

**On Walking**  
**rhythm, repetition, movement**

By Na'ama Freeman

A thesis exhibition presented to OCAD University in partial fulfillment of the requirements for  
the degree of Master of Fine Arts in Criticism & Curatorial Practice

Graduate Gallery, OCAD University  
March 16-27, 2022  
Toronto, Ontario, Canada

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## **Abstract**

*On Walking: rhythm, repetition, movement* (March 16-27, 2022) is an exhibition which includes three emerging artists and one collective whose works evolve through a practice of walking. Together, they explore personal and geopolitical readings of space, using walking as a method to measure oneself against a place and interrogate the different ways we can foster expansive connections, create a sense of belonging and examine the imprints that we leave behind as we pass through our surroundings. Artists Naomi Boyd, Anita Cazzola, Abedar Kamgari and the Roving Designers Collective use activities of remembering, tracing, and gathering to propose new ways of seeing and interacting with the world. Through walking, their works layer everyday encounters and interactions to uncover patterns of movement and investigate the porosity of urban spaces. Boyd, Cazzola, and Kamgari expand on these ideas and walk to interrogate their own subjectivities and relationships to land, as settlers and guests in the place now known as Canada. The walking prompts by the Roving Designers Collective invite audiences to actively participate and transform our individual and collective relationships to place through moments of acute awareness and creative reflection.

## Acknowledgements

Thank you to my primary advisor, Dr. Amish Morrell for your invaluable guidance and insights, and to my secondary advisor Susan Blight and Dr. Suzanne Morrissette for your critical and thoughtful feedback. To Dr. Gerald McMaster and the team at Wapatah: Centre for Indigenous Visual Knowledge for the excellent research opportunities and many critical and expansive conversations we had, and to Panya Clark Espinal and Marlah Hlady for hosting me at the outset of my research. Special thank you to my partner, Lawrence, my family, Shawn, Noga, Maya, and Lee, and my friends and cohort for the generous support you gave along the way.

I wish to express my deepest gratitude to the artists I have had the immense privilege of working with and learning from: Anita Cazzola, Abedar Kamgari, Naomi Boyd, and the Roving Designers Collective (Connor Budd, Naomi Boyd, Yutaan Lin, Morgan Martino, Georgia McWilliams, Zara Huntley, Lauren Thu, Danika Oystrek, and Aurora Quinlan). Without you, this would not have been possible.

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*On Walking: rhythm, repetition, movement* formed on many different lands and territories in the region now known as “Ontario,” including the areas of Guelph, Hamilton, Tkaranto/Toronto. The exhibition was presented in Tkaranto (Treaty 13), the traditional territories of many Indigenous nations including the Mississaugas of the Credit Nations, the Anishnaabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples. A portion of research for *On Walking* also took place in n’Daki Menan/Temagami (Robinson-Huron Treaty 61), the lands and waters which have been stewarded by the Anishinabewaki Nations, Cree Nation, and Omamiwininwag (Algonquin) Nations, including the Temagami First Nations, since time immemorial. I am indebted to all the generations of Indigenous caretakers of this land and I am thankful for the opportunity to, live, learn, create, and perhaps most poignantly, to walk on these lands. I would like to take this space to thank these Nations, and the many others who have passed through this place that many of us now call home.

It is one thing to write a Land Acknowledgement, it is another to engage and support de- and anti-colonial efforts by numerous individuals working across so-called Canada. Take a moment to explore, share, and support some of the actions listed at the following [resource](#). To learn more about the land upon which you are located and contemplate your relationship to it as you walk, I invite you to visit: <https://native-land.ca/> or <https://www.whose.land/en/>.

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*On Walking* was mounted during a time of global crisis. Millions of people have been and continue to be displaced by war, violence, and unjust border policing; many of whom are forced to flee by walking. The artists in this exhibition and its curator condemn the forced displacement of peoples around the world and asks that you take a moment and consider this as you walk, in this exhibition and beyond.

I dedicate this thesis to

the many hidden corners,  
found objects,  
and  
surprising paths  
that find us along the way.

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## PREFACE

*On Walking: rhythm, repetition, movement* is an exhibition and research paper (comprising of a curatorial essay and a support paper) presented to OCAD University in partial fulfillment of the requirements for the degree of Master of Fine Arts in Criticism & Curatorial Practice.

The exhibition was mounted from March 16-27 2022, in OCAD University's Graduate Gallery, located at 205 Richmond St. West in Toronto, Canada.

Artist fees were supported by the OCAD University Graduate Studies exhibition stipend, and installation and marketing costs were funded through the OCADU Project Grant. The thesis research for *On Walking* was made possible through the Ontario Graduate Scholarship (OGS).

## CURATORIAL ESSAY

I slip my shoes on, turn the doorknob and step outside. Four steps forward, then four steps down. Shuffling along the concrete walkway that leads to the sidewalk, I turn right, set my gaze on the horizon, and walk. These are the first steps on my almost-daily neighborhood strolls over the past two years. Sometimes, they end at the local grocer, but other times I walk without a particular destination in mind, turning onto streets or alleyways that I had never noticed, or following paths so familiar that the cracks in the sidewalk are ingrained in my memory. The shortest of these walks – on winter’s darkest nights – were quick jaunts around the block, and the longest – where I only turned around when my muscles began to ache – could last up to four hours.

*On Walking: rhythm, repetition, movement* is a group exhibition that includes three emerging artists and one collective. Together, these artists present strategies for exploring both personal and political readings of place. They use walking as a method to measure oneself against a locale, foster connection to their surroundings, create a sense of belonging and examine the traces that one leaves behind as they occupy and pass-through places. Artists Naomi Boyd, Anita Cazzola, Abedar Kamgari and the Roving Designers Collective (Connor Budd, Naomi Boyd, Yutaan Lin, Morgan Martino, Georgia McWilliams, Zara Huntley, Lauren Thu, Danika Oystrek, and Aurora Quinlan) use activities of remembering, tracing, and gathering to create generative contemplations of space that propose new ways of seeing and interacting with the world. Their works reflect a concern of how one might build responsible relationships to the places we inhabit as guests to the place now known as Canada. They push audiences to consider their own relationships to land and the various ways we become implicated to our surroundings

and to one another.<sup>1</sup>

*On Walking* investigates what it means to be present in a ‘place,’ deepening one’s awareness and relationship to our immediate surroundings. As part of their book *Place in Research* (2015), Eve Tuck and Marcia Mackenzie define ‘place’ as being directly informed by one’s personal experience. To them, ‘place’ is fluid rather than fixed; it is something that “shapes us individually and collectively, and in turn, through which we shape and reshape place.”<sup>2</sup> As settlers, myself included, it is crucial to note that experiences of place are not universal but rather rooted in diverse experiences of each encounter.<sup>3</sup> These encounters may be shaped by one’s culture, gender, sexuality, and race, among other identity markers.<sup>4</sup>

Similarly, Tuck and Mackenzie argue for the non-abstraction of land. Land, they write, is real, impactful, and “walkable.”<sup>5</sup> Seneca scholar Mishuana Goeman expands on this, highlighting the ‘narrative dimensions of land.’ Land, Goeman argues, is imbued with agency, history and meaning; it holds “living and layered memory.”<sup>6</sup> The abstraction of land away from an understanding of land’s multidimensionality is thus directly tied to the colonial mythmaking process through legal justifications of settlement rooted in the Doctrine of Discovery and concepts of *terra nullius* (uninhabited or empty land as fit for conquest).<sup>7</sup> These processes are not relegated to the past, but rather are continuous through the colonial structuring of place and

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<sup>1</sup> When one is walking, there is nothing separating the body from the ground. In this sense, the body becomes implicated in a direct relationship to the land. The lack of imposing infrastructure, such as a vehicle, bus, or even a bicycle, can create a vulnerability in which one may notice things they may otherwise pass by, due to the embodied proximity made possible through walking. This proximity is what builds and fosters a relationship to the land, and from these new relations, a sense of responsibility begins to form.

<sup>2</sup> Tuck and McKenzie, *Place in Research*, 32.

<sup>3</sup> Tuck and McKenzie, 35.

<sup>4</sup> Tuck and McKenzie, 36.

<sup>5</sup> Tuck and McKenzie, 148.

<sup>6</sup> Goeman, “From Place to Territories and Back Again: Centering Storied Land in the Discussion of Indigenous Nation-Building,” 23, 25.

<sup>7</sup> Goeman, “Introduction: Gendered Geographies and Narrative Markings,” 33.



ongoing settler colonialism which, as Goeman posits, continues to justify domination and settlement.<sup>8</sup>

By engaging place and land through personal and embodied actions, the participating artists in *On Walking* create a space in which we can begin to access and expand on these ideas. What does it mean for us to inhabit the places we do? To walk on this land? From participatory walking prompts to intimate self-mapping processes, they invite us to contemplate our own relationship with place and our responsibilities to our shared land and to one another. The hope is that we, individually and collectively, can begin to foster respectful and reciprocal relationships to the places we move through by developing deeper and more accountable awareness of our surroundings. Walking and walking art can thus help begin to unpack the histories and meanings of place.

Walking art found its footing in the mid-twentieth century alongside movements including situationism, minimalism, conceptualism, and land art. The founding of the Situationists International in 1957 brought together radical new ideas that, in part, aimed to tear down barriers between artists and the public by creating work that was intrinsically tied to the everyday.<sup>9</sup> Building from Charles Baudelaire's nineteenth-century concept of the flâneur, a typically white male figure who roamed the streets of Paris on foot, Guy Debord and the Situationists coined the term *derivé*, literally meaning "to drift."<sup>10</sup> Unlike the flâneur who sought "the random encounters that the city streets were always ready to offer," the *derivé* is a psycho-geographical exploration in which urban ambiances are collected in an attempt to decipher the

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<sup>8</sup> Goeman, 37.

<sup>9</sup> "Situationist International".

<sup>10</sup> Debord, "Theory of the *Dérive*"; O'Rourke, "Psychogeography: The Politics of Applied Pedestrianism," 8.

complex language of modern cities.<sup>11</sup> This idea, which is rooted in the body's direct encounter with urban space, is discussed by French philosopher Michel de Certeau who writes that walking in cities has an innate ability to transform how we view the urban environment, making its towering structures into legible entities.<sup>12</sup>

By the mid-1960s, British conceptual artist Richard Long took to walking to investigate themes such as impermanence and motion.<sup>13</sup> A few years later Hamish Fulton declared “no walking, no art,” reflecting a rigorous walking practice that aimed to uncover a heightened perception of the world.<sup>14</sup> Outside of Britain, other artists were also taking up walking to explore and investigate the limits of space. In the early 1960's in Holland, Dutch-born and Surinamese conceptual artist Stanley Brouwn took up walking to measure and bridge distances.<sup>15</sup> In the latter half of the decade, American artist Vito Acconci photographed “performance situations” in which the artist walked or ran in front of audiences, and through the 1970s and 1980s American choreographer Trisha Brown developed movement vocabularies in an exploration of improvisation, gravity, and perception.<sup>16</sup> Serbian performance artist Marina Abramović walked halfway across the Great Wall of China in the late 1980s,<sup>17</sup> and in the next decade Belgian-born, Mexico-based performance artist Francis Alÿs adopted walking to reimagine and (re)map cities and their various intersecting layers of social fabric.

In Canada, the action of walking has also been taken up by artists to interrogate place, identity, and belonging. From the mid-2000s onwards, artists were creating walks to disrupt

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<sup>11</sup> Debord, “Theory of the Dérive”; O'Rourke, “Psychogeography: The Politics of Applied Pedestrianism,” 10; Williams, “The Walk Exchange,” 31.

<sup>12</sup> de Certeau, “Walking in the City,” 96–97.

<sup>13</sup> Long, *A Line Made by Walking*.

<sup>14</sup> Lodermeier, de Jongh, and Gold, “Hamish Fulton: Conversation with Peter Lodermeier,” 180.

<sup>15</sup> Blyth, “One Step at a Time With Stanley Brouwn”; brouwn, *This Way Brouwn*.

<sup>16</sup> Acconci, *A Performance Situation Using Walking, Running*; Rosenberg, “Trisha Brown (1936-2017).”

<sup>17</sup> Abramović, *The Great Wall Walk*.

colonial narratives of space and history. Toronto-based performance artist Camille Turner created guided tours that reassert Black history and Black presence in white-centric urban spaces while Indigenous artists such as Potawatomi and Lenape artist Vanessa Dion Fletcher has made walking pieces that develop communication between body, mind, and landscape that renews and reaffirms their relationship to the land.<sup>18</sup> Meanwhile, G’Chimnissing/Beausoleil First Nations artist Lisa Myers has employed walking to trace intergenerational histories, trauma and resistance, and Métis artist Dylan Miner has led walks to foster conversations on settler-colonialism, capitalism, patriarchy, and immigration, in an effort to connect the past, present, and future.<sup>19</sup>

Walking today is being explored by these artists, among countless others, to assert stories and histories that have historically been erased, misrepresented, or gone untold. Each artist activates ‘place’ through their own personal position, incorporating personal and communal histories with embodied movement to bring about awareness and new knowledge as it relates to place. By combining activism, performance, and storytelling that is rooted in the subjectivity of the walker, contemporary walking artists are able to unsettle and push back against conventional narratives of place and space and create new understandings of one’s surroundings. The artists in *On Walking* contribute to this lineage of walking art, to interrogate their own subjectivities and relationships to place, as settlers and guests in the place now known as Canada. They invite us to walk with heightened awareness and prompt us to cultivate relationships of collective responsibility towards our surroundings.

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<sup>18</sup> Dion Fletcher, *Writing Landscape*; Turner, “Evoking a Site of Memory: An Afrofuturist Sonic Walk That Maps Historic Toronto’s Black Geographies.”

<sup>19</sup> Miner, *To the Landless*; Wilson-Sanchez, “Blueprints.”

Through rhythm, repetition, and movement, these artists; Boyd, Cazzola, Kamgari and the Roving Designers Collective, meditate on and map the spaces they move through, tracing their movement and addressing the politics of place and human impact on the environment. Their wandering walks make a concerted effort to redefine space through their own actions and by inviting their audience to move with intention and critical awareness. Boyd's *Memory Map, w/ sounds* (2021-2022) traces the artist's movement across downtown Toronto. Boyd, who recently relocated to Toronto from Vancouver, began *Memory Map* to familiarize themselves with their new neighbourhood. A few times each week, Boyd sets off on a walk near their apartment. Upon their return home, they embroidered their route from memory onto an 80 x 165 cm thrifted wool blanket that they pinned to a wall. On the blanket, the artist's apartment serves as the central axis, with their routes mapped outwards from that point. Each line traces the artist's presence as they moved through the urban grid, and intermittent circular shapes indicate sounds Boyd heard along the way. As audience, we cannot know what the artist heard or saw, yet the map translates their spatial memories into physical form and reflects Boyd's growing awareness of their sense of place within their new surroundings.

Without the familiar names of streets to guide us, the places embroidered in *Memory Map* remain out of reach for anyone but Boyd. Useless for navigation, *Memory Map* purposely disorients the viewer and pushes against the hard lines of the city grid, reflecting both an intimate interiority and disoriented exteriority. The physicality and repetition of Boyd's walks is also mimicked in the repetitive action of embroidery: one stitch after another to delineate routes and memories. One wonders, what sounds did they hear? What secret corners did they come across? The artist brings us along but keeps us at arms-length, their memories belonging to no-one but themselves.

Boyd's daily walks function as a performance without an audience; actions where the artist defies the straight-edged grid and seeks out hidden paths, alleyways, and encounters with nature. The soft woolen embroidery material layered on a wool blanket protests the hardness of pavement and intense rigidity that can come with urban living. In this way, *Memory Map* redefines the city grid into one that is both malleable and porous as Boyd reinterprets their surroundings through the intimacy of memory. Thus, the map becomes a living document that traces Boyd's presence and disorients the audience in their efforts to decipher the places where the artist has walked.

In *Raveling* (2022), Anita Cazzola disorients the viewer by placing urban detritus in unfamiliar contexts. Walking the streets of Guelph in an act of 'urban foraging', Cazzola collects fragments of broken pavement from roadsides. She then uses a Jack Loom to weave each piece of asphalt into individual 5 x 5-inch pockets made up of two intersecting layers of silk thread. Within each pocket, the fragments of sand, stone, and dust (held together with industrially extracted bitumen) shift and move. The double-weave structure provides a safety net for the pieces of broken asphalt to exist side-by-side and gestures toward the fragmentary relations we hold with land.

The foot motion of operating a loom is like that of walking. The feet are always alternating as the artist pushes two pedals in opposing movement.<sup>20</sup> Yet weaving is much more calculated than walking and has little room for improvisation: it requires tension that holds threads in place. When a piece is completed and removed from a loom, the tension that held it firm suddenly creates a softness as the fabric collapses in a sigh of relief.<sup>21</sup> One immediately

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<sup>20</sup> Note: The phrase "the loom is walking" refers to the literal movement of the loom during the process of weaving, as the step-step of the weaver's feet provides enough pressure over time to have it "walk" across a space.

<sup>21</sup> Cazzola, Artist Interview.

thinks to the tension held by roads and their ability to support immense weight. When it cracks it signifies a moment of reprieve for the material, reacting to the environment and seasonal temperature fluctuations.

Cazzola's deliberate transformation of the asphalt into something suddenly precious, an art-object suspended in woven silk, forms an unexpected tactile relationship between the two materials that softens and redefines its purpose. The physical weight of the asphalt becomes dispersed in *Raveling*, as the fragments of road surrender to their new environment, softened as their "densities are scandalously rearrang[ed]."<sup>22</sup> The hardness of road and the rigidity of the city grid gives way as *Raveling* prompts questions about industrial expansion, the necessity of movement and the materials that enable it. It also points to a deteriorating relationship; the crumbling road and the degrading impact that industrial extraction continues to have on the environment.

*Raveling* traces the artists' walking routes in such a way that it removes the context of place and instead replaces it with a meditative critique on landscape urbanism, industrial extractivism, and resource exploitation. Cazzola investigates the tensions necessary to modern life, but questions how much of it the earth can withstand. Using walking as a primary method of movement and exploration, Cazzola calls awareness to 'urban refuse' by focusing attention on industrial processes through memorializing asphalt in its broken-up form. In this way, *Raveling* positions the heaviness of industrialization signaled by the asphalt with the lightness of silk, a strong material spun by silkworms, emphasizing our collective weight on the land and the shared responsibilities that we hold to it.

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<sup>22</sup> Kozloff, "The Poetics of Softness," 26.

*Tracing Traces* (2022) by Abedar Kamgari investigates tracing, repetition, and gathering to document the artists' presence and develop feelings of belonging in the places she moves through, exploring her experiences as a settler, racialized immigrant, and diasporic person. Forming a compositional narrative in the gallery, the small, industrially produced objects have been repetitiously collected over a number of years by Kamgari, who encountered many of the same unrecognizable heavy metal objects appearing discarded and rusting along Dundurn Street in Hamilton during her commutes. Dundurn Street is a busy through-way for cars, trucks, and city buses: as vehicles zip by strip malls, pay-day loan establishments, and one-story residential houses, they unwittingly leave behind these curious items, shaken loose in the rush to reach a destination.

In the gallery, the objects lay in an arrangement on the floor and wall. Some mirror how the artist discovered them, discarded on the roadside. Kamgari intentionally allows the rusted objects to leech their trace onto the gallery floor to highlight how stories of diasporic experiences are often lost, unarchived, and marginalized yet remain very real for those who have lived them.<sup>23</sup> The traces of rust represent transitory presence and actively affirms 'being somewhere' even after one has moved from a place – an ephemeral exploration of what remains once we depart. It speaks to the subtle traces left behind by our bodies as we move onward, not immediately discernible to an outsider, but intimately real to those experiencing movement, relocation, and transition. At the close of the show, Kamgari will remove the items, leaving only their rusty residues, a whisper of what was once there.

*Tracing Traces* thus brings walking into conversation with how one might locate oneself in relation to place. Fueled both by curiosity and by feelings of displacement, Kamgari's

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<sup>23</sup> Kamgari to Freeman, "Correspondence between Abedar Kamgari and Na'ama Freeman," February 11, 2022.

repetitive action of walking and collecting the same, unrecognizable industrial objects creates a relationship between her as the artist and the ground upon which she walks.<sup>24</sup> Walking and repetition enable her to find a sense of familiarity with and connection to place and the objects become a record of her presence and a story of her movement.

*Workbook 02 (excerpts)* (2022) by the Roving Designers Collective (Connor Budd, Naomi Boyd, Yutaan Lin, Morgan Martino, Georgia McWilliams, Zara Huntley, Lauren Thu, Danika Oystrek, and Aurora Quinlan) is a limited-edition postcard series that presents visitors with three activity prompts that ask participants to slow down, not only their pace, but also their minds. The selected prompts – “Collect|Create a Family of Artifacts”, “Navigate a Familiar Place in an Unfamiliar Way,” “Take an Indoor Ritual|Habit Outdoors,” – are featured on the front of each postcard with a blank space for participants to draw or write on. On the verso the artists write: “This postcard is an invitation to explore your local environment in a new way, and consider the way relationships between nature, objects, and beings manifest in physical space.” These suggestions create guided opportunities for participants to walk and attend to things that may otherwise go unnoticed. They compel site-activations that expand familiarity and perceptions of surroundings.

The postcards that make up *Workbook 02* are suspended from the ceiling; swaying as visitors walk by and beckoning to be cut down and taken on a walk. Visitor participation creates countless opportunities for creative engagement with place, each prompt endlessly interpretable. They guide visitors on walking activities that seek to deepen spatial relationships and move with heightened awareness of their surroundings. Once a walk is completed, participants are invited to share documentation of their walk with the Collective, who will upload it onto an online archive.

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<sup>24</sup> Kamgari to Freeman.



In this way, the walks of strangers are combined and layered together, and the online space shares traces of their footsteps, telling stories of embodied movement and heightened awareness.

*Workbook 02* thus makes walking a suddenly generative and creative practice that can uncover ideas and reorient how we interact with our surroundings. Walking becomes about noticing the micro-local and responding to it, “shaking one’s perception of everyday urban space while creating new meaning within it.”<sup>25</sup> The rhythmic slowness integral to *Workbook 02* builds a collection of urban moments and objects that create new meanings and ideas of place. It leads us to rethink our relationship to our surroundings and formulate new ways to become embodied and spatially aware through movement. The work also brings awareness to the various intersecting and potentially tenuous relationships one may hold with place, land, and with one another. The three instructional pieces presented define a strategized, yet open-ended, way of walking. Together, they make an argument for noticing the porosity of the places we move through: one only needs to pay attention.

Walking forces one to slow down and move at a pace that demands attention and heightened awareness. It is an action that strips away all other material forms, leaving just the body and its ability to move across space one step forward at a time. It is a process rather than a completed act. The artists in *On Walking* use specific forms of movement as an artistic strategy to expand how we participate with and are accountable to the places we inhabit. *On Walking* looks to this particular form of movement through meditations on memory and wayfinding, the gathering of place-specific objects, and by collecting urban moments that foster fresh meanings and interpretations of our surroundings.

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<sup>25</sup> Springgay and Truman, “Transmaterial Walking Methodologies: Affective Labour and a Sonic Walk,” 55.

Together, through the creation of affective and fragmented narratives, Boyd, Cazzola, Kamgari, and the Roving Designers Collective show that walking can unearth and illuminate stories that disrupt the linearity of traditional narratives and foster creative dialogues that expand how we relate to the world. They use movement to (re)structure space and challenge passive relationships to place, dissolving the boundaries between the body and its surroundings. Through their active, accountable, and relational attention to their surroundings the works begin to develop new transitory languages that help us reinterpret and be accountable to the places we walk through.

I invite you to walk around the exhibit and immerse yourself in the artworks – from Boyd’s *Memory Map* to Kamgari’s *Tracing Traces*, Cazzola’s *Raveling* to the Roving Designers Collective’s *Workbook 02* prompts. What do you notice as you become aware of your body in the space and in relation to others who might be sharing it with you? How do the works prompt you to think about your own relationship to place and the different ways you might move through it? *On Walking* aims to communicate a sense of wonder and inspiration that can be translated on your own walks outside of the gallery. Go ahead, take a postcard, and go for a walk.

## SUPPORT PAPER

### INTRODUCTION

Walking changes the speed at which one encounters the world. It is a mode of discovery that enables interaction with found objects and materials while creating new connections between one's body and a place through movement. Rather than being restricted to the gridded roadways of cities, one can turn off the beaten route; take a side street, alleyway, wooded trail, or underpass, to gain new vantage points from which to experience one's surroundings. At the outset of my research, I was walking a lot. Eventually, my routes began to repeat. I often walked to the top of a hill, descended, and walked along a dirt path until I came to a clearing. I would sit on a rock that faced a stream; my back turned to an urban expressway. The sounds of the rushing water melted into the whooshing of cars as they zipped by, their drivers unaware of my presence. Through these repetitive moments of quiet solitude, I began to contemplate the generative qualities of walking and how we each come to walk by different means and with different aims. Through my emerging walking practice, I started to understand the different ways that walking implicates our bodies in relation to the land around us, one step after another.

*On Walking: rhythm, repetition, movement* brings into conversations works by three artists and one collective that explore belonging, presence, and connection to land, creating for its audience a heightened awareness of the everyday.<sup>26</sup> In this scope, *On Walking* attempts to position relationality as a method of expanding a set of relations: to people, to a place, or to

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<sup>26</sup> The title draws inspiration from the exhibit *Of Walking* (Museum of Contemporary Photography, Chicago, October 18-December 20, 2013). *Of Walking* presented photographic works that documented the ordinary act of walking through the observation of the camera lens. Exhibiting artists included Simryn Gill, Sohei Nishino, Paulien Oltheten, Hamish Fulton, Liene Bosque, Nicole Seisler, Odette England, and Jim Campbell. *Of Walking* was curated by Karen Irvine; Walking art has been undertaken in urban, suburban, wilderness and rural settings. *On Walking* looks to walking praxis that are specifically located within urban environments.

things, such as found objects. It seeks to examine what it means to inhabit land as non-Indigenous guests, and the various ways one can begin to build respectful relationships to place through walking. As Mishuana Goeman articulates, the way we build our relation to place and space is through the generation of affective attachment.<sup>27</sup> Instead of a material understanding of the world, Goeman argues for the expansion of place as “more than just the point on a graph or locale...[but as] a ‘way of being-in-the-world.’”<sup>28</sup> As such, *On Walking* aims to inspire visitors to re-evaluate how they understand themselves in relation to the places they move through and expand creatively by walking with heightened awareness to one’s surroundings.<sup>29</sup>

Together, in conversation with the artists, we sought to create a space in which gentle self-reflection was possible and discussed at length the different ways visitors would walk through the space and encounter the works. As visitors weave their way through the gallery, they may begin to consider their own relationships to place, the different ways we are each implicated by these connections, and how these relationships might evolve through a growing awareness of responsibility toward the land and the stories it holds.

## **EXHIBITION METHODOLOGY, CONCEPT, AND DESIGN**

*On Walking* aims to enable viewers to be made aware, in different ways, of their movement both inside and outside the gallery. The OCAD University Graduate Gallery, in which *On Walking* was mounted, reflects a ‘white cube aesthetic’: a rectangular space, with white walls and

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<sup>27</sup> Goeman, “Introduction: Gendered Geographies and Narrative Markings,” 9.

<sup>28</sup> Goeman.

<sup>29</sup> Place refers to a specific social and cultural experience of one’s surroundings while space typically refers to something more abstract. According to feminist geographer Doreen Massey, both place and space are socially constructed relational processes. Massey distils space as three categories: (1) space as the result of interrelations, (2) space as “spheres of possibility”, and (3) space as constantly shifting. See more: Goeman, “Introduction: Gendered Geographies and Narrative Markings,” 5-6; Springgay and Truman, “Walking-with Place through Geological Forces and Land-Centred Knowledges” in *Walking Methodologies in a More-than-Human World* (2019), 18.

overhead lighting (in this case, lighting also comes from two west-facing windows).<sup>30</sup> However, *On Walking* attempts to diverge from the classic white cube metrics for displaying art.<sup>31</sup> Instead of hanging works solely on the walls, works are displayed on all surfaces of the gallery, including being suspended from the ceiling, resting on the floor as well as the anchored to the walls. This creates a deliberate multi-level display. The layout mimics a wandering walk where one is not quite sure of the beginning or the end but is content with the process of moving and tracing one's presence through the space.

From the entrance to *On Walking*, visitors' sightlines rest immediately on Anita Cazzola's *Raveling* (2022) which hangs by the Southwest windows. It is the first visual encounter and visitors are drawn in by the refracting light that dances through the silk threads. As visitors move toward the sculpture, however, they become aware of The Roving Designer's *Workbook 02 (excerpts)* (2022) fluttering around them. On either side of the entrance, the instructional walking prompts are hung individually with cotton twine at varying heights. Scissors rest on nearby stools and visitors are invited to select a prompt to take with them. The strings are dotted with knots where other visitors had made a cut, thus creating a layering of others' presence in the space.<sup>32</sup> *Workbook 02 (excerpts)* aims to challenge the static and often passive environment of the 'white cube' by fostering active visitor participation and, through this participation, activate and extend some of the ideas presented in the exhibition.

Naomi Boyd's *Memory Map w/ Sounds* (2021-2022) is pinned to the North wall, mimicking how it was hung in the artist's apartment. *Memory Map w/ Sounds* beckons viewers

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<sup>30</sup> McEvelley, "Introduction," 7.

<sup>31</sup> O'Doherty, "Notes on the Gallery Space," 15.

<sup>32</sup> The installation of *Workbook 02 (excerpts)* (2022) was inspired by Yoko Ono's *Wishing Tree* (1981-ongoing), in which Ono asks visitors to inscribe a wish onto a piece of paper and hang it from a tree. For more info: Brooklyn Museum. "Wish Tree," 2012-2013.

to come close to try and decipher street names and locales in an attempt to place themselves in direct relation to the artist's walking routes. The work is strategically placed facing Cazzola's *Raveling* to highlight the different ways one can presence themselves in relation to a place and reflect a material softening of the rigid urban environment.

Abedar Kamgari's *Tracing Traces* (2022) appears throughout the gallery. A strip of paper trails down from a windowsill and onto the floor, another encircles the central column, and various others seem to float upon the gallery walls. Small, industrial objects are placed intermittently on the paper, all at different stages of deterioration and each dislocated from its original industrial purpose. Spread out in such a way, the artist asks visitors to locate the interspersed objects and thus creates a walking pattern which zigzags throughout the space. Twice a day the objects are sprayed with water. At the close of the exhibition Kamgari will return to the space and remove a select few to reveal the traces they have left behind.

Together, Naomi Boyd, Anita Cazzola, Abedar Kamgari, and the Roving Designers Collective begin a conversation that explores relationality, responsibility, and the assertion of one's presence on the land. They seek new languages with which to convey belonging and connection, all while acknowledging the ongoing colonial spatial structures we move through each day.<sup>33</sup> Through these four different projects and their presentation in the Gallery, *On Walking* combines ideas of rhythm, repetition, and movement to reorient viewers, transform how they move through and interpret the world, and build an awareness of one's responsibility to the ground upon which they walk and to one another.

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<sup>33</sup> Goeman, "Introduction: Gendered Geographies and Narrative Markings," 11.

## WALKING ART PRECEDENTS

Walking has been used as a creative tool for centuries. Writers and philosophers such as Henry David Thoreau, Søren Kierkegaard, and William Wordsworth and others walked to think creatively, using movement to access and produce thought. Thoreau's essay *Walking* (1862) reads like the rhythm of a walk as he romantically discusses the virtues of becoming immersed in nature during a time of increasing industrialization.<sup>34</sup> Kierkegaard developed a habit of social isolation in which the philosopher spent hours on end walking the streets of Copenhagen, only to return to his home to theorize on the human "subjects" he encountered.<sup>35</sup> Wordsworth, on the other hand, has been credited as having made walking into something pleasurable; a leisurely act strolling through the untouched landscapes of the English countryside.<sup>36</sup> These narratives play into colonial descriptions of place, with descriptive language that obscures and abstracts storied histories or presence of others.<sup>37</sup> It centers the author as the sole-interpreter of place and proposes that walking for leisure and aesthetic delight began with them. Conversely, walking art has the ability to push against these types of narratives and expand the ways we engage with a place and its histories by reorienting how we interact with and shift how we view our surroundings.

By the mid twentieth century, artists began to use walking to interrogate their surroundings and implicate the body in the creation of art. The early walking work of the Situationists International and Fluxus looked to dissolve and radicalize the confluences between

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<sup>34</sup> Thoreau, "Walking."

<sup>35</sup> Solnit, *Wanderlust*, 52.

<sup>36</sup> Solnit, 160.

<sup>37</sup> Goeman, "From Place to Territories and Back Again: Centering Storied Land in the Discussion of Indigenous Nation-Building," 23.

art and society and enmesh the two to broaden the definition of “art.”<sup>38</sup> During the same period, artists were using walking as part of sculpture and performance. Works such as Richard Long’s *A Line Made by Walking* (1967), Hamish Fulton’s walking-based photo and textual works such as *Untitled (England)* (1970), Stanley Brouwn’s *A Distance of 366 Steps* (1971) or Trisha Brown’s *Man Walking Down the Side of a Building* (1970) grew out of the conceptual and land art movements yet did little to address deeper histories of a place or expand how audiences thought of themselves in relation to their surroundings beyond the minimalist frameworks created by the works.

In the 1980s this started to change as more artists began to use walking to address the politics of the body in space. For instance, Mona Hatoum’s *Roadworks* (1985) sought to bring awareness to the injustices faced by racialized communities during a period of protest against police brutality.<sup>39</sup> In Tehching Hsieh’s *One Year Performance* (1981-1982), the artist spent a full year living outdoors in New York City to call attention to the precarity of public space for those deemed “illegal” or houseless.<sup>40</sup> As Hatoum and Hsieh’s works show, walking actions can destabilize onlookers and bring awareness to pressing social and political issues.

Today, contemporary walking artists are pushing back against the abstractions of place used by early walking practitioners, and instead use the action to layer geopolitical readings of space into their walks. Locally, in so-called Canada, one can begin to see a rich and expansive conversation happening as artists walk to explore contemporary and historical sociopolitical issues. The method of the group walk is especially useful in creating momentary communities that engage individuals in critical thinking strategies accessed via collective movement.

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<sup>38</sup> O’Rourke, “Psychogeography: The Politics of Applied Pedestrianism,” 12–13.

<sup>39</sup> O’Rourke, “Psychogeography: The Politics of Applied Pedestrianism,” 19.

<sup>40</sup> O’Rourke, 16.



Collective walking in which others participate can heighten awareness about what it means to move through space *together*. In 2014, Eryn Foster invited seven Canadian artists to participate in *Pictou Island Portage*, a residency where artists stayed on and repeatedly walked across Pictou Island on foot.<sup>41</sup> This work generated ideas about holding presence with land and practicing walking as both an individual and a collective activity.<sup>42</sup> As a curatorial methodology, Foster's collective performance provided early inspiration to my research as I began to contemplate the possibility of hosting a similar research-residency in which artists would be invited to respond to a site, together.

Another such work is Public Studio's durational performance *The New Field* (2016-2017) in which artists, activists, scientists, writers, curators, philosophers, and youth groups were invited to walk together along the Bruce Trail and collectively explore the question: "What does decolonization look like?"<sup>43</sup> This activation of outdoor space can broaden the impact of an investigation as participants are being made actively aware of their own body in a place and the different ways it relates to others around them and to the ground upon which they walk. Rather than remain passive participants to an action, they are brought into the fold and asked to implicate themselves in relation to the questions being explored.

Similarly, *WalkingLab*, co-directed by Stephanie Springgay and Sarah E. Truman, is an interdisciplinary research-creation and curatorial platform focused on advancing critical walking methodologies.<sup>44</sup> Recently, *WalkingLab* presented *To the landless* (2018), an artwork by Métis

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<sup>41</sup> The artists who participated in Pictou Island Portage were: Aimée Henny Brown, Ursula Johnson, Barbara Louder, Douglas Raymond Smarch, Jr., Michael Waterman, Sheilah Wilson, and Eryn Foster.

<sup>42</sup> Foster, *Pictou Island Portage*; Simmonds, "Pictou Island Portage."

<sup>43</sup> Public Studio, "The New Field."

<sup>44</sup> WalkingLab is a SSHRC-funded collective-research creation project of Sarah E. Truman and Stephanie Springgay. WalkingLab engages walking as a laboratory for co-experimentation and research, developing a network of walking activities that investigate what it means to move. For more information, see: Springgay and Truman, "Introduction", in *Walking Methodologies in a More-than-Human World* (2019), 2; Springgay and Truman, "Transmaterial Walking Methodologies: Affective Labour and a Sonic Walk," 50.

artist Dylan Miner. Miner utilized the format of the walking tour to reimagine the presence of anarchists Emma Goldman and Lucy Gonzáles Parsons in conversation, as participants co-activated the urban environment by holding collective readings of the anarchist's work, covering topics including settler-colonialism, capitalism, patriarchy, and immigration.<sup>45</sup> Integral to *WalkingLab*'s activities is an exploration of the walk as a collective action; holding space together and creating a shared responsibility to the land through collective movement.

These are just some examples of the countless artists and groups, in so-called Canada and around the world, who use walking as a way to reflect on movement, identity, emplacement, belonging, and remapping, among other themes. It is burgeoning and ongoing, a conversation with infinite entry points. Yet, walking is not experienced the same by everyone: some have no other means of transportation, others who are barred from cross-border travel, and not everyone has equal use of their bodies. Everyone who walks comes into it from specific subjective footing, impacted by ability, gender, race, religion, among other identity markers, some of which may define how one experiences the world and thus affect how one moves through it or how one is seen moving through.<sup>46</sup> As such, walking art is highly inter-disciplinary, open-ended and in flux, shaped by its practitioners and the contexts of its making. *On Walking* thus presents an *incompletable* conversation on walking, making a point that walking and walking art is not finite but rather infinite in the experiences, ideas and senses of responsibility that can be sparked by one's movements.

*On Walking* looks to these artists and collectives and their varying practices to build upon these conversations and bring in emerging contemporary voices. As Boyd, Cazzola, Kamgari, and The Roving Designers Collective show, walking with intention can be a way of finding

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<sup>45</sup> Miner, *To the Landless*; WalkingLab, "To the Landless."

<sup>46</sup> Goeman, "Introduction: Gendered Geographies and Narrative Markings," 12.

something out about a place, developing roots there, navigating one's identity, being present, and holding oneself accountable to one's surroundings. It is through these burgeoning relations that one's responsibility to land and to one another may increase in an endless cycle of exploration, creativity, and relationality, bringing the ideas presented in *On Walking* outside of the gallery and on the many different walks of its visitors.

## LITERATURE REVIEW

This literature review focuses on critical writing that explores walking as an artistic methodology. The selected texts discuss aspects of walking including walking as mapping, walking as an embodied action, and walking as a political framing of space. I begin with a survey of texts that discuss walking as art and focus on walking as an embodied practice that challenges colonial constructions of space.

Much has been written about the history of walking and walking as a creative practice. Rebecca Solnit's book *Wanderlust: A history of walking* (2000) investigates the history of walking, from walking in scientific theory to religious pilgrimages or protest marches. Solnit's work serves as a necessary entry point and has helped expand my research into new areas of inquiry. Complementing Solnit's text, Karen O'Rourke's *Walking and Mapping: Artists as Cartographers* (2013) provides an in-depth historical overview and contemporary analysis of walking as an artistic practice. Looking at writer and theorist Guy Debord and artists including Janet Cardiff, Richard Long and Esther Polak, O'Rourke studies the various intersections between their practices to survey walking-based art practices and looks at the use of mapping in their work. She argues that 'walking' and 'mapping' are not distinct from one another but rather exist in co-relation, one aiding the other in various articulations of movement.

Walking art is often described in phenomenological terms, how one's surroundings can impress on the body, and the immediate, tangible, and haptic qualities of walking.<sup>47</sup> Although these qualities should not be dismissed, writing that focuses on walking solely as embodied tends to leave out a consideration of its social and political dimensions.<sup>48</sup> Sarah E. Truman and Stephanie Springgay highlight this by warning against the universalization of the experience of walking. In their book, *Walking Methodologies in a More-than-Human World: WalkingLab* (2019) they write that "normative understandings of embodiment are framed as affirmative, but do not take into consideration antagonism or power."<sup>49</sup> In *Place in Research* (2015), scholars Eve Tuck and Marcia Mackenzie affirm that musings on embodiment frequently universalize the phenomenological experience of a subject, thus neglecting the different ways place is experienced by different bodies.<sup>50</sup> Tuck and Mackenzie argue that how place is experienced can be influenced based on one's gender, race, sexuality, and age, among other identifications, and that, "[these] disparate realities determine not only how place is experienced but also how it is understood and practiced in turn."<sup>51</sup> As such, the process of walking and conversely the production of walking art is not neutral but wrought with social and political tensions, and discussions on walking must be cognizant of the diverse array of experiences that the action may encompass.<sup>52</sup> These two texts helped ground *On Walking* and the ideas it presents, considering what it means to be present in a 'place' through our own direct and subjective encounters with our surroundings.

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<sup>47</sup> Springgay and Truman, "Transmaterial Walking Methodologies: Affective Labour and a Sonic Walk," 50.

<sup>48</sup> Springgay and Truman, "Sensory Inquiry and Affective Intensities in Walking Research," 41.

<sup>49</sup> Springgay and Truman, "Transmaterial Walking Methodologies: Affective Labour and a Sonic Walk," 50.

<sup>50</sup> Tuck and McKenzie, *Place in Research*, 36.

<sup>51</sup> Tuck and McKenzie, 36.

<sup>52</sup> Springgay and Truman, "Walking-with Place through Geological Forces and Land-Centred Knowledges," 21.

In conversation with these ideas, the article “Walking with Artists,” in *C Magazine* 121 (2014), edited by Amish Morrell and Eugenia Kisin, challenges the idea of walking as purely phenomenological, arguing that walking enables one to ‘bear witness’ to things, including space, environment, and other people or beings. “Walking with Artists” provides a thorough and insightful overview of contemporary artists’ walking praxis and the different ways they encounter the world, and one another, by moving through it.<sup>53</sup> Through a discussion of walking projects by contemporary artists, including Vanessa Dion Fletcher, Carmen Papalia, Lisa Myers, Cheryl L’Hirondelle, and others, “Walking with Artists” articulates how moving through space is never neutral, and underscores the importance of being held accountable to the places we walk. The article contemplates how our subjective positions shape our experience of walking, and looks to contemporary artists who redefine walking as critical, engaged, political, embodied, and nuanced.

In these ways, the literature tells us that walking art can reorient how we relate to the world around us and make us connected to and accountable towards the places we inhabit. As disability activist and artist Moira Williams speculates, walking has the ability to connect oneself to a community or neighbourhood, to land, to city, and to others; it can build connection, redefine relationships and reshape ways of being both individually and collectively.<sup>54</sup> Thus, *On Walking* aims to shift away from idealized or phenomenological notions of walking as an embodied experience and instead asks visitors to think critically about the complex relationships we hold to the land, to one another, and the collective impact it has within our communities and beyond.

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<sup>53</sup> “Walking,” 43.

<sup>54</sup> Williams, “The Walk Exchange,” 28.

## EXHIBITION REVIEW

During the conceptualization of *On Walking*, I grappled with how to present works that were rooted in the direct movement of one's body. I looked to the history of walking and the various practitioners who have utilized the action to access creative thought or inspire new ways of moving through space. I became inspired by artworks and exhibitions that occurred out-of-doors, that is, outside of the four walls of a gallery, and which engaged one's body by creating direct connection to one's surroundings. These types of experimental exhibition frameworks were used by artists and collectives such as the Situationists International and their psycho-geographic contemplations of urban space, and later by contemporary artists who began to create active, engaged, and playful actions that often aimed to challenge and transform peoples' relationships to their surroundings and create new meanings from these encounters.<sup>55</sup>

As such, there are numerous curatorial precedents for *On Walking*. This exhibition review looks to projects mounted over the past fifteen years in so-called Canada, and which have employed both experimental or out-of-doors curatorial methods as well as traditional gallery presentation models. Together, they expand on the place of walking and mapping in Canadian art and offer unique insights into the different ways that walking art can be presented.

In 2014, the Art Gallery of Peterborough presented *Artists' Walks* (2014) curated by Earl Miller. *Artists' Walks* considered the motivations of contemporary artists who engage in walking and wayfinding.<sup>56</sup> It brought together works by Marlene Creates, Don Gill, Vera Greenwood, Barbara Lounder, Lisa Myers, Gwen MacGregor, and Samuel Rowlett, each of whom has incorporated walking as a critical and integrated component of their artistic practice. *Artists'*

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<sup>55</sup> Aitchison, "The Walking Encyclopaedia"; O'Rourke, "Psychogeography: The Politics of Applied Pedestrianism," 25.

<sup>56</sup> Miller, "Artists' Walks."

*Walks* explored how walking remains a popular activity in an ever-expanding age of information and globalization and explored how artists are creating works that extend beyond mere documentation of a walk.<sup>57</sup> The exhibition's presentation in a traditional gallery space created a precedent for installing walking works indoors and was a useful visual reference for *On Walking*'s ultimate presentation.

Curated by Suzanne Morrisette at Urban Shaman Gallery in Winnipeg, *Blueprints for a long walk* (2013) presented works by G'Chimnissing/Beausoleil First Nations artist Lisa Myers that explored walking and place-making to trace Myers' family history. The works in this show touched on themes of memory, land, and place while addressing trauma, resilience, sustenance, and resurgence. The works presented included *Walking* (2009), a video loop of feet walking and following cracks in the Canadian shield, the screen weighed down by railroad spikes; *Blueprints* (2012) a series of paper-based drawings made with the extracted ink of wild blueberries collected along the same railroad tracks which Myers' grandfather followed to escape the Shingwauk Residential School; and *Old Spoons* (2012) a collection of ceramic spoons repaired with raku technique. The exhibition's focus on walking as a primary methodology enables a collapse of both temporal and geographical distance, between her grandfather and herself, Sault Ste. Marie and Espinola, through walking; a closeness suddenly made possible through movement and embodied trace-making.

In a similar vein, artists Adrienne Wong and Dustin Harvey, in collaboration with the Hamilton Perambulatory Unit, created *Landline* (2013), a multi-site participatory performance that examines geographical distance. *Landline* directly implicates audience members who are in vastly different geographic locales. Provided with audio guides which prompt participants to

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<sup>57</sup> Miller.

walk and drift through their respective cities while texting with a “scene partner”, they share memories recalled while wandering the cityscape. *Landline* collapses both time and geographic distance and thus can occur in many different places at once. Walking together, yet apart, participants get to know one another on intimate levels yet remain unfamiliar and geographically distant. It engages not only how we remember the local, but how we communicate a sense of space and place to one another.

*Maps in Doubt* (2008) at Mercer Union Gallery, curated by Dan Adler, presented works by Toronto-based artists Gwen MacGregor and Sandra Rechico. Paper-based drawings, lists of latitudinal and longitudinal waypoints, and a red and yellow line map stuck on a wall show how the duo attempted to abstract the concept of ‘the map’ and reshape audiences' understandings of urban landscapes.<sup>58</sup> Yet, despite the concept being rooted in movement and wayfinding, the installation of the artworks remained close to the traditional exhibition model with the hanging of works on the walls in standard fashion. As such, in *On Walking* I attempted to subvert this type of display and manipulate how visitors would move through the space and interact with the works through active participation.

## **CONCLUSION**

*On Walking: rhythm, repetition, movement* seeks to bring together emerging voices to discuss what it means to be in relation and accountable to the places we inhabit as guests in the lands now known as Canada. As you walk, consider the underlying settler-colonial structures through which you move and how you exist through them. By holding this awareness, can the act of walking begin to subvert and protest these rigid structures, and perhaps begin to formulate futures beyond them? The ability of walking to create a pattern, a rhythm, and a practice through

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<sup>58</sup> MacGregor and Rechico, “Maps in Doubt.”



which to enact and ponder presence, belonging, connection, and accountability opens up a realm of possibilities such as these.

*On Walking* includes new works by Naomi Boyd, Anita Cazzola, Abedar Kamgari, and the Roving Designers Collective, that build bridges between individual movements and weave together different ways of interacting with our everyday surroundings. *On Walking* asks of its audience to expand how we might normally move through place by incorporating the ideas presented in this show on our walks. The Roving Designers walking prompts create an opportunity for the show to live on past its physical presentation, as visitors take the postcards with them and begin to think more deeply and creatively about their everyday encounters.

Ultimately, *On Walking* seeks to nurture moments of personal and collective reflection that help us build and strengthen our relations to place. It pushes visitors to consider their relationship to their surroundings and contemplate the various ways we become implicated through the body's direct encounter with the ground, and how this may build responsibility to shared land and to one another. As the artists in *On Walking* reveal, walking art is expanding in form, becoming something that is rooted deeply within the individual experience of movement and harnessed to build new relations to place, objects, ideas, others, or to the self. It reflects a socially, culturally, and politically constituted practice. Walking art can thus move you in new directions – you just have to take that first step.

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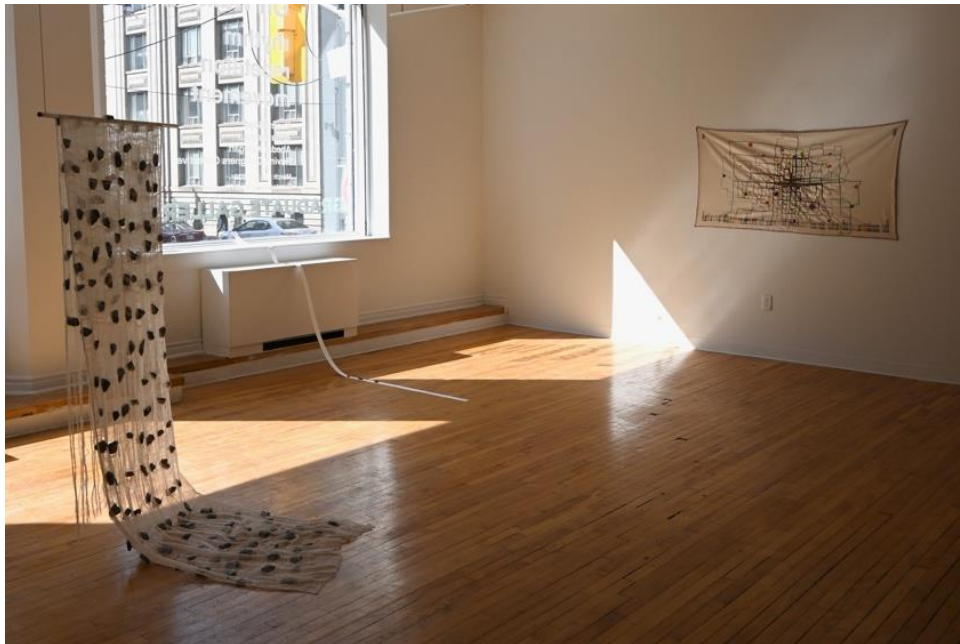
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## Appendix A: EXHIBITION DOCUMENTATION<sup>59</sup>



Roving Designers' *Workbook 02 (excerpts)* (L), Abedar Kamgari's *Tracing Traces* (C), and Anita Cazzola's *Raveling* (R).  
This image by Lea Rose Sebastianis.

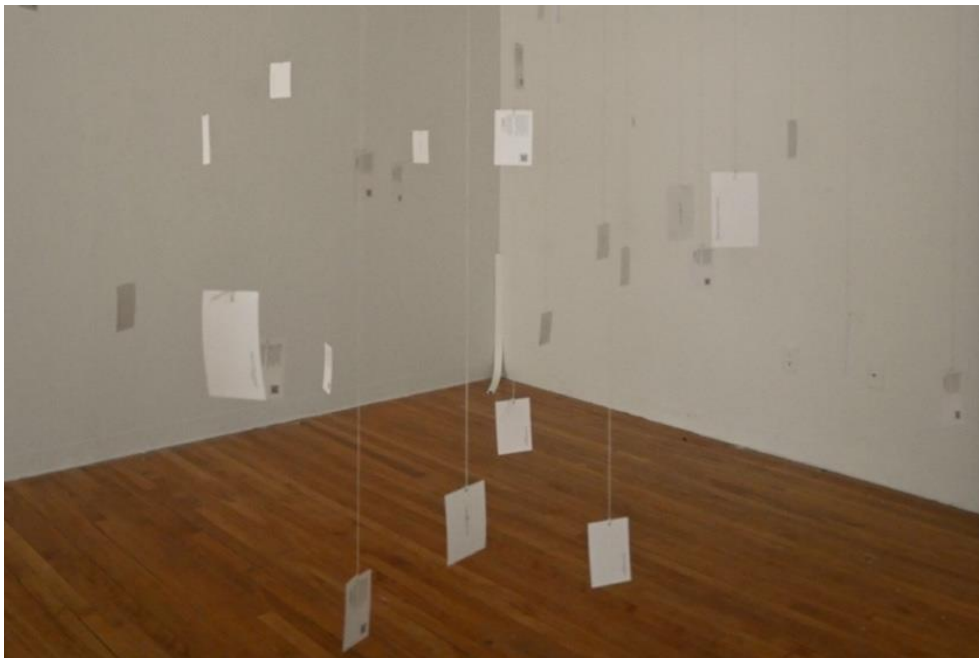


Cazzola's *Raveling* (L), Kamgari's *Tracing Traces* (C), and Naomi Boyd's *Memory Map w/ Sounds* (R).

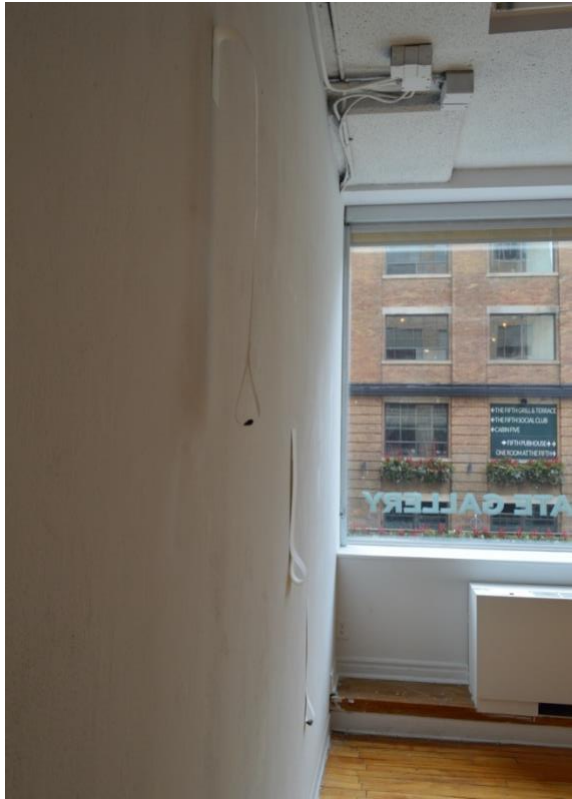
<sup>59</sup> Photos taken by Na'ama Freeman unless otherwise stated.



Kamgari's *Tracing Traces* (C), Roving Designers' *Workbook 02 (excerpts)* (R).  
This image by Naomi Boyd.



Roving Designers' *Workbook 02 (excerpts)* (C), Kamgari's *Tracing Traces*.  
This image by Naomi Boyd.



Details of *Tracing Traces* (2022) by Abedar Kamgari. Found object.





*Raveling* (2022) by Anita Cazzola. Silk, found asphalt.  
These images by Anita Cazzola.



*Memory Map w/ Sounds* (2021-2022) by Naomi Boyd. Wool blanket, wool embroidery thread.  
Top images by Na'ama Freeman. Bottom image by Naomi Boyd.

take an indoor ritual outdoors  
habit



walk a familiar place in an unfamiliar way



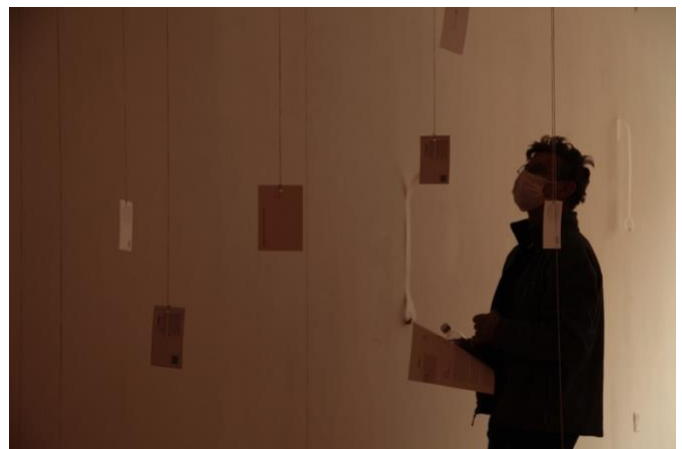
create  
collect a family of artifacts  
^

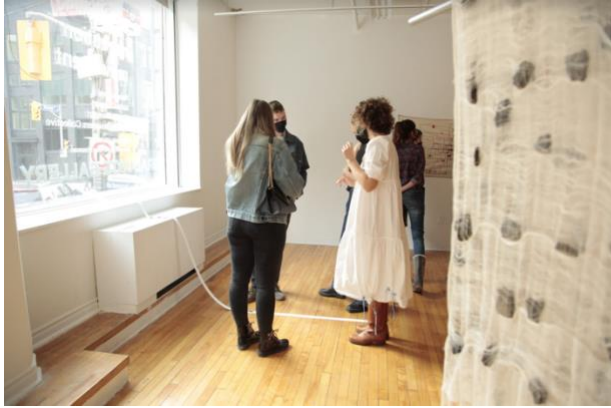
*Workbook 02 (excerpts)* (2022) by the Roving Designers Collective. Postcards, cotton string.  
Top right image by Naomi Boyd. Bottom right image by Na'ama Freeman.

## Vernissage

All photos below by Lea Rose Sebastianis.

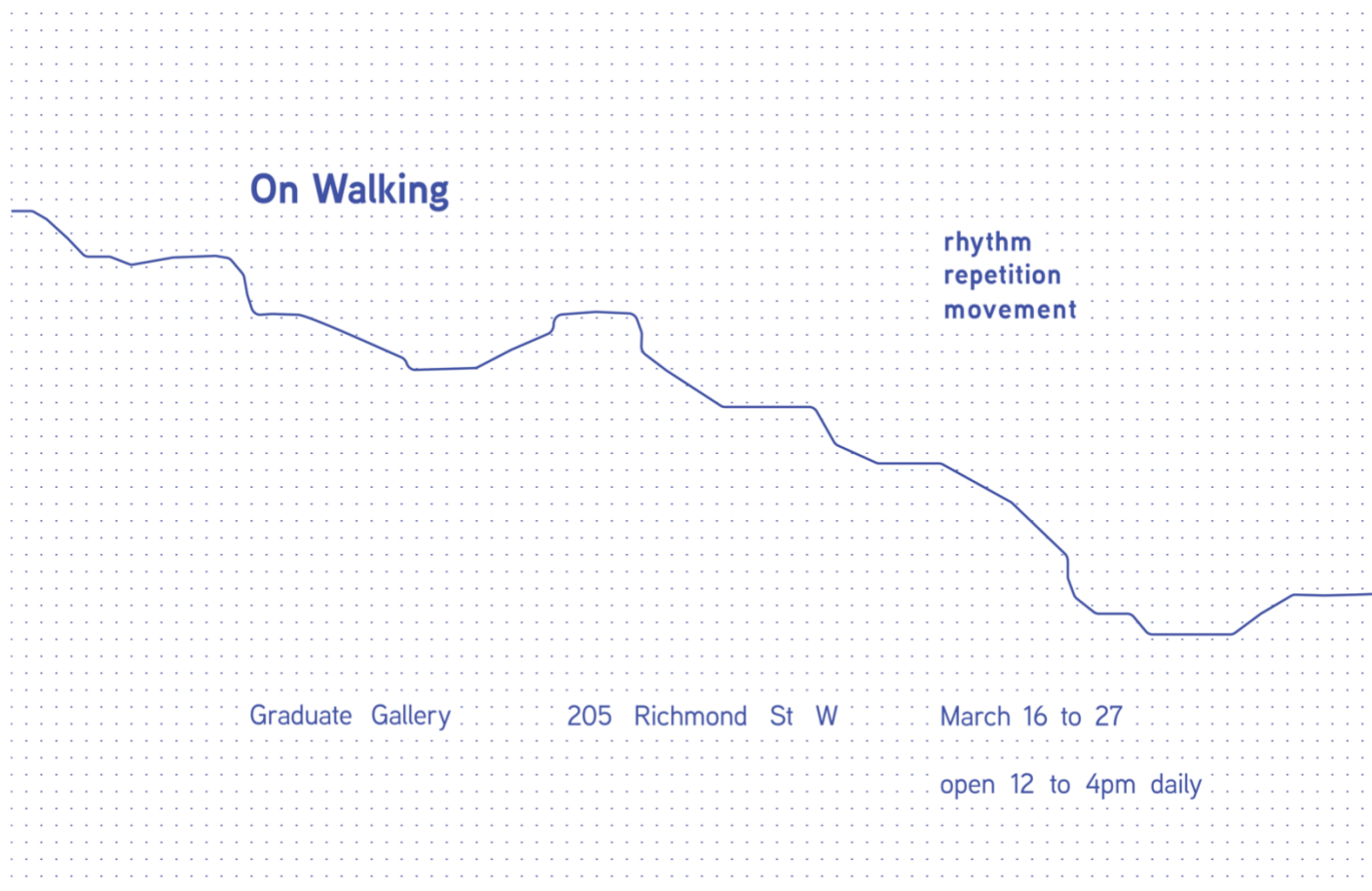






## Exhibition Postcard

Designed in collaboration between Naomi Boyd and Na'ama Freeman.



## **Appendix B: ARTIST BIOGRAPHIES**

### **Anita Cazzola**

Anita Cazzola's work inhabits the intersections between textiles, geography, and the built human environment. Exploring the material and metaphorical complexities of cloth and geological forms, Anita reconsiders the destructive assumptions of decay and disintegration as means of resistance, reclamation, and healing. The gridded structures of the human landscape are broken down, bent, curved, softened, and remade out of malleable materials to undo and reframe their resilience. Anita received her BFA at OCAD University in 2018, where she studied Sculpture & Installation and minored in Material Arts and Design with a focus in Textiles. She has begun to exhibit her works within Ontario in solo and group exhibitions including Abbozzo Gallery, Toronto, ON; 10C, Guelph, ON; and Propeller Gallery, Toronto, ON. Anita spent the Summer and Autumn of 2021 as the Artist-in-Residence for the City of Guelph.

### **Abedar Kamgari**

Abedar Kamgari is an emerging multidisciplinary artist based in Hamilton, Ontario. In her practice, Abedar unpacks the complexities of displacement and diaspora using site-responsive, embodied and relational approaches to performance art. Abedar received a BFA in Studio Art from McMaster University in 2016 and has performed, screened, and exhibited in a range of institutional contexts since. As a curator and arts worker, she has organized numerous exhibitions, screenings, and community programs including the Pressure Points: Gentrification and the Arts in Hamilton Symposium (2019). Abedar is currently Programming Director at Hamilton Artists Inc. and an MFA candidate at OCAD University.

### **Naomi Boyd**

Naomi Daryn Boyd is an interdisciplinary designer, maker, collaborator, and facilitator. Naomi's practice is rooted in an interrogation of the relationships between material, maker, and place, seeking to incorporate decolonial methodologies into their art and design practices. Their current work is largely textile-based, prioritizing up-cycled and traceable materials, utilizing techniques centered around the hand, repetition, and presence. Naomi is a founding member of a place-based design collective and micro-studio called the Roving Designers. They hold a Bachelor's of Design at Emily Carr University of Art + Design in so-called Vancouver, majoring in Industrial Design with a minor in Social Practice and Community Engagement. Naomi is grateful to live and create in Tkaronto, Dish With One Spoon, the traditional territories of the Huron-Wendat, Anishinabek Nation, the Haudenosaunee Confederacy, and the Mississaugas of the Credit River First Nations.

### **The Roving Designers Collective**



Connor Budd, Naomi Boyd, Yutaan Lin, Morgan Martino, Georgia McWilliams, Zara Huntley, Lauren Thu, Danika Oystrek, and Aurora Quinlan

*The Roving Designers* are a collective of designers from across Turtle Island interested in how design can take place in public and outdoor spaces, in contrast to being confined to traditional studios and institutions. We try to achieve this through designing community driven, place-based, and land-based work, with an emphasis on co-design and co-creation in a sustainable, inclusive and decolonial manner. Our collective formed at Emily Carr University of Art + Design in 2020 in response to the COVID-19 pandemic, when access to indoor studios were limited. Our meetings, workshops and projects have been a meaningful way to maintain community during challenging times. This work is seen as an ongoing attempt at navigating place-based design in a virtual world.