House of the Artist Moscow and the Guandong Museum of Art, China. He was a pioneer of practice-based doctorates in Art & Design being director of studies of one of the first PhD completions in Sculpture in 1992. He is Associate Dean for Research in Arts, Design and Media at the University of Sunderland.

He is interested in “journeys” and how these are mapped, recorded and valued. His practice brings together two themes; a physical engagement with landscape, often through walking, with invention in the manufacture and craft of sculpture. He is interested in how journeys inspire and explore landscapes, man-made or otherwise; how paths get worn, compress and build up over many generations. These journeys show the topography of the world, reveal something of its history and give insights into how we come to know and navigate our world. A significant part of the development of the sculptural work is the approach to form and the considered use of materials. Sometimes these become ‘patterns’ for casting or constructions in materials relevant to the location; such as wood, paper, iron, glass, bronze, stone or lead. The sculptures serve as records, memories, souvenirs or trophies. He is a founder member of the University of Sunderland’s Walking, Art, Landskip and Knowledge (W.A.L.K.) research group. His studio is in North Yorkshire where he lives with his wife Jane.

Bridget Sheridan (University of Toulouse II, LLA-CREATIS Research Laboratory)

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Bridget Sheridan is currently preparing a PhD in Contemporary Art at the University of Toulouse II Le Mirail, in the LLA-CREATIS research laboratory. Her supervisor is Dominique Clévenot, University lecturer in Fine Art and Science of Art. Her co-supervisor is Isabelle Alzieu, senior lecturer in Art and History of Art. They are both permanent members of the LLA-CREATIS research laboratory. Bridget Sheridan’s thesis is called *Les cheminements de la mémoire : marche, photographie, écriture* (« The paths of memory : walking, writing, photography »). She questions the link between memory and walking, using photography and writing. In June this year she participated in the conference *Jeux et enjeux du corps* at the University of Toulouse, and will be participating in *The Art of Walking* (U Lyon, Nov. 2013). As an artist, she will be exhibiting at the Biennale of Nîmes (24 June – 13 July 2013); *Rêveries Romaines* is a series of 5 walks in which myself and the participants will be mapping the city centre considering its past and present history.. Forthcoming articles include, ‘Corps en marche’ in *Littera Incognita*.

Bruce Baugh (Thompson Rivers University)

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Bruce Baugh is the principal investigator of the Walking Lab, an interdisciplinary research group at Thompson Rivers University (Canada) involving faculty from philosophy, geography, fine arts, English, sociology and Nursing, as well as city planners and government health administrators. He is the author of *French Hegel: From Surrealism to Postmodernism* (2003) and over 25 journal articles and book chapters on Deleuze, Sartre, Kierkegaard, Hegel, Spinoza, Heidegger, Derrida, and Surrealism. He has published an article on walking, "Space and Place: Walking Through Kamloops," in *Mosaic: A Journal for the Interdisciplinary Study of Literature* (2010) and has given presentations on philosophy and walking at a conference in Kamloops of which he was the chief organizer (*Fields of Walking*, 2009) and in Vancouver (*Walk 21*, 2011). He is currently working on a book on walking and philosophy.

Carmen Papalia

<http://www.psusocialpractice.org/carmen-papalia/>

Carmen Papalia holds his MFA in Art & Social Practice from Portland State University and his BA in Literary Studies from Simon Fraser University. His work has been shown at the Portland Art Museum, the Columbus Museum of Art in Ohio, the Vancouver Art Gallery, The Mildred’s Lane residency, Gallery Gachet, Pro Arts in Oakland and at the Canter Fitzgerald Gallery at Haverford College. He has lectured as part of engagements at the California College of the Arts, the University of Michigan, Portland State University, Emily Carr University (BC) and York University (ON). His upcoming projects include a solo exhibition at the CUE Foundation in New York, an exhibition at the Craft and Folk Art Museum in Los Angeles and a creative residency at the Grand Central Art Center.

Carol McKay (University of Sunderland)

Dr. Carol McKay is a photography lecturer and writer in the Northern Centre of Photography, University of Sunderland. She completed her Ph.D. at the University of Cambridge and has previously worked at Goldsmiths, University of London and University of Wales Institute, Cardiff. Her current research interests focus on changing patterns of commissioning, exhibiting and disseminating contemporary photography and the relationship between social engagement and developing forms of social media. She is co-editor of a new volume of essays *The Versatile Image: Photography, Digital Technologies and the Internet* (Berg, 2013) and, in collaboration with Professor Arabella Plouviez, she is researching the role of the photographer in the age of the networked image, examining how practitioners adapt and respond to changing technologies. Carol is project manager of the North East Photography Network (www.northeastphoto.net). With Amanda Ritson she is curating the first international festival of photography and lens-based arts taking place in venues across Sunderland and the North East of England in 2013, supported by Arts Council of England.

Cathy Turner (Wrights & Sites // University of Exeter)
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Charlotte Jones (Loughborough University)
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Charlotte Jones is currently studying part-time for a Phd at Loughborough University within the School of the Arts alongside teaching Art and Music in Primary Schools. Originally trained in music she attained a B.Ed in 1990. On returning to higher education she attained a BA in Fine Art (2008) and MA in Fine Art (2010) at Coventry University. Charlotte's current research considers the relationship between the two creative disciplines.

Chiara Serenelli (Università degli Studi di Firenze)
kiaraser@libero.it

CHIARA SERENELLI. Graduated in Architecture (2007), Master in Landscape Architecture with a thesis on the landscape dimension of the Laurentina pilgrimage route (2010), PhD student in Landscape and Urban Planning and Design at the University of Florence with a thesis on Landscape architecture and Cultural Routes for local development (2010-2012), President of Verdiana Network since July 2012, a no-profit organization working on topics related to landscape management and conservation and on cultural itineraries.

Christopher Collier

Christopher Collier is a PhD candidate in the School of Philosophy and Art History, University of Essex. He is working on a critical reappraisal of psychogeography, focusing particularly on contemporary iterations in relation to a mnemotechnical understanding of the built environment, activist practices and neoliberal modes of subjectivity. He has a number of forthcoming articles on psychogeography and is a member of Ernest, a psychogeographical collective based in London. He is interested avant-garde and contemporary art, activism, memory and space

Clare Qualmann (*walkwalkwalk*)
www.clarequalmann.co.uk

Clare Qualmann is a London-based artist, researcher and lecturer working in the Institute for Performing Arts Development at the University of East London. She is a founder member of the walking artists network, and co-investigator on the AHRC funded research network 'Footwork: the walking artists network as mobile community'.
walkwalkwalk: an archaeology of the familiar and forgotten is an ongoing collaboration between Clare Qualmann, Serena Korda and Gail Burton. The project is an exploration of urban routine, a methodology for the systematic investigation of place. Working with walking, text, sound, film and live art events walkwalkwalk examine the narratives of the places through which they pass.

Clarissa Rodrigues Gonzalez (Icono 14 / Complutense University of Madrid)
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Clarissa Rodrigues González, with dual citizenship (Brazilian and EU), holds a Ph. D. (Cum Laude) in Arts from Complutense University of Madrid. In Brazil, her degrees in Journalism and Film Studies culminated in a double B.A. in Social Communication from UFF (Rio de Janeiro). Her transborder interest led her to embark on projects in both private and public sectors in Brazil (Globo TV), Spain (Reina Sofia Museum, Secretary of Education and Film Library, ARCO 2012*), Mexico (Grupo Imagen and ComuArte NGO) and USA (Casque D'Or Films). As a research fellow, she is a contributor and evaluator for ICONO 14, a scientific journal for emerging communication & technologies. In addition, she collaborated under Dr. Francisco García at CENICE, the department of Spanish Educational Ministry responsible for interactive curriculum materials to support teaching. As an artist (2012) and co-curator (2008), she participated in ARCO. Furthermore, she was a liaison to directors, artists, researchers and distributors as one of the film coordinators for the multi-media performance exhibit "Braaaasiil," with Berta Sichel, Head of Audio-visual Department of the Spanish National Museum of Contemporary Art Reina Sofia.

Being Brazilian, from Rio de Janeiro, the cradle of ecological summits (Eco 92, Rio +20) and home to a multi/diverse society, her own art reflects the contemporary age of digital/non-digital collages in film, video and fine arts. The art of "wandering" with a participant observation approach has inspired her both as an artist and researcher. Besides residing in her native city Rio, she has lived in the Amazonas and has travelled throughout Latin America. Currently, she is investing in transnational projects that encourage cross-cultural dialogue with interactive techniques. Her research line continues to explore the androgynous referent. She would like to continue her interdisciplinary research to experiment with the interaction of the androgynous referent in time and space

in various scopes, ranging from natural to human-made as well as in rural or urban environments, combining arts and academia.

Darren Carlaw (StepAway Magazine)

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Darren Richard Carlaw is a British writer, editor, and researcher. He studied and taught at the University of Newcastle upon Tyne, where he completed a Ph.D. thesis examining the New York literary flâneur. His work has been published in the *Times Literary Supplement*, the *Journal of American Studies*, *New York Journal of Books*, *Conserveries mémorielles*, *The Flâneur*, *Spilling Ink Review*, and *Fractured West*. Dr. Carlaw has what many would describe as a lifelong wanderlust. In literature, this manifested itself as an early fascination with the figure of the picaro and the flâneur. His reading led him to wander the streets of many a great metropolis, from Manhattan to Moscow, with a notebook close at hand. After completing his doctoral thesis, he explored much of America on foot, by Greyhound bus, and by car. His home is the North East of England, but he is continually drawn back to New York City. During each visit, he endeavours to walk the entire length of the island, from Battery Park to the Harlem River and marvel at the accelerated state of reinvention in which the city is perpetually held. In founding *StepAway Magazine*, he aims to encourage writers to rediscover the dirty magic of the street by repeatedly treading the sidewalks of their chosen cities. Dr. Carlaw is currently writing a monograph about walking in New York City.

Diane Smith (Deveron Arts)

www.deveron-arts.com

Diane A Smith (Scotland) is the newly appointed Project Manager for Walks of Life, (Deveron Arts new walking appreciation institute for and with people from all walks of life.) With over 15 years of management experience, Diane had been Manager for Moray Art Centre since it opened in 2007 and has been instrumental in the setting up the Centre's public art programme, PR & marketing, staffing and management systems. Previous to this she has had a extensive experience in different management roles from leading Edinburgh City Councils' award winning People & Places, Keep Edinburgh Clean and Edinburgh in Bloom campaigns to working as a free-lance conference organiser on events such as Connection Commonwealth Communities Digitally, for the Commonwealth Heads of Government visit to Edinburgh. With a degree in Documentary Communication, Diane has also worked in design, photography and as location manager and camera person for film & TV

Don Gill (University of Lethbridge)

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Elizabeth Yeoman (Memorial University)

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Dr. Elizabeth Yeoman is a Professor in the Faculty of Education at Memorial University. She is the author of a number of scholarly articles on language, culture, history and memory, co-editor of *Despite This Loss: Essays on Culture, Memory and Identity in Newfoundland and Labrador* (2010) and co-author of *Theories of Bilingual Education: Implications of Canadian Immersion Education for Bilingual Teaching in Chinese Universities* (2009). She has also published poetry and travel writing in literary magazines and contributed media pieces to the *Globe and Mail*, *St. John's Telegram*, W Network and CBC Radio.

Ernie Kroeger (Thompson Rivers University)

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Ernie Kroeger's artwork has been exhibited in over fifty solo and group exhibitions in Canada and Europe, and is included in collections such as the Canadian Museum of Contemporary Photography, Ottawa, and Museo Nazionale della Montagna, Turin, Italy. Kroeger's monograph *The Great Divide*, a collaboration with Alberto Manguel, was published in 2001. *My Morning Walk* was published in 2009. He holds an M.F.A. and has taught at the University of Manitoba, University of Calgary, and Alberta College of Art & Design. In 2007 he was the studio fellow and leader of the 'Walking + Art' residency at the Banff Centre for the Arts. Currently he is Assistant Professor in Visual Arts at Thompson Rivers University in Kamloops, BC, where he is also a founding member of the Walking Lab, an interdisciplinary research group.

Heather Yeung

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Heather Yeung graduated from Durham University with a PhD in contemporary poetry and poetics in 2011, where she has also taught modern and contemporary literature. She has been working with *W.A.L.K.* since 2011, previously organising a day-

symposium, 'Critical Dialogues', for *W.A.L.K.* at the Scottish National Gallery for Modern Art (2011), the proceedings of which she edited for on-line publication. She is also a core member of *The Memory Network*, is currently completing a monograph study on contemporary poetry and voice, *Against Narrative: Affective Mapping and Contemporary Poetics* (Palgrave Macmillan), and is co-editing with Marc Botha *Cosmopoetics*, and with Sebastian Groes *Haruki Murakami: Contemporary Critical Perspectives* (Bloomsbury).

Helen Stratford

www.helenstratford.co.uk

Helen Stratford is an interdisciplinary artist and an architect working between live art and architecture. For a recent example of her work see the project *A Day With a Duck*, where the city of Ely, with its famous cathedral and waterside - became the backdrop for a series of playful interventions and events. Made in collaboration with invited artists, local people and wildlife, *A Day With A Duck* focused on city territories, hidden spaces, and contrasts between the urban and the wild. Stratford's work has been presented at international conferences, events and exhibitions including ICA, Tate Modern and RIBA: London, Opera House: Leipzig, Škuc Gallery: Ljubljana, Akademie Solitude: Stuttgart, Living Art Museum: Reykjavik, Barnard College: New York, École des Beaux Arts: Paris

Idit Nathan (Central St Martin's College of Art and Design)

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Idit Nathan's work originates from theatre and is often playful and interactive. A recent example of a playful walk was commissioned by PVA for its Audio Lab - *Language of Place is Mashi&Spielen* (which means 'Walk and Play' in Arabic and German respectively) where cards, dice and a timer were used on a silent walk to Rampisham Downs (previously home of the BBC world service transmitters), inviting participants to draw out cards with facts and anecdotes relating to the transmitters' site with its imagined links to communications, play and wars over the ages.

Inge Panneels (University of Sunderland)

James Layton (Performing Arts Department, University of Chester)

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I am currently undertaking doctoral research within the Performing Arts department at the University of Chester. My PhD research explores the role of time and duration in contemporary performance. The study focuses on Henri Bergson's notion that '...pure duration...excludes all idea of juxtaposition, reciprocal externality, and extension' (Bergson 1912:26) and that, through the experience of 'pure' duration one may achieve a kind of transformation or self-actualization. Through an auto-ethnographic examination of performance works including Robert Wilson's 'Walking', 'Einstein on the Beach', and Zecora Ura's 'Hotel Medea' I hope to show how a new insight into temporal experience during such works can lead to cognitive and spiritual transformation.

Jo Vergunst (University of Aberdeen)

I am a Lecturer in the Department of Anthropology at the University of Aberdeen with interests in landscape, walking and creativity. Recent publications include papers in the journals *Ethnos*, *Landscape Research* and *Space and Culture* and the book *Ways of Walking* co-edited with Tim Ingold.

Judith Robertson (University of Ottawa)

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Dr. Judith P. Robertson is a Professor Emerita of Education at the University of Ottawa. Her research focuses on literary bodies, with a particular interest in issues of reading experience, literary pilgrimage, journeys to the archive, and cultural representations of the traveling body. She is also interested in ideas of mobility and reading/writing experience, and the relations between reading, islandness, and place/space. Her investigations draw on concepts from psychoanalysis, spatiality, and cultural theory, as in "Saltwater Chronicles: Reading Representational Spaces in Selected Book Clubs in St. John's, Newfoundland." *Island Studies Journal*, Volume (5), No. (2): 141-164. Judith travel blogs on literary experience at <https://www.facebook.com/jrobert1951>, and her poetry can be found at <https://pi.library.yorku.ca/ojs/index.php/jcacs/issue/current>, *Journal of the Canadian Association of Curriculum Studies*, 2, 2 (134-140).

Judy Thomas

Judy Thomas received her Bachelor of Creative Arts (1993), and Masters of Fine Art and Education from Northumbria University

(2005). Her professional background is in gallery education and creative learning. As an artist and researcher her practice connects with collaboration, participation and engagement at different levels. She is currently undertaking a practice-based PhD at Northumbria University. The provisional title of her thesis is *Researching the role of the facilitator offering collaborative practice in the context of an artist-led learning programme*. Prior to this Judy was Learning Manager at Waygood, Programme Manager (Learning and Inclusion) for Liverpool Biennial and Acting Head of Education & Public Programme for BALTIC Centre for Contemporary Art, Gateshead. She worked at BALTIC for four and a half years, initially as Education Programmer, with a specific focus on Formal Education. She lives and works in Newcastle upon Tyne, UK.

Kris Darby (University of Exeter)

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Kris Darby is a researcher in the Drama Department of the University of Exeter, currently completing his doctoral thesis on pedestrian performance and its spanning of theatre and site. He is a member of the Walking Artists Network and the Centre for Intermedia.

Louise Ann Wilson

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www.louiseannwilson.com

Louise is currently undertaking practice-led research at Lancaster Institute for the Contemporary Arts (LICA), Lancaster University and is creating a series rural site-specific walking-performance that articulate, reflect upon and respond to unplanned, or incomplete, life-events. The work is made through an extended period of immersion in a chosen place and evolved in close collaboration with artists from a broad range of creative disciplines, experts from fields not usually associated with performance, and people with local lay knowledge and skills. Other recent works include: *Ghost Bird* (2012), a silent walk and live-art installation, and *Still Life* (2008) and *Jack Scout* (2009, rev.2010) both dance and live-art walking-performances created with Sap Dance in response to the environment and landscape of Morecambe Bay. From 1998–2008 Louise was the Co-Artistic Director of site-specific theatre makers wilson+wilson, see www.wilsonandwilson.org.

Marc Botha (Durham University / University of Pretoria)

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Marc Botha is a research associate on the Leverhulme Trust Tipping Points project in the English Department at Durham University, and Lecturer in the English Department at the University of Pretoria, South Africa. His research is centred on minimalism and its relation to recent and contemporary philosophy, and the phenomenon of transition and radical change as it relates to notions of event and fragility. He is currently co-editing volumes on Cosmopoetics with Heather Yeung and Critical Transitions with Patricia Waugh, and his first monograph, *Persistence and Transfiguration: A Theory of Minimalism* will be published by Bloomsbury in 2015.

Marie-Ann Lerjen (Lerjentours, Agency for Walking Culture, Zurich)

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Mark James (Library of Independent Exchange // Plymouth University)

Mark James is a curator, artist and designer Based in the South West of England. He is one half of L.I.E, (Library of Independent Exchange), with artist Christopher Green. Founded in 2011, and rather than presenting itself as a conventional Library, L.I.E aims to explore how a resource functions and how it can be utilised; curating a programme of events, exhibitions, publications and collaborations. Since 2011, L.I.E has been invited to make projects with Plymouth College of Art, Arnolfini, Spike Island, Trade Gallery, The NewBridge Project, Plymouth Arts Centre and Hannah Barry Gallery. L.I.E has collaborated with Ed Ruscha, Jeremy Millar, Hans Ulrich Obrist, Olivia Plender, Lionel Bovier, and Benjamin Sommerhalder. Mark's other projects include a commission to develop a network and resource supporting curatorial practice (Curatorial Network/Arts Council England/Visual Arts SW2012-13), Member of *Come to Ours*, (2011) an artist driven programme, commissioning and curating a series of offsite projects, *Ambulation*, (2010), an exhibition focused on exploring The unseen and unknown histories of Plymouth through walking. Previous roles include Associate Curator Plymouth Arts Centre, Projects Coordinator for KURATOR and Exhibitions & Galleries coordinator at Peninsula Arts, University of Plymouth. Mark Holds an MA in Curating from University of Sunderland, and has lectured nationally and internationally. He is an Associate Lecturer at Plymouth University and Plymouth College of Art.

Mark Riley (University of Roehampton)

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Mark Riley is a senior lecturer in Photography and Art History at University of Roehampton London. He graduated from Central School of Art and Design in 1985, completed an MA in Fine Art at Central St Martins College of Art and Design in 1997, and a PhD at Goldsmiths College in 2005. He has contributed a chapter entitled, 'Disorientation, Duration and Tarkovsky' to *Schizoanalysis and Cinema* (edited by Ian Buchanan and Patricia MacCormack) and published by Continuum in 2008.

Michelle Mantsio (Academy of Design Australia)

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Michelle Mantsio's art practice includes video/animation, installation, drawing, and performance. She completed her BFA (Painting major) with Honours and MA in Art in Public Space at RMIT University. She is currently completing a PhD at the Centre for Ideas at the Victorian College of the Arts. Michelle is the Visual Arts Co-Ordinator at the Academy of Design. She is a Melbourne based artist who has exhibited nationally and internationally and participated in various international residencies, workshops, think tanks, symposiums and conferences. Her work primarily explores how you might track something through pattern and how the relationship between narrative and abstraction might be explored.

Mike Collier

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Mike Collier is a lecturer, writer, curator and artist. He studied Fine Art at Goldsmiths College before being appointed Gallery Manager at the ICA in London. He subsequently became a freelance curator and arts organiser, working extensively in the UK and abroad. In 1985 he moved to Newcastle to run the Arts Development Strategy at the Laing Art Gallery, where he initiated the Tyne International Exhibition of Contemporary Art. Since 2004 he has worked at the University of Sunderland.

Throughout his career, Mike has maintained his artistic practice. Much of his work is based around walking. The research undertaken during these walks (the flora and fauna seen are often linked to place-specific social and sometimes political events) is then assimilated in the studio (in Baltic 39 Studios in Newcastle) where he makes permanent art works for exhibition in galleries and on semi-permanent billboards. Collier's work integrates image and text, often drawing upon the poetic qualities of colloquial names for places, plants and birds.

Morag Rose (Manchester Metropolitan University // The LRM)

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In 2006 I co-founded The LRM (Loiterers Resistance Movement) a Manchester based interdisciplinary psychogeography collective. The LRM embark on derives to decode the palimpsest of the streets, uncover hidden histories and discover the extraordinary in the banal. We aim to nurture a critical awareness of everyday space, (re)engaging with and (re)enchancing the city and you can find us turning the streets into a playground and rewriting the city on the First Sunday of every month. Each year around 700 people engage with us. We have collaborated with many different artists interested in remapping the city and I have contributed to a number of exhibitions and festivals. I recently taught a course on The Art of Walking for Cornerhouse, Manchester which received excellent feedback. My work blurs the boundaries between artist, activist and academic; I like to explore the revolution of everyday life, the production of space, civil liberties, surveillance culture and notions of the private/public, vernacular creativity, radical history and walking as cultural practice. I'm currently finishing an Mres in Social and Cultural Geography, when the ink has dried I will be launching the community drone project, a new initiative subverting and reappropriating surveillance technology.

Morgan Beeby

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Paul Goodfellow (Northumbria University)

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Pascal Gin (Carleton University)

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Dr. Pascal Gin is an Associate Professor at Carleton University (Ontario, Canada), where he teaches French literature. His areas of research and publication cover mobility studies, cultural globalization, translations studies and contemporary literature. He recently

co-edited, with Walter Moser, the collective volume *Cultural Mobilities/Mobilités culturelles* (2011, University of Ottawa Press). He is currently working on a book project focused on the representation of mobility in contemporary French non-fiction.

Phil Smith (Wrights & Sites // Plymouth University)
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Philippe Guillaume

Philippe Guillaume is based in Montreal, Canada, where he completed an interdisciplinary MA engaged with photography and art history at Concordia University in 2012. His current artwork deals with the combination of photography and walking in Canadian art; this connection was also the theme for his thesis. He has been the recipient of two Lux Professional Photography and Illustration in Quebec Grand Prizes for photography, and his artwork is part of the Collection Patrimoniale Bibliothèque National du Québec, as well as the National Gallery of Canada. Since 2009, he has written photographic reviews for CV magazine and in *Montréal as Palimpsest: The Dialectics of Montréal's Public Spaces*, published by the Gail and Stephen Jarislowsky Institute for the Study of Canadian Art. He is a member of the Canadian Photography History Research Group based in the Department of Art History, Concordia University.

Rosalina Ruiz Scarfuto (University of Alcalá)

Rosalinda Ruiz Scarfuto holds a B.A. in Social Ecology from the University of California, Irvine. She has lived and traveled from Japan to India, and currently resides in Spain finishing her doctoral studies (2013) at the University of Alcalá (UNESCO World Heritage). She has ample experience of adapting to various cultures (urban and rural) in order to understand the broad picture without losing sight of the local stakeholders. As executive director of Alisal Center for the Fine Arts (NGO), she developed a channel for the arts of farm workers and their children modeled after the Harlem Dance Company philosophy opening up a new road to boost self-esteem while preserving cultural heritage. In the future, she hopes her research will contribute to natural/cultural heritage that can provide complex solutions to challenging situations from a holistic, inter-dependent approach.

Ruby Wallis

Ruby Wallis is a practice based PhD researcher with National College of Art & Design, Dublin. She completed an M.A. in Documentary Photography in 2007 at The University of Wales, Newport and a Degree in Fine art from GMIT, 2004. In 2012 Wallis showed work in Amsterdam, for ASCA conference, The Dock, Co. Leitrim, The Lab, Dublin. She made the final shortlist of EVA International, 2012 and had work published in The Journal of Artistic Research and Defunct magazine, University of Iowa. Wallis recently exhibited at The Centro de Artes Visuais, Portugal and at Project 30, The Gallery of Photography, Dublin, 2012 as well as Temple bar Galleries, Artist's book fair.

Rudi van Etteger

Rudi van Etteger (1966) is landscape architect (MSc) and philosopher (MA) teaching landscape architecture in studios as well as providing a lecture series on theory and aesthetics at Wageningen University. He is currently finishing a PhD thesis on the aesthetic evaluation of designed landscapes.

Ruth Burgon (University of Edinburgh)

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I am a PhD Candidate at the University of Edinburgh working under the supervision of Dr Tamara Trodd. My thesis explores the use of walking in modern and contemporary art practice and my current work is on issues of gender in relation to psychogeography and walking in the city. I am also involved in the research partnership between the University of Edinburgh and ARTIST ROOMS, coordinating staff and student text writers, as well as writing texts on Richard Long to be published online.

Sara Wookey

<http://www.sarawookey.com>

Sara Wookey is an artist, choreographer and creative consultant. She is the director of Wookey Works Studio, a service organization that provides cultural projects and creative consulting to non-profit, educational, and commercial sectors in the United States, Canada and Europe. Her projects encourage socio-spatial interaction and programmatic public art that prompts civic mindedness. Her training as a dancer and her formative experience of ten years spent living and working in Amsterdam, the Netherlands are key influences for her. Her choreography has been presented at, among others, the Museum of Contemporary Art, San Diego, REDCAT and the Hammer Museum. She is a founding member of the Choreographer's Working Group and a certified

teacher of Yvonne Rainer's seminal dance work "Trio A" (1966). Clients include Patagonia, UCLA and the LA County Metropolitan Transportation Authority. Sara is based in LA and works within the regions of the Midwest, Canada, and Europe. She is also a square dance caller in training.

Shane McCorristine (NUI Maynooth / Scott Polar Research Institute, University of Cambridge)

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Shane McCorristine is a postdoctoral researcher at NUI Maynooth and Scott Polar Research Institute, University of Cambridge. McCorristine focuses on the supernatural and disembodied in Victorian culture and geography and is currently completing a project on the spectral Arctic.

Shirley Chubb (University of Chichester)

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Dr. Shirley Chubb's work involves visual responses to heritage sites, archives and museum collections. Her exhibition *Thinking Path* considered Charles Darwin's synchronic approach to knowledge and prompted an interest in the mechanics of motion, with her current work focusing on how visual art might become an effective means to manifest the significance of walking through particular environments and landscapes. She is currently working on the *Significant Walks* collaborative research project with digital artist and colleague Neil Bryant (University of Chichester) and musculoskeletal physiotherapy specialist Professor Ann Moore and biomedical engineer Dr Kambiz Saber-Sheikh (University of Brighton). Shirley has contributed papers and presentations to a range of conferences within the visual arts research environment including the fields of Photography and Archive Research, Museum Studies, Narrative Research and the Philosophy and History of Science. Shirley lives in Brighton and is Reader in Interdisciplinary Art at the University of Chichester and Visiting Fellow at the Centre for Research in Clinical Health Professions at the University of Brighton. Her work is included in public and private collections and has been supported by the Wellcome Trust, the Arts & Humanities Research Board, the Arts Council England National Touring Programme and Grants for the Arts schemes.

Simon Persighetti (Wrights & Sites // Falmouth University)

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Stephen Hodge (Wrights & Sites // University of Exeter)

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Tiffany Hambley

Tiffany Hambley is writer and researcher currently undertaking a PhD in English (Creative Writing) at the University of New South Wales, in Sydney, Australia. She holds an MA in Creative Writing from the University of Technology, Sydney. Her writing has appeared in literary journals, magazines, newspapers and anthologies. In 2012, she was a recipient of the prestigious Prime Minister's Australia Asia Award, which saw her based in Beijing and Hong Kong.

Tim Brennan (University of Sunderland)

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The sociality of 'space' that makes it a 'place' is just the 'trace' of human intentionality.
Brennan, 2001

Since the early 1990s Tim Brennan's practice and research into the politics of place has surfaced as sculpture, photographs, painting, performance and writing. It forms a seminal bridge between the work of Fulton and Long in the 1970s and that of the recent breadth of practices current in Contemporary circles. Brennan has developed a methodology for the guided walk as a discursive performance that he has termed *the manoeuvre* that involves the collision of quotations with stopping points (stations) along a pre-designed route. This approach differs from the conventional guided tour, wrenching the participant into new imaginative and socially charged perspectives of place.

Over 40 of these walks have been produced internationally with 10 publications including: The British Museum (2003) and Venice Biennale (2011). Recently Brennan has developed a new approach to wayfaring and the tour via leading cross-platform technologies, software and app production (Durham, 2011 and Sunderland, 2012).

Tim Ingold (University of Aberdeen)

Tim Ingold is Professor and Chair of Social Anthropology at the University of Aberdeen. He has carried out ethnographic fieldwork among Saami and Finnish people in Lapland, and has written on comparative questions of environment, technology and social

organisation in the circumpolar North, on the role of animals in human society, and on human ecology and evolutionary theory in anthropology, biology and history. More recently, he has explored the links between environmental perception and skilled practice. Ingold is currently writing and teaching on issues on the interface between anthropology, archaeology, art and architecture. His latest book, *Making*, was published in March 2013.

Tim Offer (Tim Offer Architect // Plymouth University)

Tim Offer is an architect and academic, combining private practice with teaching. Educated at Cambridge and Cardiff, Tim has won awards for his design work and has been involved in a number of award winning projects whilst working at Foster and Partners, Nicholas Hare Architects, Richard Partington Architects and most recently Mole Architects. He now runs his own practice and is an associate lecturer at Plymouth University and also teaches at Cardiff University. He has previously taught at Kingston and Nottingham. Tim is also a founding member of ad:HOC (architecture and design Hatcher, Offer, Clark), a cooperative established in 2009 to enable a greater interaction between teaching, research and practice. As part of ad:HOC, Tim contributed to *Ambulation* (2010), proposing an itinerant home for the exhibition that would enable greater participation and interaction with a wider community. Tim's aim is to create an architecture that is meaningful, based on material, craft, participation and value - architecture as a backdrop to life. For Tim architecture should be about people and activity, interaction and experience. It is about real things in real places. He is wary of the visual spectacle and skin deep patterns and effects, preferring instead to pursue an architecture based on experience, inhabitation and connectivity, on the haptic and the immersive rather than a purely specular and mediated view of the world.

Tom Chivers

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Tom Chivers was born in 1983 in South London. He currently lives in the East End where he works as an independent arts producer and publisher. His books include the poetry collections *How to Build a City* (Salt, 2009) and *The Terrors* (Nine Arches Press, 2009; shortlisted for the Michael Marks Award), and the anthologies *City State: New London Poetry* and *Adventures in Form*. He appeared in the anthologies *Dear World & Everyone In It* (Bloodaxe, 2013) and *London: City of Verse* (Harvard University Press, 2012); and his work has been broadcast on BBC Radio 3 and 4, and Channel 4 TV. In 2011 he received an Eric Gregory Award from the Society of Authors. For the past year, he has been working on ADRIFT, a commission for climate change organisation Cape Farewell to explore the environments and landscapes of the city, culminating in a series of 'urban pilgrimages' along two of London's lost rivers.

Thomas Calvert (University of the West of England)

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Tom has a wide ranging background in academia. After school he completed a foundation year in Art and Design at Cheltenham and Gloucester College of Higher Education before gaining his first degree in Music at Newcastle College. In 2007 he undertook the MSc in Transport planning at the University of the West of England which he passed with distinction, winning an annually awarded prize for his dissertation. He then worked as the principle researcher in a 10 month Knowledge Transfer Partnership project examining the relevance of road danger reduction for Bristol city council. Road danger reduction is an approach to road safety which seeks to defend the rights and safety particularly of pedestrians and cyclists. Tom is currently in the third year of his PhD which is looking at pedestrian experience, with one specific focus being the pedestrian experience of motor traffic. He has previously presented at the University Transport study Group (UTSG) conference and also at the World Safety conference.

Tom Sykes (Analogue Architecture)

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Tom Sykes is an avid researcher and die-hard explorer of the urban realm. A Human Geography degree from the University of Southampton uncovered a burning passion for the built environment that found an outlet at Cardiff University's Welsh School of Architecture where he recently graduated his March with both a Commendation for his degree and a Commendation from the RIBA President's Medals for his final thesis. Amongst competition shortlistings and international publications, his work focuses on responding to the atmospheres and characters of real and imagined places, preferably in tandem. He is living, working, and wandering in London.

Tony Williams (Northumbria University)

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Tony Williams is a poet and fiction writer, and lecturer in creative writing at Northumbria University. His poetry has been shortlisted for the Aldeburgh and Portico Prizes and has been a Poetry Book Society Pamphlet Choice. His most recent book is *All the Bananas I've Never Eaten* (Salt, 2012), a collection of flash fiction. His current project, 'The writer walking the dog: creative writing practice and everyday life', is supported by an AHRC Fellowship and forms the basis of the paper presented here.

Walter Lewis

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After 35 years management experience at the interface of technology and commerce, I am now living my dream of being a fine art photographer. Educated at Burscough Methodist Primary School, Ormskirk Grammar School, and then University of Manchester from which I emerged with B.Sc. (Hons) and Ph.D. in biochemistry in 1974. In Autumn 2010 enrolled on the MA course in photography at Sunderland University. Awarded the Masters degree – with distinction – in November 2012. I am currently a Research Associate of W.A.L.K. (University of Sunderland). Mine is a photographic practice which seeks to go beyond critical observation to one which offers a phenomenological exploration of the coexistence of man and nature. In doing so I seek a new sensibility capable of driving an escape from the treadmill of consumerist materialism. I seek out places which are contemporary yet offer the space and time for deep and profound reflection on who we are and how we relate to the world around us. In particular I seek to look through the immediately and obviously visible to the underlying complexity and chaos of a 'more than human' world.

Zoe Anderson

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