



## Made of Walking - La Romieu, France - 27 August to 1 September 2017

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*"Sometimes we walk on the ground, sometimes on sidewalks or asphalt, or other surfaces. Can we find ground to walk on and can we listen for the sound or sounds of ground? Are we losing ground? Can we find new ground by listening for it?"—Pauline Oliveros (1932-2016)*

[Listening to the ground / Table of Walks](#) is the inspiration and guide for reflections and walking actions during the *Made of Walking Event* in La Romieu, France - 27th of August to 1st of September 2017.

In 2017 Made of Walking takes place in the historical city of La Romieu (France) and its surrounding landscape, one of the most important passageways for pilgrims towards Santiago de Compostela, relating to the theme "Listening to the ground" and "Table of walks", the latter referring to dialogue between walkers and pilgrims and the intimacy of sharing a walk. Participants are as well the audience. The walking actions / performances are meant to be realized collaboratively to fully experience the works. In fact participants and public become part of it.

[The program](#) consists out of a series of walking actions, performances, workshops, public talks and installations

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## OPENING DAY

[SOUND WALK SUNDAY](#) – an invitation to globally celebrate audio, geo-located and sound walks. Designated to take place on the last Sunday in August, Sound Walk Sunday will be inaugurated at Made in Walking - Le Romieu, Gers region - France.

<http://www.museumofwalking.org.uk/events/sound-walk-sunday/>

With in La Romieu workshops, walks, talks and sound massages. By Andrew Stuck (UK) (initiator), Isabelle Clermont (Q), Gilles Malatray (FR), Inge van den Kroonenberg (B), Stefaan van Biesen en Geert Vermeire (B).

## KEY NOTE EVENT

Gilles Malatray (FR) : *Inauguration of of a Hearing Place*, a mapped and permanent spot for listening, chosen by participants to a "sensitive listening trajectory" and residents at La Romieu, continuation of a series of similar places already inaugurated in various towns and cities in France, mapped digitally with sounds, texts and images.

<https://desartsonnantsbis.com/partenaires/points-douie-paysages-en-ecoute/>

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## WORKSHOPS-WALKSHOPS-WALKS

Simone Etter (CH): *Grenzgang - Walking as an artistic practice and artistic research (workshop)*

The Grenzgang project team started its investigation in strollology and space in January 2014 in the trinational area around Basel. Strolling tours of the team members – sometimes supplemented by guests from non-European countries – as well as questions of team research form the basis of the investigations. Against the background of their own discipline – music, visual arts and art education – the researchers bring in their specific strategies to create individual, artistic space protocols.

Simone Etter Artist, art mediator. Born 1982 in Switzerland. Initiator of the artists' collective «marsie». Works and experiments on formats and actions to artistic interventions in public and institutionalised spaces. Accompanies workshops and seminars in the field of artistic research, experimental space investigations, performance art and public sphere. Currently living up to the cité Internationale des Arts in Paris. <http://www.marsie.ch/>

<http://www.fhnw.ch/hgk/ilgk/forschung/laufende-projekte-3/Grenzgang>

Julie Poitras Santos (US): *hlystan (walk)*

If the Camino is a river – and some say it is – you enter it and are carried to Santiago. If you listen deeply to the river, you can hear it make stops, eddy and turn, along the way. As within the inner ear, a circular current moves. The ear is a labyrinth of sound, and hearing – bridging the barrier between air and water. Participants are invited to walk a spiral path, lost in its depths, alert to new possibilities, listening in the spirit of urgency and need. After walking, we will exchange stories about finding our way.

Julie Poitras Santos work includes installations, performances and public projects that often engage a walking component. Poitras Santos initiated Platform Projects/Walks, a platform for curating walking events and projects within local communities. Poitras Santos' work has been exhibited widely and teaches in the MFA program at Maine College of Art. <http://juliepoitrassantos.com/home.html>

<http://www.platformprojectswalks.com>

ARTIFACTS - Pam Patterson and Leena Raudvee (CAN) : *Listening: On the Architecture of Aging (walk)*

Two white chairs are placed on the road side. Fields stretch out on either side. We walk together along the road arriving at these white chairs; we lay a white sheet on the roadway between the chairs. In long beige trench coats we sit silently with questions on white papers before us – each question acts as an invitation – for us and our viewers – to participate. This performance explores not only presence but absence as contemporary site (sight).

ARTIFACTS, formed in 1983 by Pam Patterson and Leena Raudvee, produces feminist collaborative works which combine the concerns of art and theatre; they have fused these two traditions into a unique hybridity. ARTIFACTS explores culture, looking at myths, assumptions, and fantasies, and places them in a new context. The tension is between the personal and the formal, which raises

questions as to the nature of feminist art practices and women's roles in society.  
<http://www.artifactsperformanceart.ca/>

**Rosie Montford (UK): walking and drawing (workshop)**

Using a small concertina sketchbook to draw in when I am out walking, the unfurling pages echo the undulating terrain and pauses along the path. The folds of the book allow for overlapping imagery, giving shape to the journey I am making. We construct simple concertina books to draw in before participants are taken on a walk to experience walking and drawing.

**Rosie Montford** studied Fine Arts at *Camberwell College, University of the Arts, London*, the philosophy of learning through making staying with me. I work across drawing, printmaking, textiles and installation to explore the dialogue between walking and drawing. Member of *The Walking Artists Network* and *London Print Studio* where I prepare and edition silkscreens.  
<http://www.rosiemontford.co.uk/>

**Stefaan van Biesen & Annemie Mestdagh (B):**

**Enter the Triangle: a silent meditative walk/performance for 3 walkers. An artistic color / tone walk**

The Enter the Triangle performance (Silent Movements) is a gentle walking performance where three participants that are required to listen to each other's body and the movements towards their own body. It is based on how to relate to another one's ways of moving or physical dialect: so to become aware of the other(s). At the same time to be aware of the (urban) environment. Although you are connected by a flexible ribbon, there is always the feeling of disconnection between you and the others. You are able to touch and still in a distance. It can be seen as a mental exercise to trust. To follow the other moving bodies while moving in space and to become a moving shape of consciousness. A flow, a living human sculpture, a constantly changing shape of a triangle through interactions. We start with a breathing and relaxation exercise if there is need to. Short instructions are given. Every performance is unique because it is defined by the participants.

During this sensory walking workshop we allow walkers to meet with their individual 'tone' and 'color(s)'. We will use the colors in a homage to Aleksandr Scriabin, starting from the Shen Dao system. The workshop will be extended with an introduction to movement and grounding exercises based on Chi Kung. Walks/Drawings/Tones/ letters/Chi Kung exercises by Stefaan van Biesen. Shen Dao and energetic feet massages: Annemie Mestdagh Stefaan van Biesen: Chi Kung and grounding exercises: in the morning and evening. Annemie Mestdagh: energetic feet massage: afternoon and in the evening.

**Stefaan van Biesen** [Belgium]. visual artist, writer, sound art, walks: silence as an artistic condition. An associative solidity between thinking, acting, environment, well-being : 'how do our thoughts manifest themselves via acts in our environment and to what extent do they contribute to our well-being?' Worked in Belgium, Netherlands, France, Germany, United Kingdom, Poland, Italy, Greece, Cyprus, Portugal, Brazil and China. <http://www.stefaanvanbiesen.com/>

**Annemie Mestdagh** [Belgium]. Practicing Chi Kung, Tai Chi and the Shen Dao system: colour advise for rooms and energetic body harmony. Food advise for health. Ecology and nature. Working as a photographer, web design, production assistant of the Milena principle. Lectures about foot reflexology and workshops. Working on art projects about awareness and body balance.  
<http://www.themilena.com/>

**Ienke Kastelein (NL): Walking rhythms and sounds, circles and lines (walk)**

A site-specific walking practice, with a group of people - pilgrims and/or walkers - with specific attention to our feet, as they carry us, and create different sounds and rhythms, the tempo we walk in and the shoes that we wear, the resonance of the space, walking in circles, creating a circular space, like the base area of an imaginary building and listen to the sound of silence.

**Ienke Kastelein** is an interdisciplinary artist interested in perception and the senses. She is engaged in context and habitat. Hence *walking* and *sitting* have become essential research methods as well as performances practices. She holds a BA in History of Art (Utrecht University) and studied photography. Teaching art and photography. <http://www.ienekastelein.nl/>

**Wendy Landman (US): Listening to walking/Making space to listen (walk - dialogue)**

Modern cities and towns have often forgotten how to listen to walking and the needs of people who are walking. With a focus on two questions, interspersed with short walks. How can the ideas of listening to walking and listening while walking be brought into the day-to-day worlds of city planning and design? How can the worlds of art and walking advocacy work together to help communities get the mix of physical and spiritual walking space that they need to make healthier and happier places?

**Wendy Landman** has been the Executive Director of WalkBoston, a non-profit pedestrian advocacy organization dedicated to improving walking conditions in cities and towns across Massachusetts, since 2004. Wendy serves on the Board of America Walks and is a member of the Coordinating Committee for the national Every Body Walk! Collaborative. <http://walkboston.org/>

**Carol Mancke (US): Circling back – thinking through**

Made for Walking Le Romieu suggests the possibility of exchange between participants and pilgrims. Perhaps unlike the ancient pilgrim, the pilgrim walking in the 21st century also hopes to experience a different way of engaging with the world: the physical action of putting one foot in front of the other becomes both the end goal and the means to achieve it. A proposal to undertake a series of walking and drawing actions, that play with the notion of iterations through a continuous circling back in action and thought.

**Carol Mancke**, California and London based artist, architect and educator, works at the intersection of art and cities. Her work engages a range of timeframes and scales and has featured in solo and group shows in Britain, Japan and Australia. Her research looks at how artists challenge the way cities are designed and inhabited and how artistic practice might function as a positive force in the public arena outside the operations of capital. <http://www.machinaloci.com/>

**Peter Jaeger (CAN/UK) : Midamble (walk - reading performance)**

*Midamble* is a long text that was composed at sacred sites and on pilgrimage routes in Asia, Europe, North America, North Africa, and the Middle East. A durational reading-performance of *Midamble* will be situated at an along the Camino route. The text will thus dialogue with the sounds of the local, natural environment and with walkers and pilgrims on the Camino, over a reading period of several hours, as an analogy with the time taken to walk long-distance footpaths.

**Peter Jaeger** is a Canadian writer based in London. He is the author of eleven books, including works of poetry, criticism, hybrid creative-critical research, and artist books. His most recent publications are *John Cage and Buddhist Ecopoetics* (2013), *540493390* (2014) and *A Field Guide to Lost Things* (2015). Professor of Poetics at Roehampton University in London. <http://writing.upenn.edu/pennsound/x/Jaeger.php>

**Leo Kay (UK/B) : Exploring Porosity, Entanglement and The Will of Other. (durational workshop)**

Indigenous cultures the world over suggest that elements of the world around us are in constant communication with us and amongst themselves and it is our responsibility to listen to their needs, to be in gentle collaboration with their will, their intention to grow and create. Each morning we will spend 45 minutes outside in nature combining meditative process, re-sensitisation exercises, Personal Manifesto writing tasks, and a process I am calling 'Action Intention Performance' which is inspired by magikal practice over 5 days, culminating in a group of individual concurrent 'Action Intention Performances'.

**Leo Kay** is a theatre and performance maker. He is the artistic director and co-founder of the performance company Unfinished Business. Currently embarking on an 18 month post graduate process at a:pass in Brussels, whilst continuing to Mentor younger artists and explore more long term collaborations both in Europe and the UK. <http://www.thisisunfinished.com/>

**Geert Vermeire (B): Just a walk (walk)**

A 14 km / 10 miles walk in own pace following the path towards Santiago de Compostela that crosses and encircles La Romieu, inviting just to walk together in silence. There is no intention, but to embrace an unknown territory, a place still to be explored, as a state of mind/being, not only during walking but in all actions around it, creating a durational moment of coincidental connecting with people and allowing the landscape to become a mirror.

**Geert Vermeire** is a curator, writer and artist with a background in musicology and in performance arts. His artistic practice is focused on mixed reality in performative contexts, relating to movement art, sound art and literature/text in public space, departing from social practices and the ethical involvement of cultural action. He has a particular interest in the relation between new media, sound art and walking. [www.themilena.com](http://www.themilena.com)

**Ivana Pinna (IT) and Angeliki Diakrousi (GR): My way home (walk)**

My Way Home is a collaborative and participatory project based on soundwalks. Since June 2016, collecting 'returning back home' audio routes from participants in their home town. We invite to 'perform' these routes in other locations than the places where the audios had been created. The one who follows a 'back home' audio route reaches an unknown place; as a result unpredictable wanderings and random encounters are emerged. <https://mywayhomesite.wordpress.com/>

**Ivanna Pinna**. Italian, based in Barcelona. Body, movement, people, are elements that characterized her art. She likes to explore and to work with different medium (painting, sculpture, performances, space, sound, etc). At the moment she is studying at the "Teatro de los Sentidos" (Theater of the Senses) in Barcelona, exploring a new ways of perceiving the self and its relation with the space. <http://ivanaprojects.com/>

**Angeliki Diakrousi** finished her studies in Patras School of Architecture in 2015 (Greece) and she is interested in exploring and combining different tools and fields of art. She has realized participatory projects within the public realm with a variety of media and currently she is investigating the possibilities of sound to her work. <https://soundactsvictoria.wordpress.com/>

**Sandra Fruebing (D/Egypt): Circumnavigation / Mapping La Romieu (participative walk)**

In a previous walk I learned about the circular path the death body is carried from the house to the church to the graveyard in Delphi, Greece and surrounding communities. With La Romieu being on route of pilgrims, imagined as well as physical in-between spaces are part of the landscape to be discovered. An invitation to walk in circular motions along borders and thresholds in different ways. Maybe it is just a border where pavement and grass meet maybe it is a connection of myth and build environment that formulates the liminal space.

**Sandra Fruebing**. For the past 3 years I have lived in Egypt and developed strong skills in comparing my own culture to the Islamic. Within my creative practice I research in a practical way and engage with the public. My work includes deep research within the fields of film, literature and the everyday social interaction. The outcomes are presented in various media from objects that are involved in the storytelling to the creation of a filmed spectacle. Graduate of the Royal College of Art in London and have participated in various exhibitions, talks and workshops. Teaching at the German University in Cairo, based between there and London. <http://sandra-fruebing.de/>

#### Ruth Broadbent (UK): Walking a line encounters through drawing (walk - workshop)

A collective mapping of the surface of tracks and lines in and around La Romieu. Individual drawings made whilst walking a line, will be collated to create an alternative map, visual language and system of communication. This drawing offers a way to listen to the ground, connect to the past, present and future of tracks and lines in the landscape, crossing boundaries and borders, and noticing what is often overlooked.

Participants will plan their individual line to walk, selecting the duration and length (from a few steps to a long-distance walk).

Ruth Broadbent is an artist and Associate Lecturer. Currently obsessed with line, from imagined lines to walking and cycling tracks and lines. <http://www.ruthbroadbent.com/>

#### Mel Sutton (UK) supported by Andrew Stuck (UK) : Mindfulness through Movement (walk-shop)

Using the rhythm of step and the awareness of breath to experience mindfulness, this walk-shop will take you on a journey experiencing the connection between the self and the environment we inhabit. We will sense how our spiritual and emotional body is affected by how we experience the outside environment and consequently how working on controlling the mind by changing our thinking can change our relationship to the outside.

Mel Sutton, yoga teacher and health coach teaches mindfulness techniques that can be used in day to day life to bring joy and awareness. A qualified homeopath and aromatherapist, Mel has been developing her yoga practice and in working with the Museum of Walking has devised 'Mindfulness through Movement' walk - shops, that have been commissioned by festivals, mental health providers and cultural institutions.

#### Andrew Stuck (UK): Listening Safari (walk - workshop)

Become an expert 'ear-witness' - heightening your skills in listening with your whole body, not just your ears, and finding new ways to describe what you hear. Each participant is given a journal to record their descriptions and feelings to the sound and soundscapes they encounter on a safari. Through various techniques, including visual, haptic, vocal, textual and walking, participants will find new ways to describe and share their experiences.

Andrew Stuck created the Museum of Walking [[museumofwalking.org.uk](http://museumofwalking.org.uk)] in 2007 to showcase the work of artists, activists and professionals who used walking as the catalyst to their practice. Recording interviews with fellow artists, which he began publishing at Talking Walking [[talkingwalking.net](http://talkingwalking.net)] as podcasts the following year. Curating artist walks and devising participatory co-creative workshops, including audio, geo-located and sound walks. He devised the innovative "Talk the Walk" networking and showcasing events, the Walking Creative programme of participatory workshops, and is host of a monthly Sound Salon in London.

#### Niran Baibulat (FIN): Extending time by walking - introducing my walks (talk)

Walking in the woods with a spool of thread fixed on my leg as a way of searching old oak trees and documenting the walks by thread diagrams or walking onto the snowy field and foot write father's letter to his father when he was fifteen years old. Here the writing body is not at the first hand communicating a message whereas more measuring space, having constant negotiations with situational factors.

Niran Baibulat is a visual artist based in Helsinki. Her mediums of expression are installation and environmental art. In her works, Baibulat applies common everyday skills within a site-specific installation to construct a space. She investigates an embodied approach to a place. In her many works she has used walking as a constructive method of investigation. <https://niranbaibulat.com/>

### Rosário Forjaz (PT) : Light drawings - walkshop

We will leave together in the morning and we will arrive till the end of the day. One day after, we will walk barefoot. Wandering in silent trails. We'll walk slowly. We will walk with our eyes closed activating the sensory and tactile experience of the body with the vegetable material. First we will get away from the village and the Collegiale. After we will return to the cloister. Everybody in his own rhythm, with his own pauses, in his own trajectory, in his own interior landscape, returning whenever he wishes. In the limit of the spaces of shadow, we will create together a drawing of light - herbarium, map, vegetal illuminations.

**Rosário Forjaz.** Born in Mozambique. Lives and works in Porto, Portugal. Studied Fine Arts / Paint and works through drawing, engraving, jewellery, ceramics, installation. The concept of Landscape as a means of research-action has always been a reference in my work. The process is continuous and lives from the phenomenological and anthropological mediation with the place that each botanical species inhabits. The series of dessins approached the conceptual construction of each landscape, recreated in an understanding of a tree that is both monument / heritage / time. Drawing is landscape. It is walking, contemplating is flowing at a rhythm that is also ours. The experimentation of processes and techniques that are sourced with tradition, is a meditative and symbolic work. The use of organic materials and artisanal processes, such as engraving and tempering, of natural pigments and resins such as that of *Dracaena draco* / Blood of Dragons (a species that is the protagonist of extensive research in the insular context of the Azores), mimicking blood of martyrs, are an example.

### Simona Vermeire (Portugal) & Augusto Niemar (Brazil) : Where the streets have no name

#### Augusto Niemar, the Poet - Simona Vermeire, the Reader and a Choir of Walkers

We approach poetry and body as a walk of speech. We collect etnofictions and we compose a kind of musical score without numbered blocks, with signs of multiple colors and windows opened towards the night. Wandering through streets without names, we superimpose on the nature in its generosity, promoting togetherness.

In this walkin singing we are following poetry, with the plenty sensations of a human scale, speeches and redimensioning a new image, absent of geographical barriers - a walk in geopoetry.

On that way a walk exist in the creation of urbverbvisual strategies for dialogical relations and alteritineraries that renew the notions of experience, of shock and of digital reproductability. This processional set is the generator of invisible proposals to trace a map of public and virtual spaces, in a progress, of new practices and talking promenades.

To walk through spaces "where the streets have no name" is to inscribe yourself in the book of the flesh. In the tiled streets of Niemar, the Poet and the Reader, roam, inviting a Choir of Walkers to compose an urban legion, so beautiful to look at.

The Poet, the Reader and the Choir of Walkers, step through a defined trajectory, reciting poems and repeating phrases that generate a trance. At the end of the route the Poet will be immured with parts of poetry and azulejos (tiles as drawings), attached by the Reader and by the Choir of Walkers .

#### Simona Vermeire (Portugal)

PhD in Comparative Literature. University of Minho Portugal. MA in Image Studies. University of Bucharest. Postdoc researcher at the University of Minho in Environmental Humanities - Critical Plant Studies. Her fields of interest encompass the connection between literature, arts and science, relating to Spaziergangwissenschaft - promenadology and the concept of consilience (Edward O. Wilson, The unification of science and humanities).

**Augusto Niemar (Brésil)** (aussi Rodrigues da Silva Junior) est professeur littérature dans l'Université de Brasilia - Brésil. Doctorat en Littérature Comparée de l'Université Federal Fluminense (2008). Il a développé des projets littéraires et artistiques en connectant la Littérature e l'Expérience urbaine; Littérature de la nature brésilienne. Il a reçu des nombreux prix pour ses essais et ses poésies: Concours de Poésie Fernando Mendes Vianna da A.N.E. (2009); Concours National d'Essai - Prix

Cassiano Nunes, 2011. Il a publié les suivants volumes de poésie: Niemar, Goiânia, 2008; Onde as ruas não têm nome, Brasília, 2010; Do livro de Carne, Brasília, 2011; Centésima Página, Lisboa, 2015.

#### Cyril Bron (B/CH) : Walking a metaphor (project presentation)

Technically powered by Glowbl, and human powered by Cyril Bron and David Fuehrer, "Walking a Metaphor" is an urban walk alongside the urban highways, an exploration of urban borders, peripheries and limes. The project is relayed and supported by 3 art centers/galleries in each "visited" city: Recyclart in Bruxelles, Espace Labo in Geneva and Urban Spree in Berlin where visitors are able to follow the progression of the urban wanderers on a screen installation everyday from 14:00 to 19:00. For the first leg of the project, Cyril Bron and David Fuehrer were walking alongside the 75 km of the Brussels Ring, making their way between barriers and forests, bridges and tunnels, in search of a new landscape and meaning in inhospitable, non-pedestrian places. They were equipped with a cellphone camera which is transmitting live their walk on Glowbl. Now, Cyril Bron and David Fuehrer want to make the next urban walk alongside the highway of Lyon.

**Cyril Bron.** À la fois réalisateur et plasticien, Cyril Bron travaille dans le domaine du cinéma, des arts numériques et de la psychogéographie. Suite à sa formation à la haute école d'art et design de Genève en 2005, il réalise plusieurs courts métrages jusqu'à son premier long métrage de fiction réalisé avec Joseph Incardona, « Milky Way ». En parallèle d'une formation à l'école de travail social de Genève, entre 2010-2013, il travaille avec un collectif d'artistes autour de l'espace public et de la participation. Actuellement, il conceptualise une application numérique et participe à des marches urbaines.

<http://squarestudio.ch/walking-a-metaphor-bruxelles-exposition-de-marche-urbaine/>

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## ARTIST TALKS

#### moderator Andrew Stuck (UK) : Talking Walking salon

Andrew Stuck will chair (and record) daily 4 x 12 minute presentations by the participating artists, followed by a panel discussion, to include Q&A from an audience. Talking Walking is a website of recorded podcasts of conversations with artists, activists and professionals who work in the world of walking or shape our world.

**Andrew Stuck.** For 20 years, Andrew Stuck has been involved in somehow or other promoting walking, as a transport planner, urban designer, health activist and as a walking creative. Over the last 10 years he has been undertaking interviews of 'thought leaders' and artists who use walking as part of their practice, to stimulate their thinking and to provide creative inspiration. He has also been walking and talking to professionals who shape the environment in which we walk. In 2018 marks the tenth anniversary and 100th podcast for Talking Walking, and will coincide with a book publication called 'Walking Wisdom'.

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## ACTIVITIES IN FRENCH

#### Gilles Malatray (France) : PAS-Parcours Audio Sensible et Paysages sonores partagés (atelier - marche)

Un PAS-Parcours Audio Sensible, c'est une balade sonore collective, pour déchiffrer, défricher, écrire et se régaler des paysages sonores partagés. Il s'agit de se promener dans nos lieux de vie, ou ailleurs, l'oreille en chantier, l'oreille enchantée, pour les écouter de concert, tout simplement. Mettons nos pavillons aux aguets, participant temporairement à une joyeuse communauté d'écoutants.

Gilles Malatray-Desartsonnants, artiste, promeneur écoutant et pédagogue, travaille depuis de nombreuses années autour du paysage sonore. Dans une posture associant des approches esthétiques, culturelles, artistiques et écologiques, l'écriture et la composition de paysages sonores sont fortement liées aux territoires investis, qu'ils soient ville, périurbain, milieu rural, espace naturel, site architectural

<https://desartsonnantsbis.com/>

<https://desartsonnants.wordpress.com/>

#### Isabelle Clermont (Québec): Aux chemins des étoiles (atelier - marche)

Saisir les lieux, dans une mouvance poétique, en résonance avec le sol et le ciel, avec le cœur/chœur, écho d'une motivation à réinventer le monde en marchant. Saisir dans un souffle, l'entité de son être en kinesthésie par une approche reposant sur le Butô. Saisir la lenteur à l'intérieur d'une trace sur papier... À travers le déploiement corporel dansé, inspiré par sa motivation profonde, une proposition d'écouter le paysage autrement, surprise par l'audible en bruitant le sol, en ancrant/encrant, dessinant ses sensations dans l'espace.

Isabelle Clermont, détentrice d'une maîtrise en arts visuels de l'Université Laval au Québec elle est une artiste interdisciplinaire, performeuse et créatrice d'univers immersifs. Ses projets installatifs, où dessins, estampes, sculptures, sons et vidéographies se côtoient, ont la particularité d'offrir une polyphonie des sens à travers la création d'espaces de recueillement, intime et sacré.

<http://isabelleclermont.com/>

#### Pierre Gonzales iz neR (France): une poétique - en X\*? - de l'espace (atelier)

La marche - poétique - comme pas de côté, esquisse une traversée, n'est pas qu'une démarche. Ni à proprement parler une écriture; elle peut le devenir. Elle tisse des liens en dessous du langage. Plus qu'elle ne pense, elle nous amène à y repenser (déconstruit) le paysage, les territoires.. en suspend les réponses..

- Quels sont les modes d'écritures poétiques qui peuvent modeler, cartographier, sublimer (soutenir) le paysage ?

- En quoi une poétique de l'espace inaugure une forme de recherche expérimentalement et théorique ?

- Qu'est ce qui résonne pour nous dans les termes de « territoire », de « paysage »?

- Qu'entend-on, au fait, par poétique ? ses rapports et oppositions à la performance, à l'aménagement, au design..

*\* allusion au Sonnet de X de Stéphane Mallarmé, [https://fr.wikipedia.org/wiki/Sonnet\\_en\\_X](https://fr.wikipedia.org/wiki/Sonnet_en_X)*

> Un atelier sous formes d'échanges et d'exercices pratiques à la Romieu (traversée du paysage, selon les possibilités topologiques et les participants intéressés.. )

<https://c0lap5.wordpress.com/2017/05/17/poetique-de-lespace/>

Pierre Gonzales iz neR, fondateur du collectif ABI/ABO (Lyon), écrit sur ordinateurs et différents supports, pratique la mise en situations et la soft-performance. Artiste chercheur impliqué dans la création de tiers lieux, il pratique aussi des explorations liminaires-transgressives.

<http://1propre.free.fr/> / <https://projetsabiabo.wordpress.com/>

## TABLES-RONDES

### Nawal Guendouz (Algérie / FR) : Du pas à l'empreinte urbaine (table-ronde)

Oran Algérie : Dans un contexte de célébration du 11eme Centenaire de la fondation d'Oran, une marche est programmée chaque mois. Nombre de participant : 530 en 2006 ,820 en 2007 ,2.000 en 2008, 3.541 en 2009, Plus de 15.000 en 2010, Plus de 20.000 en 2011. En 2011, les autorités interdisent cette marche sous cette forme.

Existe-il un subconscient collectif, qui fait qu'aujourd'hui, les oranais réempruntent des circuits d'autrefois? Marcher permet-il de renouer avec la mémoire collective ? Quel impact sur la protection et la sauvegarde du patrimoine ? Comment la marche enclenche une prise de conscience sociale et urbaine ? Comment le corps de la foule renverse le pouvoir, en prenant procession de l'espace public ?

Une table ronde autour de la marche urbaine à Oran

Ps : Il est à noter, que la balade/marche urbaine en Algérie, ne renvoie pas à une méthode scientifique .En effet même si le mot, est utilisé pour designer cette pratique, il n'a pas une connotation scientifique, et reste absent des travaux de recherche.

<http://1mai.oran-belhorizon.com/#>

Nawal Guendouz architecte et collaboratrice de Bel Horizon dans le cadre des marches urbaines d'Oran, doctorante à Lyon , dans le cadre de ED 483 histoire, géographie, aménagement, urbanisme, archéo, sc politique, socio, anthropo , en partenariat avec Environnement Ville Société –ISTHME.

<http://www.oranais.com/vieassociative/des-artistes-des-spectacles-de-rue-et-sans-voitures-oran-s-offre-sa-fete.htm>

### Artfactories/autresparts : Du bon usage de la marche (table-ronde)

En collaboration avec ARTfactories/Autre(s)pARTs, un groupe d'acteurs culturels et d'artistes, réunis autour d'un projet commun de transformation de l'action culturelle par l'expérimentation d'autres rapports entre art, territoires et société.

<http://www.artfactories.net/>

Du bon usage de la marche

Où il sera question d'itinéraire et d'itération, de barbe, de blé barbu et de barbelé, d'un grand chêne, d'espaces intermédiaires, de chemins et d'usage, avec Fred Ortuno & Jules Desgoutte, coordinateurs d'Artfactories/autresparts.

"Virtus in usu sui tota posita est, usus autem ejus est maximum civitatis gubernatio"

La vertu n'existe qu'autant qu'on en use, et son usage le plus grand est dans le gouvernement de la cité. Cicéron, République 1,2

"Je veux dire que les espaces intermédiaires où se déroulent mes livres sont très étroits. Mais je ne vis que de ces espaces intermédiaires, où l'histoire est comme lorsque deux porte-avions se rapprochent et ne laissent entre eux qu'une mince fente... C'est de ces fentes, de ces regards passant par les interstices que je vis et que j'écris ; tout ce que j'ai fait vit de ces espaces intermédiaires qui se rétrécissent, et c'est aussi défini par l'histoire. Je regarde donc par où puis-je encore m'échapper, mais tout en m'échappant, ce qui est aussi très important, où puis-je susciter un mouvement producteur d'une permanence ou d'un projet."

Peter Handke, les Espaces intermédiaires

"On ne peut avoir recours [pour faire une carte] qu'aux mesures itinéraires, aux distances des lieux répandues en une infinité d'histoires, de voyages, de relations, d'écrits de toute espèce"

Fontenelle, De Lisle

« De façon tangente et elliptique, une différence fait toujours dévier la répétition. J'appelle ça "itérabilité", le surgissement de l'autre (itara, en sanscrit) dans la réitération. Le singulier inaugure toujours, il arrive même, imprévisiblement, comme l'arrivant même, à travers la répétition. »

Jacques Derrida

[Artfactories/Autreparts](#) est un réseau d'espaces intermédiaires - des espaces d'expérimentation artistique, urbaine et politique.

Souvent, ces expériences commencent par des occupations d'espaces, et, au fil du temps, atteignent à la consistance du lieu : elles ont lieu, elles donnent lieu, elles font lieu. Mais souvent les noms de ces lieux, s'ils demeurent partie liée à l'espace qu'ils ont occupés initialement, s'attachent plutôt à désigner la communauté d'expérience qui s'y est fondée : Mix'art Myrys, Szolnay, l'Entre-Peaux... Occuper un espace, c'est une activité immobile, et donc bien lointaine, a priori, des enjeux de la marche. Pourtant, outil pour arpenter la ville et penser le rapport au territoire, outil pour repérer de nouveaux espaces à occuper, la marche occupe une place essentielle dans la poétique - dans l'art de faire - propre aux espaces intermédiaires. Une inversion des rapports entre la ligne et l'espace, entre l'itinéraire et le lieu seule permettrait d'appréhender comment ces lieux résultent d'un entrecroisement de parcours et de cheminement. Si le chemin peut-être pensé comme une manière à la fois d'ouvrir, de creuser et d'inscrire des espaces, alors l'existence de telles expériences d'occupation, qui se sédimentent à l'usage en lieux et demeures, est une conséquence de la multiplication des cheminements, comme de l'itération successive dont tout chemin se constitue, égal à l'usage qu'on en fait.

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## INSTALLATIONS - ARTISTIC WORKS

[Inge van den Kroonenberg](#) (B)

[Isabelle Clermont](#) (Q)

[Stefaan van Biesen](#) (B) & [Geert Vermeire](#) (B): The Box of Walks is an artifact of a nomadic museum of walks, that are displayed in situ for a limited time. It is taken in the luggage of the artist on the go and shown to the public when the opportunity arises.

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## CREDITS:

[MADE OF WALKING 2017](#) is organized by

the Milena principle (Belgium): <http://www.themilena.com/>

with support from Le bouc qui zouke (La Romieu, France): <http://www.leboucquizouke.fr/>

Desartsonnants Lyon (France): <https://desartsonnantsbis.com/>

ARTfactories/Autre(s)pARTs (France): <http://www.artfactories.net/>

Aifoon (Belgium): <https://www.aifoon.org/>

Museum of Walking (United-Kingdom): <http://www.museumofwalking.org.uk/>

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## CURATORS:

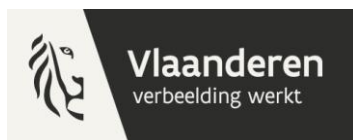
Isabelle Clermont (Quebec), Gilles Malatray (France) and Geert Vermeire (Belgium).

Online program: <https://tabledesecoutes.tumblr.com/>

Contact: [themilenaprinciple@gmail.com](mailto:themilenaprinciple@gmail.com)

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We would like to acknowledge the Flemish Government (Belgium) and the Ontario Arts Council for funding assistance.



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