

# On Walking: Solo and Collective Storytelling

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with Bruno De Wachter (BDW), Laurent Delom de Mézerac (LD), Pierre-Philippe Hofmann (PPH), Shervin Kianersi Haghighi (SKH), Various Artists (VA), Loes Jacobs (LJ)

### BRUNO DE WACHTER

I am Bruno De Wachter and my artistic practice consists mainly of walking and writing. I have a special interest in the landscape and how we relate to it while walking through it, with our body and our senses. And also how we relate to it with language, the image a place name can evoke, our stories we tell.

The landscape of my interest can be urban, suburban, it can be the countryside or it can be wild nature. My most recent and still ongoing project is called Werner Lenz. It is a walk in Les Vosges in France, in wintertime, and it has two book fragments as a starting point.

One fragment is the beginning of the novel *Lenz* by Georg Büchner, which describes how in the winter of 1778 the mentally ill Jakob Lenz walked through Les Vosges, to the village of Waltbach, where the priest Oberlin was based who was known for curing mentally ill people.

The second fragment comes from *Of Walking in Ice* by Werner Herzog. He describes a walk from Munich to Paris in December 1974, so also in wintertime. His friend Lotte Eisner who was living in Paris was ill, and he believed that if he made it to Paris on foot, she would make it. And strangely enough, on his way, he crossed Les

Vosges along the same route as Lenz did 200 years earlier and he was unaware of this coincidence.

So I walk this route again, several times, over the course of a few years, and I invite people to walk, reflect and create with me. And this already resulted in a third text in which I evoke the spirit of Werner Lenz.

The project I did before that for previous editions of WAB was rather in a suburban environment, it was called 'Circling around without taking off'. It was a series of walks around international airports, and there everybody could join. I didn't do the walk beforehand, but I just drew a circular line on the map and I proposed a basic set of rules. I didn't act as a guide. Participants could focus on whatever they liked, and after the walk we gathered again and the end result was something like a map and a *cadavre exquis*, but we will talk about that later.

### LAURENT DELOM DE MEZERAC

What brought me here in the Wandering Arts Biennial is actually the theme of my artistic research. I am studying the mountains and the relationship that we have to them as a Western society. I observed that it's an intense relationship that we see is very present through images, through imaginations, through myth, through stories, through literature... And it's actually more present than we think. It's not often its very conscious but its quite present. So a lot of attention goes to these spaces of mountain, and we give these spaces a high positive value. So this is what I am trying to study.

The grounding of my practice is my own experience of the mountains. So, the actual experiential experience for which I use my own intuition and empirical observation. Another part of my practice is a bit more theoretical:

I am trying to analyse what are the projections that we, as a Western society, make upon the mountains. So I try to analyse and study the archetypes, the myth, all the values that are associated with being in the mountains. And I try to understand what is the system that gives this space such a value. And one of my hypotheses for my work is that the system also gives negative values to other spaces. So I started off being fascinated by the mountains, and now what I am studying is the fascination itself for the mountains. And being put like this, it makes me look simultaneously at the two participants in this relationship: both the mountains and the people who are fascinated by them. And the media I am working on are mostly based on performances as I come from a dance and performance background, and I also explore different medium, but they all come down at some point towards performance.

#### SHERVIN KIANERSI HAGHIGHI

If I want to formulate my practice very briefly: normally I use performances or actions to investigate the automatic gestures and behaviour that we employ in our daily routines. And one of those, for example, is walking. I use walking as a practice, I also use this as a method for unfolding stories. I use also walking as a studio space, at different levels. One is the moment I start to think about a concept or an idea. The next step is the moment of performativity, the moment of presentation. And the last level is the retreat, the moment that I feel like the focus of the work or the project is over. I also use the walk as making work itself or as a performance. I have different examples here. Like, I walk along the beach with another artist, and taking turns, following the other's

footsteps and try to fit our footsteps in one another's footmarks. Another performance is again with another artist, I start to walk on the opposite side of the street, and also the other artist, and each time when we cross each other, we shake hands holding our breath and say hi or hello to each other. Or, like another performance, again with another artist, we started to walk as slowly as we could, on the lines of the sidewalks. In general, walking is for me, my work about space, time, memory, smells, sound, place, and the most important one is about imagination and being alive.

#### PIERRE-PHILIPPE HOFMANN

Walking has always been very present, even my early artistic process. When I was a student I kept on walking for my project as photographer. I might say in the beginning it was a kind of indirect process, leading me to places I didn't know yet, and this was enough. But one thing that became more and more important is I realised was also more and more a question of time, of making things very slowly. Even in very common places, in banality. And little by little, or I should say step by step, walking took more and more place in my work, and this in a very organic way. It was the occasion for me to be more concentrated on what I met, what I was doing, what I saw, heard... In the meantime, I wasn't wandering. I was really walking or even hiking. I didn't follow my instinct during these walks, it was the consequences of a methodical approach. A kind of conceptual decision. So I decided to choose my path in advance, as a concept that would lead me to the experience of walking, or to help me make pictures, recording songs, or else relate to landscape

architecture, but also to the way people approach landscapes. Seeing things, for example, in a very aesthetic way. So I would say this methodical approach redefined the relation between time and space for me. This was really a keyword in my practice.

For 'Portrait of Landscape', a work that I developed partly with nadine in the previous WAB edition, the project lasted 8 years, and during this time I walked from the border of Switzerland to the centre of it, so it was 2700 km. I did it all season, all year long, so that means I have all the season in my legs, I would say. And I forced myself to film after each km. That means I have 2700 films of one minute of what I saw, what I met. So that was one project leading to a video installation. A huge installation and also a book that is finally ready.

And now, after the delivery of the book that happened in autumn, I found it really tricky with the COVID situation. I wanted to create, to be able to be more and more things, but on my own it was impossible so I restarted to walk every day, and I decided to make it from sunrise to sunset in a quite radical way. During seven weeks from the 1st of February until last Sunday, I forced myself not to use any smartphone or internet during the day, and no vehicle at all. That means no bike, no car, no tramway, no elevator, between sunrise and sunset. And so that was, for me, the very first time that walking really became the subject of my research, I would say. That's where I am actually.

#### VARIOUS ARTISTS

I represent Various Artists. It's a collective of 24 imaginary artists. They are very diverse and they practice various disciplines. They collaborate in all very different ways of collaboration. Even sabotage and stealing from

each other is a way of collaboration. They use walking or wandering as a tool, it's part of their toolset, like painting, sculpture, writing, composing, or even applying for subsidies.

They have two different ways that they use wandering or walking: it's the conceptual way or the structural way. I am going to give three short examples of each. The conceptual side is for example, the sparkling walks. 'The sparkling walk' was: you gather a few people, you take a bottle of champagne, you open a bottle of champagne, and you crush the little metal cage that comes with the cork, you crush it, you put it on a map, and you look at the trajectory that corresponds with the map, then you walk this trajectory and you drink a bottle of champagne. If you would find a door open, you walk in and you talk to the people or shop or gallery or even a private place. If your bottle is empty, you find a new one in a night shop or in a shop and you continue your walk until the trajectory is done.

Then you have 'Going home and to work', is a piece that you go from home to work if both are in the same commune, and you take a different road till you have done all the possible streets, at least once, each side at least once. So it takes you a lot of time to map the commune with going to work and going home.

A third, last one is the Barragem walks. Imagine in every city with a river that you put a dime, and you flood the city, and so you walk along the water of that artificial lake. So you trace the new zero for the city.

The conceptual walks are always done by a few Various, in duos or in a triplet. The structural walks are done in a group. That's a way to take the whole group on a trip, or an evocation. So the main structural walk is called 'Camino Welt'. Camino Welt is a

reversed pilgrimage from Santiago de Compostella to Ostend. It's reversed in direction, it's part in 40 chapters, 40 weeks of walking, but it's also reversed in purpose. It's not to empty yourself and to arrive at the holy place as a new person. It's the opposite: you go back to Ostend and you become a commercial artist, you load yourself with everything that is wrong with the art market so it's almost a satanic walk.

The last walk is a walk that is not even moving, the whole group goes in a hotel room, it's called 'Fauberger'. But it has the same kind of practice as the structural walk. You take the whole group into a hotel room and you let them wander in the room, not physically but in their mind. So a little bit about how they work. They see it as a tool. It's not like a main practice, it's just a helping tool.

What happens before walking?

What happens during walking?

What happens after walking?

LJ What happens before walking?

PP First of all, before going outside, I negotiate with my entourage the right of freedom. Because I have to say to my family: 'I will be unreachable for several days or for 15 hours. So don't try to contact me.' And this is a hard negotiation.

BDW Even if you don't actually do something beforehand, there is always an imagination beforehand.

What for me triggers a lot of imagination are maps and place names on maps. For the Circling Around project, this was even the starting point. Place names sometimes evoke a whole world for me. And usually this world, once you are on this place, is very different from what you imagined. And something happens always between this imagination and what you imagined based on the map. But sometimes, weirdly enough, reality can match imagination.

LD What I notice that is sometimes quite present before I take a walk or a hike is the notion of having an objective, like the direction to end the walk or the highest point you want to reach. And the thing you start your walk with is a successful story of you reaching the point.

And this story is the motor to push further when it's difficult.

This is all happening in your own imagination. Your own private storytelling that is going on.

It's at the level of self storytelling that you motorise, you hike, or walk through the process.

SKH Before walking there are a lot of things happening. But in my practice, since most of the walking I do is in public space, there is no control.

In order to anticipate this, I started to

set up some rules or a structure or to write a score beforehand following the idea to give a kind of direction beforehand. But in public space it's very difficult to control the direction. Which is also the interesting part in working in public space.

VA For the Camino Welt I start with a spreadsheet.

First column is the budget.

Then the right outfit.

Then you book the hotels since the Various are quite snobbish.

And you have to fill two big suitcases with stuff because they all need stuff.

LJ These are all individual preparations, but do you have experiences where you have to inform a public beforehand? And how to do that as you have to transfer a certain imagination, for example, when you take someone else on a walk?

VA First we make a kind of Instagram story that people can follow. And we try to contact as many artists on the road to exchange work that was made during the walk that almost becomes a certain art market.

BDW For the Werner Lenz work there are the two book fragments that are the preparation for the walk. Everybody who joins the walk does the walk already twice beforehand in their imagination.

I had to cancel the walk two times due to COVID, so I decided to make a Werner Lenz DIY guide so people can do it without me. But I found it hard to do because I had to write down a lot of practicalities on how to do the walk. And I'm afraid that all this would deviate attention from what the walk is about. So if they go with me, people don't have to think about [these practi-

calities] and they only need to prepare by reading the book fragments.

PP What I find interesting is that what needs preparation is the 'non-walking'. Having an author, getting to a starting point, making a rendezvous, etc.

Walking doesn't need preparation.

You need the good clothes, the route, etc.

VA We prepare a little bit the physical part. Two months before we start walking on the treadmill because if you have to walk 50 km in a day and you're not prepared... The shoes also. Walking in the shoes...

PP I mostly mean mentally. Maybe what would be associated with stress is the organisation around walking. It's not walking.

SKH In my practice, I prepare the walking itself. Because I make rules, for example, I try to walk on one line or in a certain way.

PP But that's less stressful. It's part of your work as an artist to reflect. It's the logistic [that is the most stressful part].

VA But the walk always brings you back to where you have to be.

BDW For the Circling Around walk I had another preparation to do since there we walk according to the same time of the sun. So there we had to set out a clock a few times during the walk, depending if we were going east or west. And so this was a whole calculation I had to do beforehand.

VA We have to do the calculation of the tide. Because the whole walk goes along the coast. It's a non-map walk. You just keep the sea to the left.

LD I don't consider the walk as my artistic practice. So my preparation doesn't include so much the idea of sharing it with a public. So it allows me to take more liberty in how I approach this.

The minimum preparation is knowing the area where I go. And I have an entry and exit point but inside this I have the freedom to decide day by day what I do.

So, I can have the landscape guide where it is most inviting. I can follow my intuition. (...) I take the freedom not to have to follow a score, but I do write a score for each day. I can follow a different kind of way of being in this environment.

PP Should we make a difference between wandering and walking? Because I think you are more in the wandering. Being open to any situation and improvise with these factors that you need on your way. Maybe. I don't know. It's a question.

BDW It's not because the route is fixed that you are not wandering, I think.

SKH It is impossible not to have a fixed route.

BDW No, it would be possible. But I decided to fix [the route] to concentrate on other things. You could also decide on the spot where to go and make a kind of derivation. Even with a group, that's possible.

LJ A score does not necessarily limit the wandering aspect. On the contrary even.

BDW Isn't there the philosophical saying that, with limitation comes the freedom?

VA Definitely. Darwinist.

LJ We moved to what happens during the walking. Which is also what happens during the walk. I'd like to mention some keywords that could connect to this question: a walk, an object, a story, a project, walking, storytelling, thinking practice, individual-collective, collecting, emptying, public space, landscapes, studio space, non-defined spaces.

BDW For me, walking with a group is always something special because there is always a kind of dynamic in a group. (...) I notice that a walk can become very different, depending on with whom and where you walk. And people pay attention to different things. So the story becomes different depending on with whom you walk.

LD Nobody comes along on my walks. My artistic practice is related to walking, but is not taking a walk as a starting point.

I find that if I'm alone, I find more room to be surprised by things that I have not planned, and then take the time to relate to the unexpected event and basically to stop.

It's also hard to speak about the nature of surprises.

SKH Normally I ask another artist or a group to do the walk together. What is in common is always this intimate situation. I remember I did a walk with a group of artists in Italy on the beach and we started to walk from midnight to five in the morning. And then the rules were not to talk and not to wear shoes. Walking in silence. And I remember it was extremely intimate. Even if we were not talking, we were so collective. So it's always interesting for me to find new ways to connect to each other and to the environment, to the space, to the place you are walking.

BDW Sometimes somebody can also be very present in absence. Werner Herzog, one of the starting points in my Lenz walk, he walked to Paris to meet his friend who is ill. And actually during this whole trip he is alone, but he does the walk for her so she is very present.

And this had a mirroring situation when I went on the Lenz walk two years ago when oracle joined, which is a trio, and one of the trio was terminally ill and she couldn't join. But two of the trio who joined did some of what they call oracle sessions, a kind of body-vocal practice that was dedicated to her. So actually, she was not there but she was very much present. And this also can be part of the story of the walk and be part of the imagination or atmosphere of the walk.

VA One of the chapters of the Camino Welt, number 39 from Boulogne-Sur-Mer to Dunkerque, has a special status. It's been done already almost 50 times and it's a little bit like the chicken or the egg. The chapter is called 'Boucalais' and it was already there conceptually before Camino Welt.

It functions a little bit like a spreadsheet. It's like walking through a spreadsheet from one container to another. Every container has a little story attached to it. (...) There is a little narrative that you have to go through. One walk, or one chapter has maybe 250 containers, so it's like a heavy workload.

For some of them we invite two artists where the rule is they cannot know each other and we add a theme to it. (...) They also have a name. They are 'esc 1' and 'esc 2', which comes from 'escargot'. You can imagine why. (...) The walk is accumulative, and everything adds to the narrative. (...) The story was very simple in the beginning but has been added to. It's been painted over and over again. And also by external input.

LJ Would you say that walking is storytelling?

VA Walking is like a blank paper where the story is written on.

BDW For me, storytelling depends on what you mean with 'a story'. Because it's not a classical story with an adventure and a plot in the case of the walks I'm doing, but it creates something.

LJ I think about 'a story' more as a narrative.

BDW Yeah. And for me the decor is taking over. The landscape is the main character.

And I talked about this presence in absence. And what I try to do with Werner Lenz is try to create a kind of spirit, a Werner Lenz spirit, who is the derived form of the two book fragments I start from. And then all the people who join the walk add to this ghostly presence and it becomes an atmosphere that is not very well defined, but that comes out of all those different stories of the same walk. And it becomes a person who is not there physically but who is present, and the whole walk is done in the spirit of this person. And this ghostly personage of Werner Lenz will continue to evolve I hope, depending on who will join on the next editions of the walk.

LD Maybe I can go into detail about the performance I made. I actually start in a living room environment with my audience that is limited to maximum 10 to 12 people. And what I am telling are the notes I wrote during my walk. Every time I do the practice of writing about my day and also writing down my thoughts and how I've been perceiving what I've been doing. All

this I write fresh in the evening. And then I say it out loud in the exact same words to the audience live so it recreates a kind of freshness of speaking about the experience of the present time. And what I find interesting by this medium is the way it kind of highlights the narration, it is the tool I use to make sense of what I'm doing during the day.

It's a tool I also use to help me make decisions about where to go, where to stop or where to continue. Because everything has to make sense at the level of the narrative, at the level of the dramaturgy, at the literature level of what I'm doing. And then by doing so, I expose that and reveal how the two are intimately linked, and how one cannot exist without the other.

The text cannot exist without the walk. But the walk needs the text, needs the narrative to make sense for it to be understood and to be shared. I find it interesting that the narrative, although it is not prepared in advance, is taking place as I go.

SKH The narrative or storytelling is something new in my work. Before I was not really focussing on it. The thing is that when I do the physical walking I don't really think of a story. Not beforehand and not during. But sometimes the walk can be imaginary, happen just in your head. And then that is already a story there. Because then I start to do the walk. That happened a lot. And now I think about it, it also comes from my childhood. To have an imaginary walk and a story together.

But when there is the walk as an art piece, and it is a physical act, normally the stories happen after. As in, to tell what I did, or try to describe the moment or things happening around the activity itself, even the smell or the weather, or people around.

LJ So you are continuously recording then?

SKH Yes, maybe a story as a recording. The story becomes a tool to say what happened to describe the walk.

LJ And if you bring somebody else along?

SKH You mean like a collaboration to do the walk together? Well, then it's always that: after we start to talk about our experience. And then, of course, there are two stories, because there are two views.

But I remember I did a walking experience on the Luxemburgplein many years ago when George Bush was selected as president and there was a huge demonstration. And I was doing a walking performance between the demonstrators and it was very funny because we become part of them. But in our walk, they become part of us. So it was a funny layering of the situation by chance. Back then I didn't know Brussels well, and we just by chance went there. I always like these kinds of things that happen in the walk by chance. That's why I guess the walk is so valuable, because you always get surprises.

BDW There is also the weather which can be a surprising element. Its reaches you can't control. You can look at the weather forecast beforehand but it's not always that accurate.

And especially when you plan the walk a month beforehand, and you decide to do the walk, then you don't know what the weather will be and I like this unpredictability. It's actually what you don't have in a theatre, and you can plan everything you want.

LJ I think it's a nice idea that the weather is a kind of character, always part of walking outside in the public space.

VA It's amazing how fast we can get wet on the walk.

PP I had the same with my journey in Switzerland. Many, many kilometers I had to go down. And I must confess, there are about 200 metres not done because it was impossible to cross the hill and it was during the winter. So I went to the furthest point I could, and the day after I went to the opposite site to go the furthest point I could, but there was always a bit missing and it disturbed me for a while.

But we were speaking about storytelling. And in my case, I wouldn't say there is a big story. It's really not what I'm looking for. It's more fleeting thoughts, impressions like dioramas or slideshows of impressions. And of course, during my walk things occur. There are things happening, like unpredictable weather, but these are really anecdotes for me. Or maybe I should say, they become anecdotic if I tell them. It's not what I'm looking for. It's a kind of contradiction, but if we set rules precisely to get these little surprises. But I notice that if I talk about these little surprises, about what happened, I already escape my subject. I distort my feeling by telling them. And so that's something I avoid to do after.

The way of telling already transforms the feeling I had. I try not to, I like to keep these feelings.

In a way, I am looking for these little surprises, but in a way I keep them for myself, because I'm looking for something more... – objective is a dangerous word – but less subjective, I would say. There are two layers, in fact. Me as a working artist, and me as me. And these two layers don't talk to each other.

LD What you describe makes me think of when you have a very strong and potent unpredictable event, like let's say an accident or a near accident. Sometimes in the middle of the event you are absolutely not aware of all the levels of danger or difficulty. So it's very chaotic when you are inside, and it's only when you go out, whether you are on your own or with someone, that it's by telling what happened, by explaining how the event went, and although sometimes it feels like it's not exactly what you experienced but try the simple fact of telling it and of repeating it, it becomes the reality of what you have experienced. It becomes the only way this event can be.

PP I would say the opposite. By telling it, you transform it. So you are getting away from it.

LD Exactly. So you are getting away from it, but then by getting away from it you also lose track of what the original event was. And then it becomes impossible to re-access this because you have put this explanation between you and the event.

The only reality that exists is [the story of the event] and you've left the actual complex reality. So this is what I find interesting in how storytelling actually shapes the reality you have experienced.

LJ Does storytelling then always involve language?

BDW It depends on what you call storytelling. It doesn't need to be language or language alone. A map, for me, can have the same imaginary power as the story.

With my projects, I always try to go back to the initial format. With 'Circling

around...' I started from drawing a line on a map. After the walk we created a new map with the people who joined. With Werner Lenz, I started from two book fragments and I wrote a new text afterwards.

LD Why don't you say that a map is also a certain LANGUAGE? When I say language, I think a map or images or drawings also contain that because it also communicates information.

VA It could be objects.  
A collection of objects.

LJ Then we come to the question how to translate walking or a walk to an audience? What is important there? I mean, to capture the narrative somehow or...?

PPH You spoke about Hamish Fulton and it's interesting the fact that he doesn't want to tell anything about his experience. Just leave it.

SKH After he makes big posters or objects. But it's a kind of SIDE-EFFECT of the walk.

You also said that it is impossible to translate the walk itself because, of course, things happen in the moment. And that is the art itself. So that's the tricky point... what are we going to do after that?

BDW You can do things afterwards but you don't have to. The walk can be the work as well.

SKH In my work, sometimes the walk is so intimate... And trying to translate intimate feelings to an object or even writing seems impossible. Sometimes you just leave it. And if there is a situation, you just talk about it.

LJ And does it exist on your CV? I did a walk then with that person...?

SKH No, not really. Because a CV is a kind of political document to get grants. It's an institutional thing. And these kind of art pieces don't fit into that.

VA I see a CV also as a historical document.

SKH Yeah, I understand, but if you apply for grants or a job you need to fit into their rules. But I give an existence to it in a certain situation where I feel now is the moment by talking about it. And when that happens, the talk sometimes becomes that intimate situation.

BDW I like how the memory filters your experience of the walks. In this sense, there is always an afterwards, even if you do nothing after the walk.

Somehow we cannot prevent ourselves from making a story. Your memory takes over the real experience and it always becomes something different.

Also, people often have a different experience. For Werner Lenz, I did interviews with the participants half a year after we did the walk. There, for example, the weather conditions took clearly more space in the memories of other people than in mine. After the walk, it became even bigger, something epic.

LJ I was thinking about the exhibition of Boucalais that you (Various Artists) presented last year in n0dine, and where the walking is really (heavy) collecting...

VA They see the walk as a piece of salami that is squeezed between two big slices of bread: the preparation, and the post-production. The post-production is like a big loaf of bread

where you collect everything and you rearrange the narrative, refining it also. It's your recollection of memory that is re-building everything in different shelves, putting objects in relation to each other and giving another meaning to what happened during the walk.

The show was a collection of objects collected during Chapter 39 of Boucalais. We go by car and park the car in Calais, then we go the Boulogne and walk the first day, then we pick up the car, we pack things that are collected, we park the car at night, we walk again... So it's kind of a play zig-zagging in between, but always doing the walk.

That makes it possible to collect a lot. It's kind of a hoarding trip. Also the Camino Welt is like the opposite of purifying... It's a capitalist walk. That's why I have this pig (KNORRKNORR), it's amassing wealth.

When Richard Long did his walks, there was always a truck. He would just point at a stone and his assistants loaded-up the stone to afterwards put it in a museum. So for someone who is a very 'conceptual walker', if you see the bigger picture, it's the capitalist art world at work. That's also something we tried to reflect in our walk. In the exhibition, you tell the little parts, the little stories.

LJ So the object becomes the carrier of the story that happened.

VA Yeah, and they are also connected to others. One story provokes the other one.

LJ Do people sometimes experience difficulties in this translation process? The walk being so close and intimate and then making this connection with a public?

LD Yes, because of the LIMITS OF THE MEDIUM you use. In my case, if it's

theatre or performance or spoken text or other mediums, you have to acknowledge these limits – maybe push it further to convey something more. I always try to point out these limitations, so by making the 'frame' more visible, it's easier to imagine what's outside of the frame.

For example, if you take a picture in the way that makes visible the fact that it's just a small square of a landscape, that it has a frame cutting out a lot of the rest: if this becomes conspicuous and readable by the audience, then the audience can start to draw in their imagination to figure what's beyond the square.

VA To present a conceptual walk to a public, it can be easier to write it down as a formula. Sometimes one sentence is already enough. But with organic walks it becomes more complex, as the contamination of the walk or the wandering are way more complicated to translate.

BDW With both my projects, I struggled to come up with a PROCESS TO CREATE SOMETHING COLLECTIVELY, as these walks include more people.

With 'Circling around', I asked the participants to write titles to the pictures we took during the walk, and they could also interact. Afterwards, I gathered only the titles, and put them on the map on the place where the picture was taken. And so it became new 'place names', that were sometimes very mysterious as the pictures were taken away. But it took a few editions to shape this.

PPH As I worked alone, the difficulty was to emphasise the inner experience of a viewer, of a thinker, and not present it as a physical performance or a sportive achievement.

That's why I always try to put some views coming from above, like the maps, and not elevations.

Sometimes you need a protocol to take the walk a step further.

LJ Maybe a final question would be if there are any specific difficulties now in times of pandemic. Difficulties that you encounter with exhibiting, presenting to a public/or not?

VA I miss it, because walking replaces a visit to the psychiatrist.

PPH Once I made a dossier for a residence, and my statement was: 'every day, in the landscape, I will find a new studio'. But at which moment does the walk become a work: during the walk or when its transcribed?

SKH For me, studio is a space where you start to shape your idea, and sometimes this happens during the walk. However, sometimes you need a table to see it, make a drawing, etc. And that's what makes it also interesting, to mix these borders.

Sometimes my bed is my studio because I just sit and write.

A friend told me it's good to record your voice while thinking or walking. But when I tried that, it was quite ridiculous.

BDW It's like trying to write down your dreams.

PPH I was interested in trying to capture this inner monologue I have when I am hiking or walking. It's like a soup of concepts, words, of sentences, that I wanted to vocalise or record. But in the end, it proved that work in the studio would be closer to what you capture during the walk. What is interesting with walking is that you are aware of what happens,

but at the same time you might really be drifting in your head.

LD When I take a day-walk, mostly in the time-frame of an hour, I have my feet coming back on the same thoughts. When repeating this three or four times a day, in the evening I am able to write this down. So I think REPETITION also makes an experience more and more graspable.

VA We had a solution for this. We walked with chalk and every time we had an idea we wrote it on a tree and took a photograph of the tree. I think we should all walk with an assistant.

BDW Or walk always with a group of people and tell them what you think.

PPH I think it's impossible to say what you're thinking.

LJ There was one beautiful question that came up on Monday: 'When does the walking end?'

PPH There is only one walk. And that's the real Curriculum Vitae. It's a map in fact!

VA I see also the butterfly effect, chaos theory is very important in the way you see the past. You have this Delta drawing of all the paths you can take. And if you look at the past it's only one. But if you look at the future, there's plenty of possibilities, so it does end but you don't know where it will end.

SKH It's an on-and-off situation. The focus is gone, and then it's back again.

VA Did anyone tried to walk backwards, physically?

SKH I did, for one month, from the train station in Louvain to my work. Each time I made a drawing like a map. I did it during 30 days, and I also calculated the time.

PPH This slow walking process that you made, so many artists did it exactly at the same time.

SKH Yes, I am also thinking about Following Piece by Acconci, and how other artists do something similar. Some people even don't know that Acconci did it, and maybe someone did it even before Acconci... but the funny thing is there is always a different intention, focus.

PPH It says a lot about our time also, we are always running, running, running.

BDW So there is a big need for slowness.