

WALKING WOMEN

A Study Room Guide on women using walking in their practice



Compiled & written by Amy Sharrocks and Clare Qualmann

2017



WALKING WOMEN was a series of events held in July and August 2016 celebrating the work of women using walking in their creative practice.

It was conceived in response to a growing concern that walking is perceived as a male domain of practice. Over a period of a year we had each experienced talks, seminars, and panel discussions in which the invisibility of women was being announced as a feature of walking – even when we pointed out that this is not the case. The WALKING WOMEN events at Somerset House, London and Drill Hall, Edinburgh were designed to counter this imbalance; to make visible the work of as many WALKING WOMEN as possible through opportunities to show their work, talk about their work, reach new audiences and network with peers.

We would like to recognise the writings of Dee Heddon and Cathy Turner, and their support in developing ideas for the events. Partnerships with the Live Art Development Agency, Somerset House, Forest Fringe and Deveron Arts were all key in making them happen, as was support from the University of East London. The infrastructure of the Walking Artists Network enabled us to reach walking women internationally to invite their participation and presence. We would particularly like to thank Gareth Evans and Ruth Potts for including WALKING WOMEN in *UTOPIA 2016: A Year of Imagination and Possibility*.

<http://utopia2016.com/walking-women/>

Two podcasts from the event, compiled by Amanda Cooper, are available on the Walking Artists Network website: <http://www.walkingartistsnetwork.org/walking-women/>

In the run up to WALKING WOMEN at Somerset House Dr Jo Norcup's Geography Workshop project broadcast a short series of radio discussions on Resonance FM titled '*Er Outdoors*'. In part one artists and writers Karen Lloyd, Alison Lloyd, Lucy Furlong and Morag Rose reflected on walking as practise, in part two artists and scholars, Deirdre Heddon and Cathy Turner, were in discussion with researchers Sue Porter and Sharanya Murali, in part three Clare Qualmann, Amy Sharrocks and Kubra Khademi discussed the forthcoming WALKING WOMEN events.

All three programmes are available to listen to here:

<https://www.mixcloud.com/Resonance/her-outdoors-14-april-2016/>

<https://www.mixcloud.com/Resonance/clear-spot-11th-july-2016-er-outdoors-2/>

<https://www.mixcloud.com/Resonance/clear-spot-er-outdoors-ep-3-14-july-2016/>

The Study Room Guide to WALKING WOMEN is in four parts:

- Schedule of events from summer 2016. Pages 3 - 13
- Directory of artists who took part. Pages 14 - 42
- The bibliotheque list curated by LADA for Somerset House. Pages 43 - 44
- The full list of titles held in Dee Heddon and Misha Myers' *Walking Library for Women Walking*. Pages 45 - 68

Each section is cross-referenced to holdings within the LADA Study Room and/or online.

There are many women who make extraordinary work using walking but who didn't take part in WALKING WOMEN. We have also included some of them here as we feel that they are essential to the guide. Their names are in standard type in the directory of artists.

Amy Sharrocks and Clare Qualmann, London, March 2017



What: Ways to Wander, Bus Pass, Guide to Getting Lost (Artworks)

**When: Monday 11th – Sunday 17th July
11am -6pm**

Where: Utopia Treasury



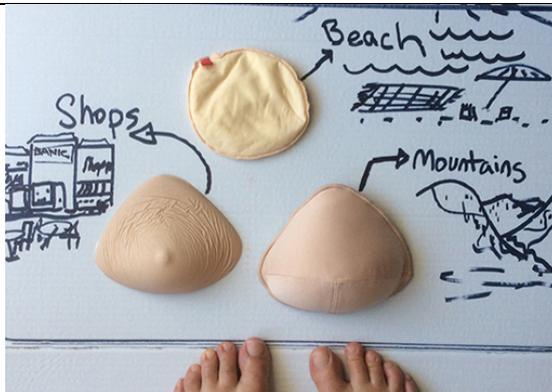
Jennie Savage, Guide to Getting Lost, 2015

Go for a walk with extracts from **Clare Qualmann** and **Claire Hind's** book *Ways to Wander*, spend an hour, or a day, travelling on **Amy Sharrocks' Bus Pass**, give yourself up to **Jennie Savage's** audio walk *Guide to Getting Lost*.

What: An Intimate Tour of Breasts (Walk)

**When: Wednesday 13th July
11am – 2pm**

Where: Meet at the Utopia Treasury



Claire Collison, Hmm.. What to Where? 2015

Writer, artist and breast cancer survivor, Claire Collison is tour guide on 'An intimate tour of breasts', a three-hour walk taking in high street and high art, tea rooms and fitting rooms. Participants will be exploring the mythologies and commodification of breasts throughout history to the present day. Engaging in conversations and activities en route, they will be unravelling the implications on how women feel about their own breasts.

What: The Walking Reading Group on Participation: Utopia (Walk)

When: Saturday 16th July 11am – 2pm

Where: Meet at the Utopia Treasury



The Walking Reading Group, May 2013, photo Saioa Olmo

The Walking Reading Group (Ania Bas, Simone Mair, Lydia Ashman), running since 2013, is a project that facilitates knowledge exchange in an intimate and dynamic way through discussing texts whilst walking together. In this reading group the table is broken up by the street and the dominant voice is replaced with the sound of conversation partners talking simultaneously. Anyone can participate and the walks are free to attend. Texts will be provided in advance.

What: Wikipedia edit-a-thon (workshop)

When: 16th July & 17th July 11am – 6pm

Where: Utopia Treasury

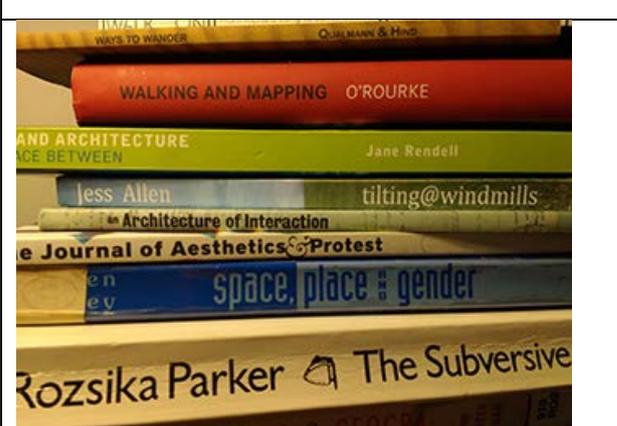


photo Clare Qualmann, 2016

Wikipedia is an important repository of shared knowledge, with its pages ranking top in google searches. But less than 10% of its contributors identify as female, resulting in skewed content and gender bias. These workshop sessions seek to address this gender gap. Drop in for 20 minutes or two hours, improve the page of a favourite artist, or create one from scratch. Based on the rhizomatic Art+Feminism model.

What: Live Art Development Agency's Study Room: Special Edition on Walking Women

When: 16th July & 17th July 11am – 6pm

Where: Utopia Treasury



Photo: LADA study Room at The White Building

The Live Art Development Agency (LADA) is the world's leading organisation for Live Art, producing specialized projects, opportunities, resources & publications for those who make, watch, research, study, teach, produce, present, write about and archive Live Art, and creating conditions in which diversity, innovation and risk in contemporary culture can thrive. LADA's study room is a unique open access research library, represented here with a special collection of resources on Walking Women.

| | |
|---|---|
| What: Yasmeen Sabri, <i>Walk a Mile in Her Veil</i> | |
| When: 16th July & 17th July 11am – 2pm | Where: Utopia Treasury |
|  <p>Yasmeen Sabri, film still, 2016</p> | <p>Walk a Mile in her Veil is an introspection of Arab identity through the lens of the veil and its user, inviting visitors to try on the veil and understand first hand the cultural and social motives behind it.</p> |
| What: Walking Artists' Open Mic presentations part 1 (Talks) | |
| Romany Reagan, Nusa Pavko, Helen Billinghamurst, Nimmi Naidoo, Nathania Hartley, Celia Johnson, Barbara Dean | |
| When: 16th July 11.30 – 12.30 | Where: Screening Room, South Wing |
|  <p>photo Helen Billinghamurst, 2016</p> | <p>The diversity of contemporary arts practices related to walking is demonstrated in these quick fire artists' talks. Using audio, video, performance, mixed media, painting, drawing, movement, wearable technology, knitting, dance, poetry and writing artists explore walking in graveyards, walking with children, walking home, walking and listening, walking and public space, the politics of walking, walking and revolution, walking and environment, walking on borders, risk and belonging.</p> |
| What: Walking Artists Films part 1 (Screening) | |
| When: 16th July 1-2pm | Where: Screening Room, South Wing |
|  <p>Amy Sharrocks, Butter Shoes, Cinematographer Iris Long</p> | <p>A short film programme including: <i>Pause</i> (Amy Sharrocks, 2004); <i>Karen's Bread Shoes</i> (Karen Elaine Spencer, 2002); <i>We are all so lucky</i> (Helen Billinghamurst, 2013); <i>From Tokyo</i> (Mikyong Jun Pearce & Rebecca Woodford Smith 2012), <i>Terrains Vagues</i> (walkwalkwalk, 2009), <i>Missed a Trick</i> (Amy McKenny, 2013); <i>Keeping Up</i> (Amy Sharrocks, 2013); <i>Roadworks</i> (Mona Hatoum, 1985); <i>Fanfare for Crossing the Road</i> (Ann-Marie LeQuesne, 2011); <i>Walk a Mile in her Veil</i> (Yasmeen Sabri, 2016)</p> |

What: Walking Artists' Open Mic presentations part 2 (Artists' Talks)

The Demolition Project, Lucy Furlong, Idit Nathan, Amira Hanafi, Rachel Gomme, Aileen Harvey, Maggie O'Neill, Lizzie Philps

When: 16th July 2-3pm

Where: Screening Room, South Wing



Lizzie Philps, Maternity Leaves

The diversity of contemporary arts practices related to walking is demonstrated in these quick fire artists' talks. Using audio, video, performance, mixed media, painting, drawing, movement, wearable technology, knitting, dance, poetry and writing artists explore walking in graveyards, walking with children, walking home, walking and listening, walking and public space, the politics of walking, walking and revolution, walking and environment, walking on borders, risk and belonging.

What: Urban Sprawl (Artists' Talks)

Amy Sharrocks, Clare Qualmann & Jennie Savage with Dee Heddon

When: 16th July 3.30-5pm

Where: Screening Room, South Wing



walkwalkwalk, Night Walk Midsummer, 2006 photo Clare Qualmann

Artists Amy Sharrocks, Clare Qualmann and Jennie Savage present their walking practices, joined in discussion by scholars Dee Heddon and Anna Minton. This session will touch on issues of public space: ownership and intervention, risk and daring. Walking as a political mode of storytelling and storymaking. Works by the contributors are included in the Utopia Treasury exhibition; Bus Pass (Sharrocks), A Guide to Getting Lost (Savage), and Ways to Wander (Qualmann), and are available to audience members to participate in before or after the talk.

What: Kubra Khademi (Screening and discussion)

When: 16th July 5-6pm

Where: Screening Room, South Wing



Kubra Khademi, The Eternal Trial, Film Still, 2015

In 2015 Afghan artist Kubra Khademi made a performance in the form of a short walk through the streets of Kabul. Garbed in specially made body armour, Khademi sought to highlight the everyday harassment and sexual assault of women in public space. The furore that followed put the artist's life in danger, leading to her exile in France. Lois Keidan, director of the Live Art Development Agency presents a series of the artist's short films - including Armor, the Kabul walk - and discusses Khademi's work.

The Walking Library for Women Walking (Walk)

When: 16th July 6-8pm & 17th July 11-1pm

Where: meet in the Utopia Treasury



Dee Heddon and Misha Myers, The Walking Library, 2013, photo Luke Allen

The Walking Library is an ongoing art project created by Dee Heddon and Misha Myers, that seeks to bring together walking and books – walking, reading, reflecting, writing. Each Walking Library created responds to the context of its walking. Each walk changes the shape – the content and the actions – of the library. For WALKING WOMEN we have developed The Walking Library for Walking Women, filled with donations of books suggested as good to carry. Join us as we walk this particular library along the suffragettes' marching route, sharing readings along the way.

What: Walking Artists' Open Mic presentations part 3 (Artists' Talks)

Una Lee, Regina Sebald, Amy McKenny, Siobhan O'Neill, Zoe Benbow, Helen Clarke, Silvia Krupinska

When: 17th July 11.30-12.30

Screening Room, South Wing



Regina Sebald, Burden, 2015

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What: Walking Artists Films part 2 (Screening)

When: 17th July 1-2pm

Where: Screening Room, South Wing



Anna Macdonald, Walk, 2016

Short film programme including: *The Pilgrimage of the Prodigal Daughter* (Lizzie Philips, 2013); *The Rattling Brook Path* (Marlene Creates); *No Woman's Land* (Zoo Indigo, 2016); *Origin* (Regina Magdalena Sebald, 2015); *Walk* (Anna Macdonald, 2016); *Tilting at Windmills* (Jess Allen, 2010); *Rambles with Nature: 4 cine-poems* (Sheila Ghelani and Straybird, 2013) *Jo, Josephine, Giuseppina and Tracy: Walking away from myself.* (Tracy Mackenna, 2016)

What: Walking Artists' Open Mic presentations part 4 (Artists' Talks)

Kate Corder, Karen Tobias-Green, Sian Gledhill, Göze Saner, Helen Spackman, Giulia Matera, Sonia Overall, Yasmeen Sabri

When: 17th July 2-3pm

Screening Room, South Wing



Sian Gledhill, Balloons

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What: Rural Scapes (Artists' Talks)

Louise Ann Wilson and Alison Lloyd with Cathy Turner

When: 17th July 3.30-5pm

Where: Screening Room, South Wing



Louise Ann Wilson, The Gathering, 2014, Photo: Joe Fildes, National Theatre Wales

In a conversation facilitated by scholar Cathy Turner, Alison Lloyd and Louise Ann Wilson will discuss their walking research and practice. Lloyd will focus on the invisible history of women artists walking, from the 1960s and 1970s - as well as her own solitary walking practice. Performance maker Louise Ann Wilson will speak about her large scale works 'Warnscale' and 'The Gathering', which take place in rural landscapes. The discussion will consider the relationship between body and landscape, debunking the myth that large-scale, epic performance walks are necessarily male terrain.

What: March (Film Screening) followed by closing discussions

A Glasgow Women's Library and Royal Conservatoire of Scotland Film. Artistic Director Anna Birch, Film-maker: Marissa Keating

When: 17th July 5-6pm

Where: Screening Room, South Wing



Anna Birch, March of Women, 2015, a Glasgow Women's Library and Royal Conservatoire Scotland film

'March' documents a large scale, public performance event *March of Women* taking to the streets of Bridgeton, Glasgow on the eve of International Women's Day 2015. Taking Cicely Hamilton's popular suffragette play 'A Pageant of Great Women', as a starting point the film gives a lingering insight into political and social experiences of women in Scotland today, and invites testament to the tremendous power of a collective voice, and the surprising resonance of a play written over a century ago with our contemporary society.

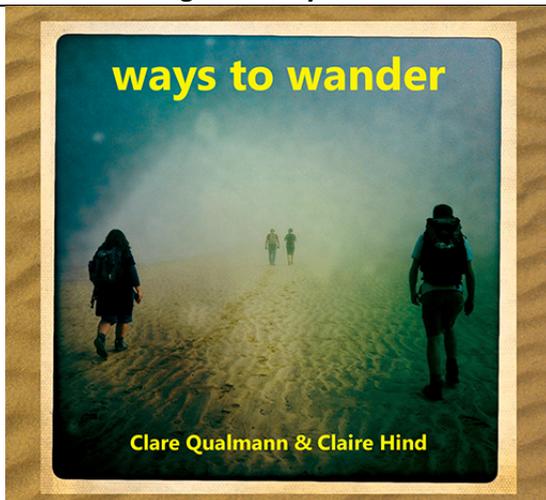
The film will be followed by a closing discussion that will look at the entire weekend's event, led by curators Amy Sharrocks and Clare Qualmann in discussion with Dee Heddou and Cathy Turner.

WALKING WOMEN was part of **UTOPIA 2016**, four seasons of activity celebrating the 500th anniversary of the publication of Thomas More's Utopia.



Ways to Wander (walks/artworks)

When: 11th August all day



Ways to Wander, Triarchy Press, 2015

Go for a walk with extracts from **Clare Qualmann** and **Claire Hind's** book *Ways to Wander*. Entries by women authors are selected here and reproduced as cards for visitors to use: read them as if each instruction were poetry, engage with each page as visual art or as a performance activity, let it remind you of places you've been or walks you'd like to do, or simply follow the instructions and take a walk.

Wikipedia edit-a-thon (workshop)

When: 11th August all day



photo Clare Qualmann, 2016

Wikipedia is an important repository of shared knowledge, with its pages ranking top in google searches. But less than 10% of its contributors identify as female, resulting in skewed content and gender bias. These workshop sessions seek to address this gender gap. Drop in for 20 minutes or two hours, improve the page of a favourite artist, or create one from scratch. Based on the rhizomatic Art+Feminism model.

Walking Artists' Open Mic presentations part 1 (Talks)

Hilary Ramsden, Karen Gabbitas, Tracy Mackenna, Leonie Dunlop, Hayley Whelan, Morag Rose, Patti Lean, Louise Ann Wilson

When: 11th August 11am – 12 noon



photo Hilary Ramsden

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The Walking Library for Women Walking (Walk)

When: 11th August 12 noon – 1.30pm



Dee Heddon and Misha Myers, The Walking Library, 2013, photo Luke Allen

The Walking Library is an ongoing art project created by Dee Heddon and Misha Myers, that seeks to bring together walking and books – walking, reading, reflecting, writing. Each Walking Library created responds to the context of its walking. Each walk changes the shape – the content and the actions – of the library. For WALKING WOMEN we have developed The Walking Library for Walking Women, filled with donations of books suggested as good to carry.

Walking Artists Films

When: 11th August 12.30 – 1.30pm



Amy Sharrocks, *Pause*, 2004

Eilean Island Part 1 (Pat Law, 2015) *I think I know you* (Norma D. Hunter, 2013); *Searching for Asylum* (Maggie O'Neill & Janice Haaken, 2013); *Roadworks* (Mona Hatoum, 1985); *Keeping Up* (Amy Sharrocks, 2013); *Pause* (Amy Sharrocks, 2004); *Fanfare for Crossing the Road* (Ann-Marie LeQuesne, 2011); *Crescendo* (Ann-Marie LeQuesne, 2016); *Armor* (Kubra Khademi, 2015); *The Eternal Trial* (Kubra Khademi, 2016); *I asked the city to dance with me on a Tuesday afternoon* (Beatrice Jarvis, 2015); *Kubra et les Bonhomme Piétons* (Kubra Khademi, 2015)

What: Artists Talks

Rosana Cade and Clare Qualmann with Dee Heddon

When: 11th August 2-3pm



Rosana Cade, *Walking: Holding*, photo Claire Nolan

Artists Rosana Cade and Clare Qualmann discuss their walk-based works, in discussion with scholar Dee Heddon. (University of Glasgow). This session will touch on issues of public space: ownership and intervention, walking and otherness. Cade's *Walking: Holding*, an interactive participatory performance exploring sexuality, intimacy, and identity in public space will be available as part of the Forest Fringe programme from August 17th – 20th.

Walking Artists' Open Mic presentations part 2 (Artists' Talks)

Jess Allen, Elspeth Owen, Lesley Wood, Claire Hind and Amalie Hind-Davis, Simone Kenyon, Emma Rochester, Dee Heddon, Helen Stratford

When: 11th August 3.30-4.30pm



Jess Allen, *Drop in the Ocean*, photo Sara Penrhyn Jones

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March (Film Screening)

A Glasgow Women's Library and Royal Conservatoire of Scotland Film. Artistic Director Anna Birch, Film-maker: Marissa Keating

When: 11th August 5-5.45pm



Anna Birch, *March of Women, 2015*, a Glasgow Women's Library and Royal Conservatoire Scotland film

March documents a large scale, public performance event *March of Women* taking to the streets of Bridgeton, Glasgow on the eve of International Women's Day 2015. Taking Cicely Hamilton's popular suffragette play 'A Pageant of Great Women', as a starting point the film gives a lingering insight into political and social experiences of women in Scotland today, and invites testament to the tremendous power of a collective voice, and the surprising resonance of a play written over a century ago with our contemporary society.

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| Artists' Talks Monique Besten, Claudia Zeiske and Alison Lloyd | |
| When: 11th August 6pm – 7.15pm | |
|  | <p>In this session artist Monique Besten discusses her long-distance walking works including <i>A Plastic Journey</i>, and <i>A Soft Armour</i>. Claudia Zeiske (director of Deveron Arts) talks about her own walking and the development of the Walking Institute at Deveron Arts. Artist, PhD student, and walker Alison Lloyd responds to their presentations.</p> |
| Monique Besten, <i>A Plastic Journey</i> , photo: the artist | |
| Walking workshop and Powerful Women of Edinburgh Walking tour Jeni Cumming and Invisible Edinburgh | |
| When: 11th August 7.15pm - 9pm | |
|  | <p>Jeni Cumming (Edinburgh Walking Workshop) leads a walking workshop that connects us from Drill Hall into the centre of Edinburgh, where Biffy from Invisible Edinburgh takes over. Invisible (Edinburgh) is a social enterprise that works with people who have been affected by homelessness and trains them to become walking tour guides. Our guide Biffy will take you along the streets of HER Edinburgh and tell you stories of powerful women, including hers.</p> |
| Photo Jeni Orjeni, 2016 | |

WALKING WOMEN was part of **Forest Fringe**, a community of artists making space for risk and experimentation at the Edinburgh Festival and beyond.

WALKING WOMEN directory

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|---------------------------|------------------------------------|---------------------|------------------------------|
| Marina Abramovic | Helen Frosi | Anna Macdonald | Morag Rose |
| Jess Allen | Karen Gabbitas | Tracy Mackenna | Yasmeen Sabri |
| Oreet Ashery | Rachel Gomme | Giulia Matera | Göze Saner |
| Zoe Benbow | Amira Hanafi | Amy McKenny | Jennie Savage |
| Anna Best | Nathania Hartley | Misha Myers | Regina Sebald |
| Monique Besten | Aileen Harvey | Nimmi Naidoo | Amy Sharrocks |
| Helen Billinghamurst | Mona Hatoum | Idit Nathan | Helen Spackman |
| Anna Birch | Dee Heddon | Penny Newell | Karen Elaine Spencer |
| Rosana Cade | Claire Hind & Amalie Hind-Davis | Maggie O'Neill | Helen Stratford |
| Sophie Calle | Norma D Hunter | Siobhan O'Neill | Karen Tobias-Green |
| Janet Cardiff | Invisible Edinburgh | Yoko Ono | Cathy Turner |
| Helen Clarke | Beatrice Jarvis | Sonia Overall | The Walking Library |
| Claire Collison | Celia Johnson | Elsbeth Owen | The Walking Reading Group |
| Kate Corder | Simone Kenyon | Mary Paterson | walkwalkwalk |
| Fran Cottell | Kubra Khademi | Nusa Pavko | Hayley Whelan |
| Marlene Creates | Silvia Krupinska | Mikyoung Jun Pearce | Louise Ann Wilson |
| Jeni Cumming | Pat Law | Lizzie Philps | Lesley Wood |
| Barbara Dean | Anne-Marie Lerjen | Ingrid Pollard | Rebecca Woodford- Smith |
| The Demolition Project | Alison Lloyd | Sue Porter | Sara Zaltash |
| Leonie Dunlop | Karen Lloyd | Clare Qualmann | Claudia Zeiske |
| Tania El Khoury | Una Lee | Christine Quoiraud | Elizabeth Zetlin |
| Giulia Fiocca | Patti Lean | Hilary Ramsden | Zoo Indigo |
| Lucy Frears | Ann-Marie LeQuesne | Romany Reagan | |
| Lucy Furlong | Barbara Lounder | Emma Rochester | |
| Jane Fox | | | |

Marina Abramovic
The Lovers: The Great Wall Walk (1988)

Study Room, multiple entries



Jess Allen, *Drop in the Ocean*, photo Sara Penrhyn Jones

Jess Allen, *Tracking Tracktivism*

Tracktivism is a synthesis of walking art, talking art (dialogic practice) and ecological activism that has been developed in-and-for rural landscapes. It borrows from the aesthetics of walking art and the discipline of live art: the routes carefully shaped and/or the performance scored by rules that reflect a specific ecological concern. Allen typically wears or carries an object intended to invite curiosity or interaction from the strangers she encounters, then uses the walking of those routes to enter into themed conversations. Work includes: *All in a Day's Walk* (2012-13), *Drop in the Ocean* (2013-15), *Transmissions* (2015) and *Water Treatment Walks* (2016).

<http://allinadaywalk.org.uk>

Film: *Tilting at Windmills*, 2010, screened at Somerset House

www.tiltingatwindmills.org.uk

Tilting at Windmills in a changing climate, Jess Allen & Sara Penrhyn Jones, 2012, Research in Drama Education, Vol 17, issue 2.

tilting@windmills (2010) limited edition artist's book,

<http://www.tiltingatwindmills.org.uk/2011/12/tiltingwindmills-artists-book.html>

Oreet Ashery

Projects include; *Dancing with Men* (2003), and *Necessary Journey* (2005)

<http://oreetashery.net>

Dancing with Men, Publication, 2009, Study Room, P1260

Oreet Ashery, DVD, 2005, Study Room, D0796

Zoe Benbow, *Outlandia*

In 2015 Benbow undertook a short residency at *Outlandia* - an off grid tree house in Glen Nevis, Scotland where her work on walking and drawing developed.

Her experience in mountains presents that everything is shifting, sliding, moving with every moment. Walking becomes a meditation on the landscape. Upper Glen Nevis and the route to CIC Hut, North Face, enclosed and magical worlds, an incredible glacial landscape are easily accessible on foot, leaving the mind free to wander and enough time and space to gather visual research material for paintings realised later in the studio.

<http://www.zoebenbow.co.uk>

Anna Best

<http://annabest.info/>

Occasional Sights - A London Guidebook of Missed Opportunities and Things That Aren't Always There, 2003, Publication, Study Room, P0425



Monique Besten, A Plastic Journey

Monique Besten

Besten walks through countries wearing the same three-piece business suit every day, talking to people on the road about small and big matters, about the importance of simple and slow ways of being, writing their stories online while walking and embroidering them on her suit.

<http://moniquebesten.nl/home.html>

Helen Billinghamurst

Billinghamurst's PhD research explores how playful walking can inform an artist's studio painting practice. Since 2014 she has been walking the English landscape; each walk a part of a single route between her current home in Plymouth, and her childhood home in Cambridge.

A sense of a vital 'other' can be found thriving in the gaps and edges of this landscape, which is increasingly fragmented, urbanised and spectacularised. In response, a bricolage of visual and painterly languages are drawn together, reflecting the variety of terrains negotiated. Embodied memories and personal mythologies are interwoven with traces and spaces of the landscape

www.helenbilinghurst.blogspot.co.uk

Film: *We are all so lucky*, 2013, screened at Somerset House



Anna Birch, *MARCH*, film still, 2015

Anna Birch

MARCH. A Glasgow Women's Library and Royal Conservatoire of Scotland commission. Film maker: Marissa Keating.

March documents a large scale, public performance event *March of Women* taking to the streets of Bridgeton, Glasgow on the eve of International Women's Day 2015.

Taking Cicely Hamilton's popular suffragette play *A Pageant of Great Women*, as a starting point this diverse community of women is brought to the screen. The film gives a lingering insight into some political and social experiences of women in Scotland today, and invites testament to the tremendous power of a collective voice, and the surprising resonance of a play written over a century ago with our contemporary society.

www.fragmentsandmonuments.com

Screened at Somerset House and Forest Fringe

A Pageant of Great Women, 2011, DVD, Study Room D2064

Vindication and Wollstonecraft Live!, 2010, DVD, Study Room D2063

The Wollstonecraft Live Experience!, 2010, Publication, Study Room P2170

Anna Birch Archive, 2016, Publication, Study Room P2992

March (film) online: <https://vimeo.com/149630321> password: March



Rosana Cade, Walking: Holding, photograph Claire Nolan, 2016

Rosana Cade is a performance maker based in Glasgow. Whilst the form of her performance work varies, and emerges in relation to the specific process or context she is engaging with, it is firmly rooted in a queer discourse and straddles live art and activism, and happens in various contexts including theatres, public spaces, as well as club and cabaret settings. Rosana is also co-founder of BUZZCUT, a collaboration between two friends and artists in Glasgow.

<https://rosanacadedotcom.wordpress.com/projects/current-projects/walkingholding/>

Janet Cardiff

<http://www.cardiffmiller.com/>

Walking Out on Our Bodies: Participation as Ecstasy in Janet Cardiff's Walks, 2011, Article, Study Room A0473

Walk on: From Richard Long to Janet Cardiff 40 Years of Art Walking, 2013, Study Room P2239

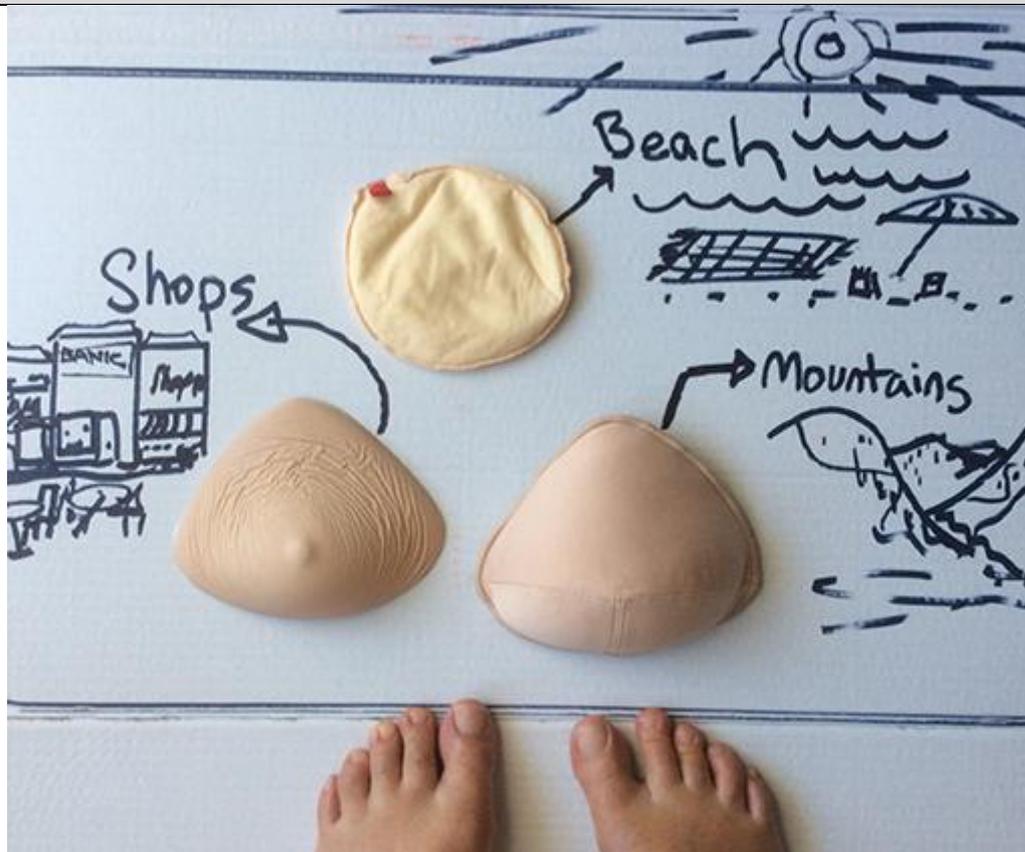
The Missing Voice (Case Study B), 1999, Publication, Study Room P0259

Helen Clarke *Streetwalker: The Flâneuse and the Electronic Flâneur*

Clarke's photographic project revisits the locations in Walter Benjamin's Berlin Childhood around 1900, walking locations mentioned in the memoir. Her work is a response to his writings on the flâneur, and those women writers who have subsequently considered the flâneuse. Using a piece of wearable technology that takes a photograph every 10-30 seconds, the artwork will come out of this document of the everyday process of walking the locations, but will also be punctuated by written accounts of the journey. The work aims to have a contemporary feminist dialogue with the historical, autobiographical city.

www.heritageconsortium.ac.uk/current-students-2/2015-cohort/helen-clarke/

'Articles Lost', 2017, in *The Dreamers*, publication, Study Room P3207
Echoes from a Berlin Childhood, 2016, published by Gordian Projects
(<https://gordianprojects.com/echoes-from-a-berlin-childhood/>)



Claire Collison, Hmm... What to Where?,

Claire Collison

Writer, artist and breast cancer survivor, Claire Collison is tour guide on *An intimate tour of breasts*, a three-hour walk taking in high street and high art, tea rooms and fitting rooms. Participants explore the mythologies and commodification of breasts throughout history to the present day. Engaging in conversations and activities en route, they unravel the implications of this on how women feel about their own breasts.

Several Storeys - poems and photos from the Aylesbury Estate,

<http://www.creationtrust.org/several-storeys-out-now>

Best of British, Paper Swans, includes *The Gentrification of Ruskin Park (Summer of Chemo)* ISBN 978-0-9931756-6-4

engage 38: Visual Literacy www.engage.org/engage38

Kate Corder HOW - Heathrow Orchard Walks

HOW investigates contested land surrounding Heathrow Airport. The land has been subject to threats of airport expansion for some time. Acting as a self-appointed tour guide, Kate Corder invites participants to explore, experience and get to know the area through the process of walking and observation. The

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| <p>landscape contains elements of sublime rural tranquillity combined with and adjacent to hyperactive global travel. Orchards and market gardens were prolific in the area before airport construction, <i>HOW</i> searches for and encounters any residue of plant growing industries remaining in the region. www.katecorder.net</p> |
| <p>Fran Cottell http://www.francottell.com/artwork/a-meeting-outside-time</p> |
| <p>Marlene Creates and Elizabeth Zetlin, <i>The Rattling Brook Path</i>, 2003 <i>The Rattling Brook Path</i> is a docu-poem from <i>A Virtual Walk of The Boreal Poetry Garden</i>, an internet project based on the six-acre patch of boreal forest where Marlene Creates lives in Newfoundland, Canada. Filmed at night during a group walk, Creates pauses to read her site-specific poem. This film evokes her fascination with “what I cannot see. . . the flexible, elusive, and ever-changing layers of meaning in places.” Says film-maker Elizabeth Zetlin, “I want to share the ephemeral nature of Creates’ work, seen by only a few people that October night when the stars were out and the magic of poetic attention astonished us all.” http://www.marlenecreates.ca</p> |
| <p><i>A Virtual Walk of the Boreal Poetry Garden</i>, Portugal Cove, Newfoundland, Canada: http://marlenecreates.ca/virtualwalk/</p> |
| <p>Jenni Cumming Is an Edinburgh based dramaturg who founded the Edinburgh Walking Workshop, a public platform for people exploring creative walking practices. The main activity of E.E.W. is to curate series of walks that have as their aim the workshopping of different creative approaches. The E.E.W. houses the pop-up artists collective 'The Residents Association'. In May 2016 E.E.W. organised an exhibition in tandem with The Residents Association, it ran for a week at the Forest Café's new gallery space.</p> |
| <p>Rebekah Dean <i>Walking as Reading and Memory: The Paint Action Method</i> Dean is a live artist and a painter, who uses the activity of walking to keep her arts practice in a cycle or flow, particularly during moments of ‘not knowing’ (Fisher & Fortnum, 2013), when walking becomes the device for connecting interior and exterior landscapes. <i>The Paint Action Method</i> workshop uses paint and the activity of walking, as vehicles for exploring decision making skills. At the start of each workshop participants are invited to make an agreement of silence before navigating the local area. Walking together in silence, without formal introductions, seems to communicate something beyond our declared identities. www.barbaradean.org http://fragmentary.org/barbara-dean/</p> |
| <p>The Demolition Project The Demolition Project is a collaboration between Russian artist Alisa Oleva and London writer-performer Debbie Kent. Our work explores ways of</p> |

reimagining the city and our relationship with it, through walking, map-making, sound recording and participation.
www.thedemolitionproject.com

Leonie Dunlop, *Looking for lost place-names: walking an imagined landscape*

Dunlop's work focuses on place-names recorded in medieval charters (twelfth - fifteenth century) and also includes evidence from early farm plans (eighteenth and nineteenth centuries) and the Ordnance Survey (nineteenth century), to explore a walk route along the Berwickshire coastline. Many of the early recorded place-names are now lost, meaning that they are no longer used or within living memory. Re-imagining landscapes by elucidating the meaning of and locating lost place-names can prompt the creation of an imagined landscape. The toponymical conversation between place-names across time reflects a continuum of environmental perception and observation.

Tania El Khoury

<http://taniaelkhoury.com/>

Maybe if you choreograph me you will feel better, 2011, Digital File, Study Room, EF5155

The Contested Scenography of Revolution, 2013, Article, Study Room, A0578

Giulia Fiocca

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

Jane Fox

Jane Fox is an artist and senior lecturer on Fine Art Performance at the University of Brighton. Her arts practice embraces drawing, print and installation. In 2003 Jane consolidated her practice on the M.A. Contemporary Visual Art, Falmouth College of Arts. Recent projects include *Mutter Matter* www.muttermatter.co.uk and Rocket Artists.

Lucy Frears

<https://www.falmouth.ac.uk/research-case-studies/hayle-churks-mobile-phone-app>

Hayle Churks app <https://itunes.apple.com/gb/app/hayle-churks/id777596532?mt=8>

Churks Clidgy & Doodle-Dashers Hayle Tales And Trails, 2011, Hayle, Cornwall

A Company of Enthusiasts (Helen Frosi)

Frosi grew up wandering about the rolling fields of Leicestershire; upturning stones, mimicking birdsong, and making nests in hay bales. Never losing her love for the places wind whistles through, she continues her ecstatic wanderings in the big city she has somehow found herself living in.
soundfjord.org/ecstaticwanderer | companyofenthusiasts@mac.com

Lucy Furlong *Return to Amniotic City*

Published in 2011 as a limited edition fold out poetry map, *Amniotic City* recorded the experiences of walking around Ludgate Hill and Fleet Street, poking a nose in the nooks, passageways and liminal spaces therein. Weaving what was found there with the experiences of being a mother, daughter, lover ~ a woman~ in this familiar and strange landscape: "The River Fleet runs deep under the City, carrying the hopes and dreams of the workers scurrying across its surface, held in the belly of a sleeping female, waiting to be reborn."

www.lucyfurlong.com

Amniotic City poetry map, 2011

<https://www.theguardian.com/books/2013/jul/30/six-self-publishing-surprises>

~clew~, a collection of poems, Hesterglock Press, 2015, (ISSN 2058-6752)

<https://hesterglockpress.wordpress.com/lucy-furlong-clew/>

Over the Fields poetry map, 2015.

www.lucyfurlong.com

Villiers Path, poetry chapbook, 2017, Seethingography imprint, ISBN 978-1-910578-40-7

<https://sampsonlow.co/2017/02/23/villiers-path-lucy-furlong/>



Karen Gabbitas, *Ascending Slowly*, Photo Neil Barton, 2012

Karen Gabbitas

Gabbitas is a visual artist who is exploring what happens when we take the time to slow down. Working with performance, photography, drawing, moving image and installation, she is inspired by the natural landscape and the concept of Mindfulness. Walking is an integral part of her practice and she

has been leading slow and silent walks where participants can experience a deeper sensory awareness and become more conscious of an expanded perception of time and surroundings. She is currently delving into rhythm and ritual and developing a project involving walking and voice.
www.karengabbitas.com

Sheila Ghelani with Straybird,

In August 2013 Ghelani invited straybird to collaborate on her *Rambles with Nature* project. Using the hedgerow as a starting point they undertook a two week long 'ramble' together in Cambridge which resulted in a series of four short cine-poems:

Fur and Feather, August, On Considering the (English) Hedge and Goldfinch Feast. The cine-poems are also often displayed as an installation, on small screens nestled in fake hedging, inviting audience members to slow down, listen and notice the 'unseen' or 'overlooked'.

Film: *4 Cine Poems*, screened at Somerset House

sheilaghelani.co.uk

straybird.org

Rambles with Nature, 2015, Publication, Study Room P2763

Sian Gledhill *A Walk off the Beaten Track*

Gledhill is an artist who has established herself through a series of explorations into the cultural and historical forces that surround her. Fascinated by the defunct, the obsolete and redundant forms of storytelling, she uses items of nostalgia, ephemera or personal archives to stage a re-encountering of the familiar. Through performance and film she conducts playful interventions, retracing and reanimating a lost moment in time, opening up new dialogues with a place and its history. Anonymous and oblique, the works are often a slow meditation on an image, examining the moment of collapse when 'the performance' falls apart.

<http://www.siangledhill.com>

Rachel Gomme *Undergrowth*

Gomme is based in London and makes work in performance and installation, with a focus on durational performance and one-to-one interactions. She is interested in spaces and phenomena often perceived in terms of absence or lack (silence, stillness, waiting), in time and memory as experienced and expressed through the body, and in the embodied exchange between performer and viewer. *Undergrowth* forms part of a series of works looking at actual and potential ways of inhabiting the city.

www.rachelgomme.webeden.co.uk

Audience – A Collection of Silences, 2006, DVD, Study Room, D1193

Amira Hanafi *Walking and/or Talking*

Hanafi uses language as a material to create documentary objects. She has walked to collect text from street signs, storefronts, and graffiti on the same street in two vastly different neighbourhoods, published a book-length collage essay centred on a 120 year-old Chicago steel forge and walks to the five

homes of its founder, sculpted a book from Oxford English Dictionary usages for twenty-nine terms for people of mixed race, and walked along Chicago's busiest freeway. In 2010, she moved to Cairo to compile material for a psychogeography of the city. In 2013, she produced a bilingual audio-collage composed from conversations on 25 walks on the same route in an informal settlement in Cairo. Current work is on a *Dictionary of the Revolution*, a book manuscript and audio archive based on 200 hours of conversations about changes in Egyptian colloquial language since 2011.

www.amirahanafi.com

Forgery, 2011, Green Lantern Press <http://sector2337.com/green-lantern-press/green-lantern-press-catalog/#forgery>

Mahdy's Walk video <https://vimeo.com/69397690>

Nathania Hartley *Tapping Into The City*

Tapping Into The City explores our movements through private-public space in the city, the impact of urban surroundings on us, and our relations with each other. Primarily taking the form of group walks, these are open to all and involve moving as one through the city, listening and responding to its sound and the sound of our feet. There is also an online platform where research and relevant information on issues surrounding the topic is shared.

www.facebook.com/tappedcity

www.nathaniahartley.com

<https://vimeo.com/186335190>

Aileen Harvey

Harvey's work focuses on the experience of place. She uses walking in combination with other processes, often bringing ideas, observations or materials back to the studio. The resulting drawings, photographs or sculptures interrelate location, time and the body in a narrative about the landscape. Walking grounds the body in an environment, while also undoing any static viewpoint. Harvey uses it to set parameters of distance/duration for works, which are also given shape by sets of rules for making. These methods are intended to leave space for chance and contingency, and an active role for the place itself.

www.aileenharvey.co.uk

Mona Hatoum *Roadworks*, 1985

Hatoum is portrayed in the film barefoot and walking through Brixton with a pair of heavy Doc Martens boots tied to her ankles. Her feet appear naked and vulnerable compared to the sturdy boots traditionally worn by the police or by skinheads. The artist presents herself as an impoverished person who questions the system, trying to make manifest its structural mechanism through an action in which even the basic act of walking becomes difficult.

http://whitecube.com/artists/mona_hatoum/

Screened at Somerset House and Forest Fringe

Mona Hatoum, 2004, Publication, Study Room P0522

Mona Hatoum, 2016, Publication, Study Room P2977

The Eye, 2001, Video, Study Room V0714

Measures of Distance, No date, Video, Study Room V0195



Dee Heddon and Misha Myers, *The Walking Library: Sweeney's Bothy*, 2013

Dee Heddon *The Walking Library*

The Walking Library is an ongoing art project created by Dee Heddon and Misha Myers that seeks to bring together walking and books – walking, reading, reflecting, writing... Each Walking Library they create responds to – is specific to – the context of its walking. Each walk changes the shape – the content and the actions – of the library. The focus of this presentation is the inaugural Walking Library, made for Sideways Festival in 2012.

Walking with a library of books, provokes questions about what these literary companions add to the long journey; how reading in situ affects the experience of the walking and the environment; how walking and the environment affects the experience of reading; how reading affects the experience of writing; and how a walk, as a space of knowledge production, is written and read. Through walking, reading and writing together an immersive and moving space is created, a kind of mobile laboratory.

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

The art of (women) walking: an embodied practice, 2016, Study Room A0680

Walking Women: Interview with Artists on the Move, 2010, Article, Study Room A0354

Walking Women: Interview with Artists on the Move, 2010, Article, Study Room A0350

Walking, Writing and Performance, 2009, Publication Study Room. P1612

Claire Hind and Amalie Hind-Davis *Scrambled*

In June 2016 Claire Hind and her daughter Amalie scrambled two mountains in Snowdonia. Their talk draws upon the many different encounters experienced on steep and exposed ground. Using the experience of a grade one scramble they draw upon the geological, ecological, playful and compositional aspects of our journey.

www.garyandclaire.com

Ways to Wander, 2015, Publication, Study Room, P2764

The Kong Lear Archive, 2012, Publication, Study Room, P2299

Norma D Hunter, *I Think I Know You*, 2013

As Hunter walked the streets of Addis Ababa, she was very aware of the reaction to her presence, from quiet curiosity to outright aggression and constantly being called “Feranji” (Foreigner) or Americano. At the same time as she was there, a former Red Terror Guard, a fugitive from the city, was found to be living openly in an Ethiopian Community in America. Discovered by a visitor, the brother of a man he had killed.

The parallel of these situations struck Hunter, here was someone else whose immediate community thought they knew them but didn’t. The performance exposed our “invisible assumptions”.

<http://normadhunter.co.uk>

Invisible Edinburgh

Invisible (Edinburgh) works with people who have been affected by homelessness and trains them to become walking tour guides. Tours include ‘Powerful Women of Edinburgh’, led by Biffy, which combines local history with her experience of being homeless in Edinburgh.

Beatrice Jarvis, *I asked the city to dance with me on a Tuesday afternoon*, 2015

Jarvis asked the city to dance with her on a Tuesday afternoon. It didn’t actually reply, well perhaps it did. She asked the city to take her and show her its parts, the city seemed nervous, the duet perhaps slow, almost tender. Where are the secrets? Where is the dance of the city? Trying to get inside of it, to become a part of it, of this concrete, of this earth, to become a part of the city. Her knees got muddy and she fell over on to the ground. How to become a part of this place? Revealing her dance to the city, they begin to find a duet.

<https://beatricejarvis.net/>

Film screened at Somerset House

Celia Johnson, *Walking and Drawing; The Contemporary Flaneuse and Place*

Johnson’s practice is process and project based and uses walking and drawing to explore a particular environment and community. Developing work that creates a dialogue between different media and new narratives to map the experience of place and its interconnection with personal and community memory/identities.

She is especially interested in the relationship between walking and drawing

(and walking as drawing), and in the gendered, performative nature and relational potential of her art practice. Johnson's current work explores the embodied nature of materials in relation to the experience, and memory, of place.

www.celia-johnson.com

Simone Kenyon, *Walking out of the body and into the Mountain: dancing, mountaineering and embodied ways of knowing*

The title for this short talk refers to Nan Shepherd's explorations of the Scottish Cairngorms Mountain range. Her writing presents her sensory and embodied experiences as a walker and suggests, that the boundaries of body and mountain and the links between them are permeable, when she writes, "I have walked out of the body and into the mountain" (The Living Mountain. 1974,106). Kenyon is currently developing performance work in response to Cairngorm Massif and the physical languages that emerge from mountaineering. Initial research involved exploring how and why women engage through their embodied knowledge of the Cairngorms plateau. Through walks, conversations and questionnaires she has attempted to connect to a community of women walkers who share the passion for this particular mountain range.

www.simonekenyon.co.uk

To Begin Where I Am... Mokado, 2009, Digital file/video, Study Room, EF5028



Kubra Khademi, *Armor*, 2015

Kubra Khademi, *Armor*, 2015

In 2015 Kubra Khademi made a short walk through the streets of Kabul wearing specially made Armor that highlighted her breasts and buttocks. Created in response to the regular sexual harassment experienced by

Khademi (experienced widely by women in Afghanistan) the performance provoked a furious response. Captured on mobile phone camera (and shared globally) the crowd that surrounded her threatened her immediate safety, whilst the aftermath resulted in a fatwa being issued against her, and the artist eventually fleeing to safety in France.

Films: *The Eternal Trial*, 2016

Armor, 2015

Kubra and the Pedestrian Signs, 2015, screened at Somerset House and Forest Fringe

<http://kubrakhademi.org>

Silvia Krupinska, *On Local Nature*

Krupinska explores how we relate to water environments through our experiences, taking my inspiration from a variety of natural environments. She studies water distribution, water filtering, drinking water and the wildlife related to it. Her latest works have been land-art-style installations in urban settings or outdoors, based on walks and research in Walthamstow Wetlands in London. The most common materials she uses are steel, paper, brambles and found objects.

www.silviakrupinska.net

Pat Law, *Eilean Island (part 1)*, 2015

Traipsing around the Hebridean Isle of Lewis in all four seasons reveals a strong sense of connection between the land and the people; nature and culture seamlessly merge, visceral elements remain potent and timeless.

Film screened at Forest Fringe

<http://heriot-toun.co.uk/studio-log/studiolog.php>

Patti Lean, *Augury, noctilucence and de-severance: uncanniness in northerly landscapes*

Lean is a visual artist/painter, teacher and writer who likes being outdoors, and who can think better when walking. Her approach is 'Nan Shepherd-led' in terms of being fully present, and challenging traditional, mainly masculinist/western approaches to mountaineering and experience of landscape. Lean asks through her art, how are we to speak about 'nature' in eco-centred painting? Painting is oil and pigment, but 'represents' light, space and movement: so how can painted responses embed mind and body in environment? Two months of 'practising Nan' in the mountains of north Iceland enabled her to re-encounter familiar landscapes differently.

<http://pattilean.co.uk/>

Una Lee, *Walk Listen Remember*

Walk Listen Remember is a walk-based sound & performance piece, which tells the story of two women. It consists of three parts: 1) a sound walk, 2) a sound composition and 3) a live performance. Part one, the sound walk for an environmental listening/gazing experience is designed to be taken by following a map and performative instructions. It draws inspiration from the practice of soundwalking. Part two, consists of the sound recordings made in

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| <p>the listening/gazing places by an anonymous walker whilst being on the sound walk and a voice letter addressed to an unnamed acquaintance. www.unalee.org</p> |
| <p><i>Performance Art</i>, 2002, Publication, Study Room, P0445</p> |
| <p>Marie-Anne Lerjen Lerjen studied at the University of Zurich in Switzerland. She had 12 years experience as editor responsible for architectural exhibitions and publications at the ETH Zurich. In 2011 she founded the «Agency for Walking Culture» in Zurich to focus on artistic projects in the field of walking. www.lerjentours.ch</p> |
| <p>Alison Lloyd Alison Lloyd's practice involves walking alone, for considerable distances, keeping off the paths and 'contouring' by micro-navigation across open moorland. She installed <i>Grains</i> at TG Gallery in 2014. This year she will present new work at the Northern Gallery for Contemporary Art's Project Space, Sunderland. She is a PhD candidate at Loughborough University, School of the Arts. Her area of research is Women, Walking and Art 1966 – 1979. http://alisonlloyd.co.uk https://www.axisweb.org/p/alisonlloyd/</p> |
| <p>Karen Lloyd http://karenlloyd-writer.co.uk</p> |
| <p><i>The gathering Tide: A Journey Around the Edgelands of Morecambe Bay</i>, 2016, Saraband Press</p> |
| <p>Ann-Marie LeQuesne, <i>Fanfare for Crossing the Road (part)</i>, 2011 <i>Fanfare for Crossing the Road</i> is an international project that adds ceremony to a common event. In each country LeQuesne asks musicians - dressed in uniforms and positioned beside the traffic lights - to mimic as closely as possible the digital acoustic crossing sounds (different in every country) that signal the time to cross for the blind. To date it has been performed in London, Helsinki, Lisbon, Cardiff, New York and Philadelphia. As new performances are added each becomes a portrait of the country – the light, the traffic sounds, the style of dress and the behaviour of the people. www.amlequesne.com Also screened at Forest Fringe: Crescendo, 2016</p> |
| <p>Barbara Lounder Barbara Lounder is a visual artist living in Nova Scotia, Canada. Since 2007, her art practice has centred on the activity and artifacts of walking. Many of her recent projects incorporate handmade sculptural objects (such as walking sticks and stilts) in public, participatory walking events. www.barbaralounder.ca</p> |
| <p>Anna Macdonald, <i>Walk</i>, 2016 Walk comes from a series of moving image works that explore the physicality</p> |

of culturally specific walks. It reconstructs the artist's walk to the front of the church at her mother's funeral. Alphonso Lingis describes dying as, 'the time that goes nowhere' (Lingis, 1994:178-179). Macdonald was interested here in the way that moving towards an end, towards stillness, both in the funeral walk and the act of dying itself, jars with bodily and cultural associations of walking with spatial/metaphorical progression.

Film screened at Somerset House

<http://www.annamacdonaldart.co.uk>

Tracy Mackenna, *Walking Towards Each Other*

Visual flashes from a five-decade long relationship reveal connections between mother and daughter. Conditions of duality (Scots-Italian identity) are investigated through considerations of place, belonging and language.

Repeatedly treading the same short ancestral route in Molise, Italy, walking as transformative experience enables and embodies a state of 'becoming' that is investigated and revealed through film, still-image photography, drawing and audio recording. In memory of her mother, Giuseppina Salvatore (1933-2015). The work is part of Tracy Mackenna & Edwin Janssen's durational project *The Museum of Loss and Renewal*.

www.mackenna-and-janssen.net

Film: *Jo, Josephine, Giuseppina and Tracy*, 2016 screened at Somerset

House, available online: <http://www.tmolar.org/jo%2c-josephine%2c-giuseppina-and-tracy.html>

<http://www.tmolar.org/publications-and-editions.html>

<http://www.mackenna-and-janssen.net/www.mackenna-and-janssen.net/Publications.html>

Giulia Matera, *You Give Me Creeps*

You Give Me Creeps is a live performance that unravels the psycho-physical impact of sexual harassment in public spaces. Focusing on public transports in particular, this performance aims to share the subtle aspects of unwanted intrusive attentions.

www.cargocollective.com/giuliamattera/You-Give-Me-Creeps

Amy McKenny, *He Laughed. I Laughed. We had a Laugh.*

McKenny's videos are vignettes, short scenes, each film a chapter in a story. She steal information and language from one place to express thoughts in another, telling stories with another's words and images splicing them with her own personal life. Through this surreptitious acquisition sounds, word or images are developed and changed; no longer being what it was but somehow always recognisable...

www.amymckenny.co.uk

Film: *Missed a Trick*, 2013 screened at Somerset House

Misha Myers

<http://profiles.arts.monash.edu.au/misha-myers/>

Stories from the Walking Library, 2016, Article, Study Room, A0678

Take Me to a Place, 2004, DVD, Study Room, D0251

Nimmi Naidoo, *On Walking the West Highland Way*

Naidoo is a site-responsive artist. Her works evolve through living into a place and gathering sensations. The questions, perceptions and reflections that arise through this process become my materials.

This way of working, from inside to outside, loosens the ties to a particular medium. Using this methodology she has created text-based works, live performance, sound-art, videos, installations, etchings and photographs, including a mixed media installation in response to the West Highland Way.
www.nimminaidoo.com

Idit Nathan, *Taking a Die for a Walk*

Nathan's walking practice is positioned between visual and performative art practices. She seeks to create a provocative space, in which the viewer is challenged to respond to the unsettling contemporary dilemmas derived from our identity as both actors of free will and actors in an historical context. The focus is on coexistence and tensions between past and present, the gallery and 'non gallery' space and the activity and interactivity of the audiences that inhabit these spaces. Her walks aim to present an opportunity to critically play within new or familiar spaces exploring the intersection between play and on-going conflict and political change.

www.iditnathan.org.uk

Please Watch U R You Head (2015), artist's book published by Marmalade.

Penny Newell

Penny Newell is a postgraduate researcher at King's College London, writing about clouds. Her ecological performance work has been staged at the Arc Arts Centre, whilst her visual poetry has been exhibited at the Hundred Years Gallery, published in Meat Plough Magazine, and is accessible through various online platforms.

<http://www.pennynewell.com/>

Maggie O'Neill, *Women Walking: Borders, Risk and Belonging*

O'Neill has a passion for walking, biographical methods and arts based research which have been combined in a Leverhulme Research Fellowship exploring mobile (walking) methods – experiencing borders, risk and belonging (Oct 2015-Sept 2016). Using walking (relational, revelatory, sensory, embodied) as a method for doing social research, she undertakes walks with women activists, researchers and artists to access lived experiences and reflections on border spaces and places. This process documents borders as real, imagined and internalised amidst stories of resistance, safety, freedom, history & politics as well as understanding belonging as feeling /being in place and at home, albeit 'on the move.'

<http://jhaaken.com/special-projects/>

<http://www.york.ac.uk/sociology/our-staff/academic/maggie-oneill/>

<http://walkingborders.com/>

film: Maggie O'Neill, (Dir: Jan Haaken) *Searching for Asylum*, 2013
screened at Forest Fringe

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| <p>Siobhan O'Neill, <i>Tales from the Marsh</i></p> <p>Through a series of walking conversations O'Neill has been reflecting with local residents on their diverse lived experiences of Walthamstow and Leyton Marshes.</p> <p>Bridging oral history and applied performance, she is interested in what impact the act of walking through the environment has upon memory recall and the quality of listening. These conversational narratives, along with found objects, materials and images from her own regular walks, later inform creative workshops with three groups (older adults, secondary school pupils, girls and mothers) to inspire visual metaphors and poetic writings, presented as a performative trail on the Marshes in early July 2016.</p> <p>http://www.allchangearts.org/artists/siobhan-oneill/</p> |
| <p>Yoko Ono</p> <p>http://imaginepeace.com</p> |
| <p><i>Grapefruit: A Book of Instructions and Drawings, 1964/1970/2000</i></p> |
| <p>Sonia Overall, <i>Walking Making Thinking</i></p> <p>Overall is a writer, academic and woman who walks. She is interested in the relationship between self and place, walking and ideation, and uses psychogeographical techniques in her writing and teaching. Her walking practice seeks out the synchronic, the unexpected and the disobedient. Much of this occurs in liminal places and edge lands. As well as freedom to walk, Overall explores the possibilities of contained walking, particularly the making and walking of labyrinths. Walking weaves through her poetry, fiction and creative non-fiction. She is also founder and curator of the Women Who Walk network for academics and creatives: www.women-who-walk.org.</p> <p>www.soniaoverall.net</p> |
| <p>'Writing and walking the labyrinth'. In <i>Learning with the Labyrinth: Creating Reflective Space in Higher Education</i>. Sellers & Moss, eds. Palgrave, 2016</p> <p>'Walking against the current: Generating creative responses to place'. In <i>PLace-Based Arts</i>. Moriarty & Aughterson, eds. Journal of Writing in Creative Practice, Vol 8, no1. 2016</p> <p><i>The Art of Walking</i>, Shearsman, 2015</p> |
| <p>Elspeth Owen, <i>The Roundness of Walking</i></p> <p>Owen runs a transport system for the delivering of surprise packages and the distribution of small favours.</p> <p>imaginedcorners.net</p> |
| <p><i>DIY 11:2014 - 'Chances Are' Mail Art Collection, 2014, Publication, Study Room, P2633</i></p> |
| <p>Mary Paterson</p> <p>http://marypaterson.tumblr.com/</p> |
| <p><i>Always in Translation: A walking dialogue, 2015, article, Study Room, A0719</i></p> |
| <p>Nusa Pavko, <i>This is where I am</i></p> <p>In 2013, Pavko spent many weeks observing her child learning how to walk. At the time, she was reading about Transactional analysis and thinking about perspectives of Parent, Adult and Child.</p> |

This is where I am is a performance in which Pavko slowly walks from a brick wall (The Parent), fall on the concrete floor (The Child) and back. She attempts to somehow hug the wall and mark the outline of her body with a chalk each time she reaches one of the two points. The performance lasts 2 hours leaving behind a large number of chalk drawings.

<http://www.procreateproject.com/#Womenprojects>

www.artforthesoul.moonfruit.com

Mikyoung Jun Pearce and Rebecca Woodford-Smith, *From Tokyo*, 2012

In February 2012, Rebecca Woodford-Smith and Mikyoung Jun Pearce hosted *the Site/Memory Mapping Project: Tokyo Marathon Walk*, which engaged in dialogues while walking the official marathon route with other walkers over a 12-hour duration. *From Tokyo* draws on their experience of the city that they have visited since 2005, and on stories told during both the marathon walk and scouting walks prior to the event. They evoke the conflicting senses of isolation and connection, alienation and belonging, drawing a portrait of the city in the 21st century. Lucy R. Lippard says, "Every landscape is a hermetic narrative", and *From Tokyo* is the artists' hermetic narrative of Tokyo.

<http://rebeccawoodfordsmith.weebly.com/>

<http://mikyoungjunpearce.weebly.com>

Lizzie Philps, *Maternity Leaves* (2013)

Maternity Leaves records Philps' exploration of the visceral and performative intersections between walking documentation and maternal ambivalence during the first year of her daughter's life. These (not quite) solitary suburban walks offered time to think about and explore the boundaries of her new role, and what began as a personal dare to take a few more steps away from her 'co-performer' than was emotionally comfortable became intentional acts of provocation to unwitting passers-by. The difference between "ah, look, a mother photographing her baby" and "what the hell is she doing?!" is only a few paces.

www.lizziephilps.com

Film: Lizzie Philps, *The Pilgrimage of the Prodigal Daughter (excerpt)*, 2013 screened at Somerset House

Maternity Leaves, 2013, DVD, Study Room, D2220

Ingrid Pollard

<http://www.ingridpollard.com/pastoral-interlude.html>

Sue Porter

<http://walkinginterconnections.com>

<http://www.bristol.ac.uk/news/2017/january/sue-porter.html>



Clare Qualmann, Baby Slow Marathon, 2014

Clare Qualmann is an artist who works extensively with walking. She engages a range of participatory methods, and a breadth of media to explore and reveal the overlooked - the politics and potentials of everyday life. She teaches at the University of East London and The Cass at London Met, and facilitates the Walking Artists Network.
www.clarequalmann.co.uk

Perambulator Documentation, 2014, Publication, Study Room P3002
Ways to Wander, 2015, Publication, Study Room P2764

Christine Quoiraud
<http://christinequoiraud.blogspot.co.uk/>



Hilary Ramsden

Hilary Ramsden, *A walk around the Block*

Ramsden developed a walking activist practice methodology during her PhD. The methodology, which is collaborative and participatory, asks whether intentional and performative acts of walking can effect changes in the attitudes and perceptions of walkers to their neighbourhood and environment that might encourage dialogue and exchange. She asks people to explore their relationships to place and to others within those places through an artistic process. The methodology is envisaged as a *trawl/net* or meshwork, after Tim Ingold, drawing together different modes of engagement with theory and practice.

Romany Reagan, *Thoughts on Mourning*

Reagan's walk *Thoughts on Mourning* addresses Victorian mourning practices in relation to their focus on beautification and reverence, as opposed to the rather disparaging term 'Cult of the Dead' description of these practices. Through the crafting of her audio walk, she explores different perspectives on mourning, through the use of quotes and poetry of Victorian views and contemporary ways, set to meditative music. Reagan takes the listening walker on a journey through Abney Park Cemetery, by way of walking and of pause, to explore changing attitudes and themes relating to mourning that have developed over time, since Abney's Victorian beginnings.
<https://abneyrambles.com/>

Emma Rochester

Emma is a context-based interdisciplinary artist who uses her body as a channel to investigate the iconic power of nature – a terminal through which explorations of imagination, memory, and sensorial understandings of

gendered landscapes are filtered and structured into multi-layered works. Exploring ideas of the feminine as allegory for natural environs and the sacred, she creates site-specific projects that comprise fibre forms, drawings, textile design, sculpture, video art and performance artefacts.

Her current PhD project is an inquiry into the affirmative potential for the depiction and experiencing of the divine as woman. Titled “The Embodied Artefact – a nomadic approach to gendered sites of reverence through an interdisciplinary art practice”, Rochester undertakes pilgrimages to scapes of prayer and petition for those who identify as female. These include but are not limited to Black Madonna shrines, caves, springs, lakes, Neolithic fertility sites and Aphrodite Temples.

www.emmarochester.com

@emmarochesterartist

Morag Rose, *Loitering With Intent to Make Manchester Wonderful*

Rose founded The Loiterers Resistance Movement (LRM) a Manchester based psychogeographical collective dedicated to exploring, enchanting and critically engaging with everyday urban space. They organise monthly public dérives and other events including games of CCTV bingo and giant cake maps. In 2016 they hosted an exhibition at The Peoples History Museum to celebrate ten years of creative mischief, playing on the streets and asking awkward questions. Rose is also a PhD student in the Department of Urban Studies and Planning at The University of Sheffield where her research focuses on psychogeographies, gender and walking in Manchester. Before starting her PhD Rose worked in community development and voluntary sector infrastructure across Greater Manchester.



Yasmeen Sabri, *Walk a Mile in Her Veil*, film still, 2016

Yasmeen Sabri, *Walk a Mile in Her Veil*

Walk a Mile in her Veil is an introspection of Arab identity through the lens of the veil and its user. Sabri's work engages with the stigma towards veiled women in the media, through interactive and performative works. Through investigative journalism and performance, her work critiques the way social and mass media are curated and used. She situates herself at the centre of her work, using film to articulate opinions and the veil as an interface into the life of an Arab woman and the borders implied by cultural hegemony.

Film: Yasmeen Sabri, ***Walk a Mile in her Veil***, 2016 screened at Somerset House

yasmeensabri.com

Göze Saner, *Walking in London, Migrating to London*

Saner presents two theatre projects, *Evde Yolda / At Home on the Road*, a travelling solo performance project, which had walking at the core of its devising process in search of and in response to the tortoise as an archetypal figure, and *Göçmen Adımlar / Migrant Steps*, a community theatre project that engages Turkish-Kurdish migrant women living in London and other major cities in the UK and Europe, and promotes a practice of drifting amongst migrant women. Saner is interested in investigating the ways in which engaging with the urban environment in non-instrumental ways can instigate transformations in a migrant woman's relationship to her host city and shift the meanings of here and there, home and away.

<http://www.migrantsteps.com/en/>



Jennie Savage, *The Guide to Getting Lost*, 2015

Jennie Savage is an artist/ curator who seeks to transform people's perception of place through the creation of mediated experiences. Working

site specifically she explores the place between public spaces, constructed landscapes and the human story. Individual experience and perception are at the centre of the work from which she makes connections between interior and exterior landscapes.

<http://www.jenniesavage.co.uk>

Anecdotal Cardiff, 2003, Publication, Study Room, P0561

Regina Sebald, *Burden*

“Coffee plantations pay even less in Guatemala than cotton plantations ... The plantations have private police forces: there, as the popular saying has it, “a man is cheaper than a mule,” and the repressive apparatus sees that he remains so. In the Alta Verapaz region the situation is even worse. The planters have no trucks or carts: they do not need them since it costs less to use the Indians’ backs...” (Eduardo Galeano: *Open Veins of Latin America*)
In Hamburg, Sebald carries a sack with 22 kg of green coffee on her back. Starting by the port, she takes the bundle into the exhibition space. She has to put it down many times. For putting the sack on her back again, she needs help, and asks passers-by. The execution of the performance depends on the support of the public— helpers are made accomplices. Worldwide, coffee must still be picked manually. Most harvesters are still obligated to carrying the crop on their backs during the harvest. Remarkable amounts of coffee are delivered to the port of Hamburg—Germans consume exceptionally huge amounts of coffee. Coffee tax revenues result a significant part of total German tax revenues.

Film: *Origin*, 2015 screened at Somerset House

www.reginasebald.com

Bastianello, Marina: *Darsena residency #2*. Catalogue. Galleria Massimodeluca, Venice, Italy. ISBN 978-88-941730-2-4



Amy Sharrocks, *Flop*, 2013

Amy Sharrocks

Amy Sharrocks is a live artist, sculptor and film-maker who invites people to come on journeys in which their own experience, communication and expression are a vital part. She makes live artworks about our daily trips and stumbles, and in 2012 she won the Sculpture Shock award from the Royal British Society of Sculptors for her work on falling. She has made many walking works, for one person or many: her work *SWIM* (2007) saw 50 people swim across London. Recently she has been walking in different cities via mobile phone, exploring the creation of virtual worlds where you no longer share a physical presence, just a voice in someone's ear. In 2013 she created the award-winning *Museum of Water*, which has toured the UK and Europe for 3 years, and was nominated for European Museum of the Year 2016.

Films: *Keeping Up*, 2013, *Pause*, 2004, screened at Somerset House and Forest Fringe

<https://www.artsadmin.co.uk/artists/amy-sharrocks>

<http://www.museumofwater.co.uk/>

<http://www.iwanttoswim.co.uk>

Pause, version 1, 2007, DVD, Study Room D1969

Anatomy of Falling, Article, Digital File, 2015, Study Room A0543

Helen Spackman

Observant walking has long been the mainstay of Spackman's artistic practice. For the past 3 years, she has been living near Porto Selvaggio in Salento - the so-called 'heel' of Italy. Whenever she can, she walks through this 'wild port' as the mood and light take her, solitary rites of passage through

shifting shadows and reflections. Here there is no need to create nor to think, simply to look, to go with the flow, to move without leaving a trace, to slow-down... and be still. Salve.

<http://manuelvason.com/salento-with-helen-spackman/>

The Monster in the Night of the Labyrinth, 2007, DVD, Study Room, D0763

Karen Elaine Spencer

These are Karen's bread shoes. She walked in the shoes from her studio to the park. It was awkward walking. Bread broke off and fell onto the sidewalk. At the park she took off the bread shoes and put them under a tree. She thought the birds would eat the bread shoes. The birds did not. She waited and watched a long time, then she picked up her bread shoes and walked back to the studio.

Film: *Karen's Bread Shoes*, 2003 screened at Somerset House

likewritingwithwater.wordpress.com

Helen Stratford, *A Day With A Duck - Walking With The Non-Human*

Helen Stratford is an artist with a background in architecture. Her work and research explores how public spaces in cities, towns and villages are produced and performed through everyday activities and routines. She investigates how different/clashes of interest in particular public spaces challenge the visions of city planners/authorities and architects. Her walking processes centre on participatory and live-art engagement - and more recently, with Idit Nathan for Play The City Now Or Never, playing - with residents, visitors, tourists, workers, local artists and even wildlife. Her projects grow out of walking with human and non-human inhabitants to understand how they perform the places they walk everyday.

www.helenstratford.co.uk

www.playthecitynowornever.com

Mechanical Operations in Cambourne, 2009, Publication, Study Room, P1662

Karen Tobias-Green, *Urbana, Illinois- 20 images and a walk*

During a recent visit to Illinois, where Tobias-Green was making a conference presentation, she decided to walk from her hotel on the edges of town to the university campus. The walk is presented through 20 photographs she took along the way. The walk and the images brought home the very real and present ways in which history and ideology continue to write powerful narratives, and is a powerful reminder to that one's own story is not always the only, or most important one to be told.

Cathy Turner

Cathy Turner is an Associate Professor at the University of Exeter. She is a core member of Wrights & Sites, a group of artists whose work is concerned with our relationship with space and place. In 2010, the company completed a major public art commission for Weston-super-Mare, curated by Situations and Field Arts and funded by CABE. She has published on dramaturgy, writing for performance, space and place and women walking.

<http://www.mis-guide.com/>

<http://expandeddramaturgies.com/category/dramaturgyandarchitecture/>

Walking Women: Shifting the tales and scales of mobility, 2016, Article, Study Room, A0679
Walking Women: Interviews with Artists on the move, 2010, Article, Study Room, A0354
A Manifesto for a New Walking Culture, 2006, Article, Study Room, A0138
A Misguide to Anywhere, 2005, Publication, Study Room, P1016

The Walking Reading Group on Participation

The Walking Reading Group, running since 2013, is a project that facilitates knowledge exchange in an intimate and dynamic way through discussing texts whilst walking together. In this reading group the table is broken up by the street and the dominant voice is replaced with the sound of conversation partners talking simultaneously. Anyone can participate and the walks are free to attend. TWRG is run by Lydia Ashman, Ania Bas, Simone Mair.

<http://walkingreadinggroup.org/>

The Walking Reading Group, 2015, publication, Study Room, P2688
The Walking Reading Group on Participation, 2015, publication, Study Room, P3197
The Walking Reading Group, 2014, publication, Study Room, P3199
The Walking Reading Group: On Participation, 2013, Publication, Study Room, P2307

walkwalkwalk (Gail Burton, Serena Korda and Clare Qualmann), *Terrains Vagues*, 2009

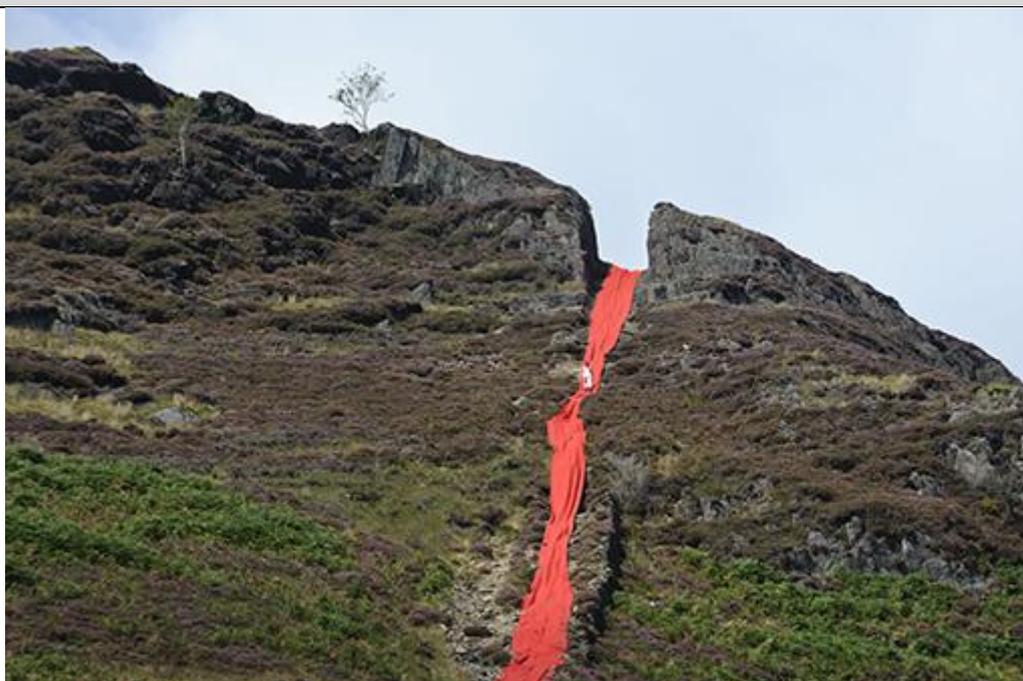
Terrains Vagues is a small portrait of spaces caught up in the wave of change that is the status quo of cities. As part of the mapping and re-mapping process of our walking project we identified Terrains Vagues – places in a state of uncertainty; unadopted; abandoned; full of possibility. Four locations from walkwalkwalk's route through the East End of London are accompanied by anecdotes of incidents and interactions that took place there.

www.walkwalkwalk.org.uk

walkwalkwalk: The Musical, 2006, DVD, Study Room, D2217
Artsadmin Commision for Town Hall Hotel and Apartments, 2011, Article, Study Room, A0364
walkwalkwalk: Stories from the Exeter Archive, 2009, Publication, Study Room, P3023
Nerds Rock: walkwalkwalk Sound Archive Volume 1, 2006, DVD, Study Room, D2218

Hayley Whelan, *Walking in Dundee*

For the past year, I have documented walks around the city of Dundee using photography as both a medium and a motivation to make sense of my surroundings. Exploring with a rucksack of cameras, I immerse myself in the experience of the city appreciating the unnoticed, disregarded and ignored. By seeking out people to walk with me, I have begun a series of unique collaborations to create a dynamic experiential mapping. The results of these collaborations may take form in photographs, drawings, a book, or an exhibition, but each develop in their own way exploring new perspectives and relationships.



The Gathering, Louise Ann Wilson, photo Joe Fildes, 2015

Louise Ann Wilson, *Warnscale: A Land Mark Walk Reflecting on In/Fertility and Childlessness*

Warnscale (May 2015), is a self-guided walking-performance specific to the Warnscale fells south of Buttermere in Cumbria aimed at women who are biologically childless-by-circumstance. Mediated through a published multi-layered walking-guide/art-book *Warnscale* enables walkers to undertake a personal journey through the 'missing' life-event of becoming a parent biologically, for which there is no traditional rite-of-passage. The project was developed through research that involved a series of group and one to one mapping-walks with women who are childless-by-circumstance; residencies in fertility clinics; in-depth study of the landscape; conversations with people with local knowledge and studying the journals of Dorothy Wordsworth, extracts of which are layered into the book.

www.louiseannwilson.com/projects/warnscale

Warnscale: A Land Mark Walk Reflecting on In/Fertility and Childlessness, 2015, Louise Ann Wilson Company Ltd. ISBN: 978-0-9932664-0-9

Lesley Wood

I recently completed a walk of 140 miles, from my home in Leeds, via my mother's home, to that of my daughter and baby granddaughter in Newcastle, which I am now working to record and represent in a range of ways. My overall title for this is Re-tracing: the blood line. This was a solo walk planned as a project of feminist psychogeography, exploring connections and resonances based on memory, migration, separation, loss and the transformation of women's lives across the lifetimes of four generations of women in my family named Eleanor. My aim was to take my 64 year old, female, slightly disabled self on a woman's journey experiencing with my woman's senses the awesome landscape and the fascinating social and natural history of the North country to which our family belongs.

<https://lesleyleanorwood.com/2016/06/06/i-walk-the-matri-line-some-images/>

Sara Zaltash

Ah-be in the direction of a rose (2017)

<https://sarazaltash.com/acts/ah-be-in-the-direction-of-a-rose/>

Claudia Zeiske

is the founding Director of Deveron Arts, Huntly, Aberdeenshire, an international residency programme, where the town is the venue rather than a gallery or arts centre. Claudia has been walking all her life, in the Alps, in the Ugandan Rwenzori mountains and near Huntly. She has bagged all the Scottish Munros, and creates an annual Slow Marathon that leads to the town. All this has led to the creation of the Walking Institute, a peripatetic school that is now embedded in the operations of daily life at Deveron Arts.
<https://www.deveron-projects.com/home/>

Zoo Indigo/ Tom Walsh, *No Woman's Land*, 2016

In 1945, at the end of the Second World War, Lucia Rippel (the grandmother of Zoo indigo's Ildiko Rippel) was expelled from her home in Silesia, Poland. With her two children and all her belongings dragged in a cart, she walked 220 miles across the fractured landscape of Europe to find a new home. In 2015, a small company of artists retraced her steps. Their journey was a pilgrimage, in honour of the one made by Lucia Rippel and so many other refugees following the Soviet occupation of Eastern Europe at the end of WWII. With so many echoes of today's mass migration from Syria and Iraq, the subject feels as relevant now as it ever was.

Film screened at Somerset House

www.zoindigo.co.uk

Under the Covers, 2010, Publication, Study Room, P3031

WALKING WOMEN - A POP UP STUDY ROOM

Live Art Development Agency (LADA) created a special resource for *WALKING WOMEN* at Somerset House featuring a range of books and articles related to women, walking and art drawn from its Study Room.

Titles marked * are available to buy on Unbound www.thisisunbound.co.uk

BOOKS:

WALKING AND MAPPING: ARTISTS AS CARTOGRAPHERS

Karen O'Rourke, 2013
P2510

DROGA.

Ania Bas, John Alexander Borley, Laura Trevail, 2010
P1500

THE ART OF WALKING *

David Evans, 2013
P2107

WALK ON: FROM RICHARD LONG TO JANET CARDIFF 40 YEARS OF ART WALKING

Cynthia Morrison-Bell, 2013
P2239

WOMEN PERFORMING MASCULINITY - WALKING IN THE WAY

Frances Mezzetti, Pauline Cummins, 2013
P2731

WAYS TO WANDER

Claire Hind and Clare Qualmann , 2015
P2764

WANDERLUST: A HISTORY OF WALKING

Rebecca Solnit, 2001
P0400

PERFORMANCE RESEARCH: ON FOOT

Various, 2012
P1911

A MIS-GUIDE TO ANYWHERE *

Wrights & Sites, 2006
P1016

TWRG -THE WALKING READING GROUP

The Walking Reading Group, 2015
P2688

THE WALK TO DOVER

Lali Chetwynd, 2005
P1442

THE PENNINE WAY: THE LEGS THAT MAKE US

Tamara Ashley and Simone Kenyon, 2016
P2973

ART AND FEMINISM

Helena Reckitt and Peggy Phelan, 2001
P0229

REGINA JOSÉ GALINDO

Regina José Galindo, 2006
P2605

PAIN IN SOUL: PERFORMANCE ART AND VIDEO WORKS *

He Chengyao, 2007
P1374

WALKING, WRITING AND PERFORMANCE

Deirdre Heddon, Carl Lavery and Phil Smith, 2009
P1612

WALKWALKWALK: STORIES FROM THE EXETER ARCHIVE

Gail Burton, Serena Korda, Clare Qualmann, 2009
P2983

PEACE PILGRIM: HER LIFE AND WORK IN HER OWN WORDS

Peace Pilgrim, 1998
P2982

ARTICLES:

WALKING OUT ON OUR BODIES: PARTICIPATION AS ECSTASIS IN JANET CARDIFF'S WALKS

Janet Cardiff, Eirini Nedelkopoulou, 2011
A0473

WALKING WOMEN: INTERVIEWS WITH ARTISTS ON THE MOVE

Deirdre Heddon & Cathy Turner, 2010
A0350

STORIES FROM THE WALKING LIBRARY

Deirdre Heddon and Misha Myers, 2014
A0678

WALKING WOMEN: SHIFTING THE TALES AND SCALES OF MOBILITY

Deirdre Heddon and Cathy Turner, 2012
A0679

THE ART OF (WOMEN) WALKING: AN EMBODIED PRACTICE BY DEIRDRE HEDDON

Report by Jennifer Trueland, 2010
A0680

Walking Library for Women Walking Catalogue at 27 March 2017

| Title | Author | Donated by | Reason | Catalogue |
|---|-----------------------------|--|--|-----------|
| The River Deveron 2013: With and Against the Flow | Anne Murray & Jake Williams | Deveron Arts | | 096 MUR |
| The Cloudspotter's Guide | Gavin Pretor-Pinney | Claudia Zeiske | When you walk you need to dream. The clouds help you to visually frame your day dreams | 550 PIN |
| The Private Life of the Brain | Susan Greenfield | Nick May | | 611 GRE |
| Mrs Dalloway | Virginia Woolf | Carl Lavery Suggested also by Barbara Lounder | I really like this book because there's a moment when she walks in London and she doesn't know who or what she is, so if we were to think about ideas of vibrant materiality, undoing the human, this is a brilliant thing. She says, "I didn't know who I was." BL: It's a beautifully written account of a day's walking in London. It captures the way in which walking creates a complex mesh of temporalities, spaces and shifting subjects. | 823 WOO |
| Meanders | Norma D Hunter | Dee Heddon | I love the intimacy of the tasks set here – actions close to home. It's a very small so easily carried. I like the idea of meandering too. | 796 HUN |
| STEP by STEP | Neil and Simone | Neil and Simone | To keep finding the inner playfulness, secret choreographies in our streets and social spaces. Movement is in everything. Go and explore. | 796 NEI |
| Buchs | Carolina Santo | Carolina Santo | A few years ago, a group of women, including Véronique Hoegger, Céline Gaudier, Julia Rommel, and myself, worked together to create the book <i>Buchs</i> . <i>Buchs</i> is a documented fiction of a young woman in her town. The story takes places in four homonym Swiss towns named Buchs and the book is therefore made of 4 booklets. In order to create this book, the group of women mentioned traveled from | 914 SAN |

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| | | | Buchs ZH, to Buchs LU, to Buchs AG, and also to Buchs SG. Our creative process involved mainly walking through the towns, photographing places and interviewing people in order to create the documented fiction. Another convenient information... the book is small, portable and quite light ☺ | |
| A Field Guide to Getting Lost | Rebecca Solnit | Dee Heddon | I am scared of getting lost. I like paths, routes, known directions, certainty. I seek to borrow some of Solnit's courage. Plus, she's just a brilliantly evocative writer. | 810 SOL |
| Warnscale | Louise Ann Wilson | Louise Ann Wilson | | 099 WIL |
| Living Downstream: An Ecologist's Personal Investigation of Cancer and the Environment | Sandra Steingraber | Dave Borthwick | I have chosen to send you this book in particular because Steingraber is a writer I admire hugely. In this book she manages to articulate her confusion and fear at being diagnosed with cancer at just 20 years old. As a professional biologist, Steingraber investigates the carcinogens present in our everyday environment and argues that the prevalence of cancer may be mitigated or even prevented through environmental change. More than this, the book is an affecting personal story and shows Steingraber to be a worthy modern-day successor to a tradition begun by one of the twentieth-century's pioneering environmental writers: Rachel Carson. | 610 STE |
| Why Loiter? Women & Risk on Mumbai Streets | Shilpa Phadke, Sameera Khan, Shilpa Ranade | Cathy Turner | I chose this book because it takes the reader to India, and because it urges women to loiter. | 177 PHA |
| In Times Like These | Maureen Duffy | Clare Lees | I seem to remember that it includes an incident connected with The Glasgow Women's Library and it was certainly prescient. The 'walking' bits that I think would particularly work relate to the story of Colm Cille/Columbia (this is a novel set in the pre-national early Middle Ages as well as in a contemporary near-future that imagines the break-up of the UK. Hmmm.) | 823 DUF |
| All the King's Men | Michèle Bernstein | Dee Heddon | The Situationist International are recognised by many as having influence on contemporary walking practices. Too often, the women in the SI are | 843 BER |

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|--|----------------------------------|----------------------------------|---|---------|
| | | | marginalised in historical accounts. This novel by Bernstein is firmly a SI text. She takes her place in that history, influential in her own right. She was a founding member of SI. This novel is a bit bizarre – as one might expect; but not without interest. | |
| What Comes to Light | Lizzie Calligas | Claire MacDonald | Each of the books I donated was given to me by a woman friend, and so they come to you as used gifts, mementos, small enough for a pocket, big enough for a conversation. (Given to me by Lizzie Calligan during our long collaborative work) | 889 CAL |
| The Open Road: A Little Book for Wayfarers | E.V. Lucas | Anonymous | | 828 LUC |
| Loss Becomes Object Becomes Subject | Tracy Mackenna and Edwin Janssen | Tracy Mackenna and Edwin Janssen | | 099 MAC |
| I-Spy Religious Intolerance | Sarah Wood | Sarah Wood | Sadly more and more relevant by the day so I'm really honoured to be part of this great project. | 323 WOO |
| With a Bao A Qu Reading When Attitudes Become Form | Maria Fusco | Mario Fusco | My own book... which is pink and pocket-sized. | 828 FUS |
| Empire, Race and the Politics of <i>Anti-Caste</i> | Caroline Bressey | Jo Norcup | A fabulous award-winning book recovering the life of Somerset-born Quaker Catherine Impey and her role in establishing a radical publication demanding the end of institutional racism and anti-lynching. Impey has literally existed in the margins before Bressey's thorough and completist historical geography account which places Impey and <i>Anti-Caste</i> amongst an international anti-racist movement of the late-Victorian era and her efforts in supporting those such as Ida b Wells who are considered the founders of civil rights campaigning in America during this era. Illustrates the importance of one person in wanting | 326 BRE |

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| | | | to change the world for the better and as such provides inspiration for today as well as reconfiguring past lives and their own civil rights campaigns. | |
| Stone | Em Strang & Mat Osmond | Em Strang | | 821 STA |
| The Pennine Way: The Legs That Make Us | Tamara Ashley and Simone Kenyon | Tamara Ashley and Simone Kenyon | This was the longest walking project we did together. Through it we learned to find words, movement and common ground together as artists and women. It was often challenging in the most surprising of ways. Above all we found an agency I had never experienced before. (Simone Kenyon) | 910 AS |
| White Wood | Caroline Wendling | Deveron Arts | | 577 WEN |
| Conversations with Meredith Monk | Bonnie Marranta | Claire MacDonald | Each of the books I donated was given to me by a woman friend, and so they come to you as used gifts, mementos, small enough for a pocket, big enough for a conversation. (Gifted by my friend and colleague Bonnie Marranta) | 818 MAR |
| Middle Ground | Ruth Atkinson | Linda Cracknell | A woman who found a walk she knows well above Loch Tay and wrote about it in a fresh way, and illustrated it with her own prints. | 910 ATK |
| Twenty love poems and song of despair | Pablo Neruda | Rachel Clive | This beautiful little book won't take up much room or be heavy to carry but has the potential to remind the reader about loves real, imagined, lost, present, past and/or potential. The poet uses language and observations about nature in such a delicious way that your observations and experiences as you walk could be enhanced or inspired. And, finally, if you are interested in language, or in learning Spanish, then the original Spanish is on each left page while the English translation is on the right. Enjoy. ☺ | 861 NER |
| Examine Life: Excursions with Contemporary Thinkers | Astra Taylor (ed.) | Sue Porter | The reason I chose the <i>Examined Life</i> book was particularly for the chapter that is the walk Sunaura Taylor and Judith Butler take in San Francisco – where we hear what makes a city inclusive and therefore accessible, in city planning terms and, more importantly for me, the exchange between these walkers on the ideas of 'what a body does'. They speak to me of the importance of 'belonging' and the value of asking again and again, 'who is it that belongs here?' | 814 TAY |

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| | | | I also love hearing (and with the film, watching) the relationship that evolves between Sunaura Taylor and Judith Butler; the gaze, the touching, the making a shared pace. | |
| The Happy Hypocrite – Fresh Hell | Sophia Al-Maria (ed) | Maria Fusco | The latest issue of The Happy Hypocrite, concerning oil, which I thought might be apt on Scottish land. | 052 AL-M |
| The Gathering Tide: A Journey Around the Edgelands of Morecambe Bay | Karen Lloyd | Jo Norcup | Does what the title says – Lloyd gives richly informative and poetically written accounts of the people, and liminal landscape of the coast of Morecambe Bay. An evocative and haunting regional historical and cultural geography by a talented author and nature-writer. | 914 LLO |
| In Other Words | Jhumpa Lahiri | Sharanya Murali | <i>In Other Words</i> is a memoir about how learning a new language is similar to exploring new landscapes, both immanent and strange, and could be a valuable companion for women who do not have to walk very far to feel somewhere anew. | 854 LAH |
| Walking Fate | Alison Philp | Alison Philp | I would like to donate this book to The Walking Library to share a walk I took around Cupar, a town near where I live. The walk was a process of discovering aspects of a walk that traversed an inner and outer landscape. I hope it inspires other women, and men, to discover their own places through walking and what connections arise as a result. | 790 PHI |
| For Space | Doreen Massey | Minty Donald | Doreen Massey is one of my heroes. Her writing about our relationships to the spaces/places we build, shape and inhabit has been an inspiration in my work and thinking. She manages to convey complex ideas in ways that are vivid, compelling and which always feed back into how we live, or might live, our lives. I was so sad to hear of her death earlier this year. Doreen will be a great companion on any walk – entertaining, provocative, informative – reminding us to be attentive to the local and the global. | 910 MAS |
| Bastard Out of Carolina | Dorothy Allison | Mary Coble | | 813 ALL |
| Serve it Forth | M.F.K. Fisher | Claire MacDonald | Each of the books I donated was given to me by a woman friend, and so they come to you as used gifts, mementos, small enough for a pocket, big enough for a conversation. (This one left at my house by Holly Hughes in 1995) | 641 FIS |

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| The Sea Around Us | Rachel Carson | Laura Bissell | Carson quotes Seneca: 'beyond all things is the ocean' and this book makes me think of our place in the world and our relationship to our environment. 'If there is poetry in my book about the sea it is not because I deliberately put it there, but because no one could write truthfully about the sea and leave out the poetry' (Carson). | 550 CAR |
| Actions | Eleonora Fabião | Claire Hind | <p>'It is forbidden to sell this book' (Eleonora Fabião, Rio de Janeiro 2015)</p> <p>A colleague of mine, an inspirational woman, Eleonora Fabião travelled with this book from Brazil to Norway to pass onto me whilst I was working at the Norwegian Theatre Academy on a project early 2016. This book was a gift. <i>Actions</i> documents Eleonora's performance work and her compositions on the streets of Rio de Janeiro and it certainly is a unique book. It includes essays from Adrian Heathfield, Barbara Browning, Diana Taylor, Felipe Riberio, Pablo Assumpcao B Costa and Tania Rivera.</p> <p>Eleonora has composed interventions in the streets over a number of years in Brazil walking through cities, performing actions and collaborating with strangers. Her work is poetic, political, and very moving, in some cases humorous. Her practice is an encounter, an invitation for friendship, intimacy, silence, presence, action. Her ethos is smart, beautiful, generous and kind. The front cover comes with a message that the book is never to be sold. It is a book meant to be 'given, received, traded, lost, found, purposely lost, donated, lent, passed on.'</p> <p>I love this book and teach from it and I have learnt so much from its content and from the wonderful images Eleonora makes. It is hard to part with. When the call came up from the Walking Library I knew that I should donate it, this was its calling, although it was, I admit, difficult to part with! I hope I come across a copy of <i>Actions</i> again although this thought alone is enough to want to pass it on, the idea that it may one day return. I love the idea that <i>Actions</i> will be part of the Walking Library where it will be shared with so many others as a donation alongside extraordinary works.</p> | 790 FAB |

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| The Narrow Road to the Deep North and Other Travel Sketches | Bashō | Alec Finlay & Hanna Tuulikki | (This donated copy belonged to Hanna Tuulikki's mum.) | 895 BAS |
| Street Haunting | Virginia Woolf | Alice Tarbuck | It combines urban exploration, early psychogeography and a sense of women's bodies in urban spaces. It packs easily, is beautiful to read aloud, and adds a city counterpoint to rural settings and texts. | 824 WOO |
| Passing for Human | Jody Scott | Roberta Mock | ... chosen from my own bookshelves. I wanted to find books by women that could be easily carried. This was a gift to me many years ago. I didn't realize women wrote scifi back then. I chose I because it seems like a journey back in time, reading it now, and yet it is also about a galactic journey. And it is about transformation: the naming of women as role models. I hope somebody enjoys is. | 823 SCO |
| Findings | Kathleen Jamie | Dee Heddon | I love the inward and outward journeys Jamie conjures, the detail of her observations, the 'findings' she invokes, and that her voice, her perspective, is decidedly female. Hers is an embodied seeing and writing. More simply, she writes beautifully. | 508 JAM |
| The Pillow Book of Sei Shōnagon | Sei Shōnagon | Gerry Loose Suggested also by Jude Henderson | Gerry: Sei Shōnagon's observations about women, men, customs and the natural world are pitch-perfect; and beautiful, rich poetry too. Jude: The Pillow Book of Sei Shonagon, partly because it's in small chunks that you can absorb along with a biscuit as you rest from your walk and also because it's the Thoughts And Opinions of an actual woman from more than a thousand years ago. | 895 SHŌ |
| A Woman in the Polar Night | Christiane Ritter | Joyce Gilbert | An evocative, timeless book describing one woman's experience in a harsh but beautiful landscape. It raises more questions than answers. | 920 RIT |
| Blue Heart | Caryl Churchill | Roberta Mock | ... chosen from my own bookshelves. I wanted to find books by women that could be easily carried. I chose Caryl Churchill's <i>Blue Heart</i> because I wanted to find a non-naturalistic performance text, something that needed to be discovered and understood through rhythm. I think it needs the SPACE to work | 822 CHU |

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| | | | through the texts in both head and body. So a combination of reading and walking seemed right. I hope somebody enjoys it. | |
| long-coise footprint | Gill Russell | Gill Russell | A goal-disoriented companion to Munro bagging. | 912 RUS2 |
| The Living Mountain | Nan Shepherd | Jean Langhorne Suggested also by Jude Henderson Suggested also by Simone Kenyon Suggested also by Alison Craig | Nan Shepherd's practice of walking alone in the Cairngorm mountains of Scotland, for over 3 decades last century, sets an inspiring example of women walkers everywhere, of any age, to develop confidence and deep knowledge of place. By regularly walking in the same place, with a particular set of non-egocentric values and keen perceptual awareness, I believe that Shepherd demonstrates humility and an embodied knowledge of place. AC: Shepherd wrote with grace and accuracy about magical places I always wanted to visit as a child, but could only gaze at from the foothills. | 551 SHE |
| Silent Spring | Rachel Carson | Gwilym Lawrence | I found this book in an endangered second-hand bookshop in Sheffield on the same day I spotted the call for donations for the Library. This brought home the interrelation between ecology and culture, and the imperative – which Rachel Carson highlights here – to protect and attend to the things we hold dear. | 508 CAR |
| messidges passing | Material Woman | MEOW (elspethowen/material woman) | One of walking's trusted tasks has been: to deliver. This book shows how walking as a messenger, as a carrier, can be a way to make connections not feasible thru digital lines | 790 MAT |
| Freud on Holiday Volume IV – A Cavernous Defile Part | Sharon Kivland, with Lucia | Sharon Kivland | 'When, after passing through a narrow defile, we suddenly emerge upon a piece of high ground, where the path divides and the finest prospects open up on every side, we may pause for a moment and consider in which direction we | 154 KIV |

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| I | Farinati | | shall first turn our steps.' (Sigmund Freud, <i>The Interpretation of Dreams</i>) | |
| Làrach Coise | Gill Russell | Gill Russell | Musings on some North East wells, stones and other ancient things for the modern woman. | 912 RUS |
| From There to Here | Helen Meyer Harrison and Newton Harrison | Chris Freemantle | Because their work is seminal and because they deal with the male female thing with elegance. | 700 HAR |
| Please Watch U R You Head | Idit Nathan | Idit Nathan | This is an artist's book made up of photos taken over many years of walks across Jerusalem. Jerusalem is the city where I grew up, the city I left many years ago and the city I still visit and navigate in person and in my art. Jerusalem has been described as one of the most 'contested pieces of real estate in the world' – a polite way of saying that it is subject to colonization and neo-liberal greed on an unprecedented scale. Working with book designers CHK o the book's form we decided to be disruptive, to play around and randomise the images to avoid too linear a visual narrative/journey through the book. We also flipped the images over the page edges to reflect the onward rhythm of walking. In this way 'Please Watch U R You Head' evokes movement but also reminds those leafing casually through its pages that in some parts of the world the freedom to walk the city is not equal to all. | |
| Ways to Wander | Clare Qualmann & Claire Hind | Claire Hind | I am donating this book because it contains 54 ways to wander from a range of exciting artists from across the globe that are interested in the relationship between walking and art/walking and art/walking and writing. Pop it in your back pocket, leave it in your rucksack, share it with friends, use in workshop scenarios. It is a perfect little read for The Walking Library (me thinks). | 796 QUA |
| The House on the Strand | Daphne Du Maurier | Suky Best | I think this is a wonderful book, it's always touched me as it's about someone who gets involved in the past, and walks the landscape in the present and the past simultaneously. I think of it often when I'm walking and trying to imagine how a place might have looked and might look in the future. It's also very sad, the central character falls in love with a woman he sees (or thinks he sees) who | 823 MAU |

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| | | | lived 500 years before and can never meet. He stops being able to connect with his current life and is adrift in the present, more fascinated and almost addicted to the past. | |
| Actions | Eleanora Fabião | Study Room in Exile | - because we've been sent two copies from Brazil and this book needs to travel. We need to give it away. Your walking companion and inspiration for actions. | 790 FAB |
| Geographical Intimacy | Alyson Hallett | Phil Smith | This book introduced me to a means for a more intense interweaving of terrains with selves than I have previously encountered. | 501 HAL |
| Rosa Luxemburg | Peter Nettel | Simon Murray | This biography was a huge influence on me, or rather the life of Luxemburg was. In the late 1980s I made a piece of quite heavy duty physical theatre on the politics of RL and her fascinating, tempestuous relationship with her lover Leo Jogiches and the 1000s of letters they exchanged with each other. I find Rosa L an inspirational though tragic figure. | 828 NETA |
| Doubling Back | Linda Cracknell | Claire Squires | 'Doubling Back' narrates 'ten paths trodden in memory': walks undertaken by the author in the footsteps of others, from her father, her former self, to a WW2 Norwegian resistance hero. It's beautifully written, evocative, and a perfect accompaniment to your own trip. | 824 CRA |
| Dear George & Other Stories | Helen Simpson | Lena Šimić | - because these short stories come in small doses and yet leave a lasting impression. A brilliant (woman) writer! I love Helen's work. p.s. A signed copy! | 823 SIM |
| The Grasmere and Alfoxden Journals | Dorothy Wordsworth | Louise Ann Wilson | | 828 WOR |
| Antigone | Sophocles | The Institute for the Art and Practice of Dissent at Home | - because we live in complex times and all is not what it seems. We've been thinking about putting on <i>Antigone</i> , thinking borders, thinking ecology and justice. | 882 SOP |
| Jurnal – ultimele caiete - | Doina Cornea | Mona Bozdog | I part with this book in the hopes that in your hands it will reach more people and do good. I got it at the Signet Memorial of the victims of Communism and of the Resistance. I think it belongs in the Walking Library for Women Walking | 859 COR |

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| | | | <p>because Diona Cornea always walked in bad company before 1990. She was always followed by the Securitate agents which brought her great discomfort and unease. She walked towards freedom of expression, a free and unbiased academic environment, equal rights for intellectuals, and most importantly for the freedom of the spirit.</p> <p>She was under arrest and house arrest, persecuted and beaten but she never gave up fighting.</p> <p>I think it is time she walked in better company!</p> | |
| The Blood of Others | Simone de Beauvoir | Simon Murray | This was almost the first feminist novel I ever read. | 840 BEA |
| Alice's Dérives in Devonshire | Phil Smith | Phil Smith | This book is about a young girl's exploratory walks, first through local neighbourhoods and surrounding countryside, second through the landscapes of her own imagination. | 823 SMI |
| Eight Feet in the Andes | Dervla Murphy | Jess Allen | This is possibly the only walking/exploration book my mother enjoyed (or read!), and I remember it making a big impression on her, when she read it during my teenage years. Re-reading the blurb, I can hardly believe she accomplished this journey with a 9-year-old (daughter). And I was pleased that even the donkey was female. Hurrah! | 828 MUR |
| Cooking the Landscape | Rhynie Woman | Rhynie Woman Suggested by Moira Williams | | 641 RHY |
| H is for Hawk | Helen Macdonald | Rebecca French | I love this extraordinary autobiography. The writer is a falconer and she and her hawk take us on a journey through her grief for her father, battling and taming themselves, immersed in landscapes. While reading it, I felt especially proud to be a woman. | 598 MAC |
| Don Quixote | Miguel de Cervantes | Kirstie Millar (Visual | Introduced by Ali Smith, this is a re-imagining of the wonderfully bonkers, truly innovative and still very much culturally relevant <i>Don Quixote</i> . Here we | 867H CER |

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| | | Editions) | champion the book for its progressive fantasy-laden story and collapsible narrative and celebrate <i>Don Quixote</i> as a contemporary classic cultural object. (Visual Editions) | |
| Yarn Bombing: The Art of Crochet and Knit Graffiti | Mandy Moore and Leanne Prain | Bronwyn Preece | - to inspire perhaps a new chapter in The Walking Library's activities...!!! | 745 MOO |
| Untitled | Lori Esposito | Lori Esposito | Fifteen gouache paintings sited on documentation of traumatized places. The paint performs the engaged, revealing and obscuring eye and an imagined walk in solidarity with survivors. | |
| tilting@windmills | Jess Allen | Dee Heddon | I am sorry to part with this, but I know Jess has no more copies available at the moment and much better that this wonderful document of an ecologically, environmentally inspired art project is widely accessible. Jess is one of the few artists I know who hitches her walking art explicitly to environmental questions and the necessity to change the ways we humans live our lives. She does so not by preaching, but by engaging walking through talking. | 791 ALL |
| Wanderlust: A History of Walking | Rebecca Solnit | Misha Myers | This book is an inspiring walking companion for this woman walker; its wandering form covers so much ground in the cultural histories of walking, and is written by a woman wander-thinker-activist to boot. | 900 SOL |
| Sacred Country | Rose Tremain | Katie Beswick | I'm not sure why this book means so much to me. I suppose it's because I first read it at a time when I was coming to terms with who I am, and it fractured that process, so that I could see all the possibilities and start to glimpse how miserable life might be if I closed myself off to them. Really, it's a book about how important it is to follow your own truth, and what you risk in doing so. There is a line at the start that plays over in my head, it's the best sentence I've ever read ('On the Suffolk farms, a light wet snow began to fall like salt') and if I ever write something half as beautiful, I'll die happy. I think it says everything important there is to say about England, and about life. | 823 TRE |

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| Walking Women: Shifting the Tales and Scales of Mobility; Walking Women: Interviews with Artists on the Move | Dee Heddon & Cathy Turner | Dee Heddon | These two articles were based on interviews the authors conducted with more than 10 women artists who used walking as their primary artistic material. The research was prompted by the seeming invisibility of walking art made by women and served to address that gap in knowledge. | 800 HED |
| The Very Lowly: A Meditation on Francis of Assisi | Christian Bobin | Monique Besten | <p>On my last two walks I carried the same book. I carried it from Amsterdam to Vienna in 2014 and I carried it from Barcelona to the COP21 in Paris in 2015. I still carry it around wherever I go. I often quote from it. It opened doors for me, even literally when once I was refused shelter in a Franciscan monastery in a pilgrim city until I quoted something I had read in the book.</p> <p>This book is a meditation on Francis of Assisi. Christian Bobin is a religious writer and I am not religious at all (and am very critical about religion) but he writes in a poetic and light way and makes it possible to overcome the word of God that pops up often and to replace it with something else or else just keep it open.</p> <p>I wouldn't suggest this book if there weren't many references to the role of women, how they relate to men and the other way around, what meaning they have in this life.</p> <p>It talks about women and about books, it talks about a woman (Marguerite Porete) who was burned for her book, 'The Mirror of Simple and Annihilated Souls'. About the woman as mother, as lover, as a source of love, as creator. 'Very few genuine words are exchanged in a day, really very few. Perhaps we only fall in love in order finally to begin to speak. Perhaps we only open a book in order finally to begin to hear.'"</p> | 260 BOB |
| Rain: Four Walks in English Weather | Melissa Harrison | Alison Lloyd | <p>I selected this book for its atmosphere but also I have enjoyed Harrison's blogs on literature and nature writing</p> <p><i>Rain</i> attracted me in particular because I LOVE weather, all of it, particularly rain and wind. It's why I needed to be able to accurately navigate and learn micro-navigating, which led to me calling my own walking 'contouring'.</p> | 824 HAR |

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| Unsuitable for Ladies: An Anthology of Women Travellers | Jane Robinson | Dee Heddon | What's the female equivalent of 'fellow travellers'? For this is what these women are – company for the roads ahead. | 809 ROB |
| Letters written in Sweden, Norway, and Denmark | Mary Wallstonecraft | Lizzie Philps | Wollstonecraft defies so many commonly held beliefs about what is possible for women to achieve – in this case as a new mother. Her bravery, intellect and integrity are remarkable (in man or woman), but it is the combination of responses to great edifices of mountains and fjords, or the intellectual edifices of law and politics, with small details of care and attention for her child, that I love about her style. This is acceptable now but wasn't at the time and that is another of the many things that made her revolutionary. I hope other women are as inspired by her as I have been. | 826 WOL |

| Title | Author | Donated by | Reason | Catalogue |
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| walkwalkwalk: stories from the Exeter archive | walkwalkwalk | Clare Qualmann | | 700 WAL |
| The Walking Reading Group On Participation | The Walking Reading Group | Blake Morris | | 107 WAL |
| The Art of Walking | Sonia Overall | Sonia Overall | It may seem self-indulgent to donate a copy of my own book, and to assume a part in such company – but it seems like the least I should do. | 821 OVE |
| You Are Here: Personal Geographies and Other Maps of the Imagination | Katharine Harman | Mark Hunter | I intended to donate Peter Turchi's <i>Maps of the Imagination: The Writer as Cartographer</i> , but was struck by how, once again, this was a male author and voice. Luckily, in the era of data-harvesting and consumer-profiling, Amazon helpfully pointed me to Katharine Harman's <i>You are here</i> ; another sort of wayfinding I suppose. Not having read this, I bought two copies – one for the | 912 HAR |

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| | | | library and one for me! | |
| Pride and Prejudice | Jane Austen | Jude Henderson | “She has nothing, in short, to recommend her, but being an excellent walker.” And when I thought about it, walking is crucial to the whole novel – not just Elizabeth’s walk in mud up to her “ankles”, but taking a turn about the room as a form of display; the walk where she reads Darcy’s letter; Lady Catherine de Burch suggesting that they take a turn about the “prettyish kind of a little wilderness” – it’s all about the pedi-conference. | 823 AUS |
| Utopia | Thomas More | Lois Keidan | 17 July 2016 Because it’s here (in all senses). | 189 MOR |
| The Grand Tour Walks | Alison Lloyd | Alison Lloyd | A commission from Nottingham City Council for a woman’s grand tour. I in turn commissioned a hat from Nadim Chaudry to wear on the walks. | 700 LLO |
| Footnotes Playing Dead | Idit Elia Nathan | Claire MacDonald | Because none of us has a monopoly, or, come to that, story. | 700 NAT |
| How do you live this place? | Maidier López | Maidier López | I send you the book for The Walking Library for Walking Women. And my best wishes. | 791 LÓP |
| The Shops Project | French & Mottershead | Andrew Mottershead | This book is an example of what can happen when you try to: renegotiate a daily encounter; unpick the complexities of the local within the global; and walk through and engage with the shopping landscapes of cities in Brazil, China, Europe and Turkey. | 305 FRE |
| A Cambridge Atlas | B.A. Zanditon | B.A. Zanditon | | 912.1 ZAN |

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| Thresholds | B.A. Zanditon | B.A. Zanditon | | 912.2 ZAN |
| Utopia: Three Plays for a Postdramatic Theatre | Claire MacDonald | Claire MacDonald | Writing. Collaboration. Hope. Space. Be-ing. Why? See p.65, p.63, p.48, p.30, p.16. | 822 MAC |
| Stepping into the Light | Claire MacDonald | Claire MacDonald | Why: To step, to swim, to emerge into the light. | 824 MAC |
| I'll Never Write My Memoirs | Grace Jones | Jackie Wylie | The reason for suggesting it is that it celebrates life as an ongoing transformation – identity is something to play with, that you can take seriously or not. And that age is conceptual and relative. It also evoked a particular sense of Jamaica that I have never read before. From the book: “Even death won’t stop me. It never has. You can find images of me from centuries ago. Faces that look like mine carved in wood from ancient Egypt. [...] I have been around for a long time, heart pounding, ready to pounce on my prey [...] tripping, grieving, loving, hunting, conquering, seducing, fighting, dreaming, laughing, and I always will be.” | 920 JON |
| Over Time | Anne Robinson et al | Anne Robinson | | 719 OVE |
| Having Words at Jewell Falls | Barbara Louder | Barbara Louder | I did a walking/art project this month, in Portland, Maine and based it in part on a local library here in Halifax. I produced a series of 20 bookmarks as part of the project. I thought you might like them for the Women’s Walking Library. | 028 LOU |
| Walking Sideways in Sandwich | Sonia Overall | Sonia Overall | | 711 OVE |

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| Girl on the Rocks: A woman's guide to climbing with strength, grace, and courage | Katie Brown | Alison Lloyd | I was looking for a walking (technical/navigation) book that was women specific via the British Mountaineering Council (BMC) website specifically for the Walking Women's Library. First I put women and walking into the search and then women and climbing and finally just women – and this title came up. Within the book summary is the following phrase, which made me laugh out loud: 'Most women learn climbing from men' (complaints about this sweeping statement to the publisher, not the distributor please...!) I learnt how to place my feet in the mountains from my father and later from male and female instructors. I have endeavoured since beginning my PhD to learn about walking and art from women and where possible to quote them, which is possible from the areas of art history, curators, cultural geographers and the new nature writers. I continue to have a walking art practice, and have, in my spare time, observed how climbing can look like walking vertically. | 796 BRO |
| Ecotopia | Ernest Callenbach | Tim Collins and Reiko Gotto Collins | In a dystopian universe a good utopian narrative is worth its weight in gold. | 146 CAL |
| The Journals of Anais Nin Volume 2 | Anais Nin | Blake Morris | Donated to ensure Nin's entry into the walking canon. She is a prolific and articulate WALKER! | 920 NIN |
| A Room of One's Own | Virginia Woolf | Kate Newey | It's a book that changed the world; human nature changed. If we could all write like that..." | 823 WOO2 |
| Comrade and Lover: Rosa Luxemburg's Letters to Leo Jogiches | Rosa Luxemburg; ed. and trans. Elzbieta Ettinger | Simon Murray | I came across this book 20 years ago or so, and absolutely loved the fiery, tempestuous passion between Rosa and Leo as evidenced in these letters. Both ardent revolutionaries, their vulnerabilities and insecurities are revealed in the exchanges I think. I got so obsessed with these letters that I made a piece of quite heavy duty physical theatre on them in the early 1990's. Much slamming, jumping and falling of bodies. Bruising emotionally and literally. Still rather proud of the piece actually. | 891.85 LUX |

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| The Way to the Sattin Shore | Philippa Pearce | Helen Nicholson | I read this copy of this book to a class of 11 year olds when I was a teacher. It turned one girl into an avid reader, because she appreciated that it was by a woman. I love the yellowing pages – it feels a long time ago. | 823 PEA |
| The Canterbury Tales | Geoffrey Chaucer | Ellie Rycroft | I've really donated this book for the Wife of Bath's prologue and tale, though the idea of sharing stories while walking has relevance for the Women Walking project as a whole. While the gender politics are as complicated as you might expect for a medieval text, in many ways the Wife of Bath's questioning of sexual double standards, erotic fantasies and sexual agency are incredibly modern. I love the way she punctures men's phallic authority with such ease: "... A man must yield his wife her debt? What means of paying her can he invent, unless he use his silly instrument?" (p. 262) This was an A-level text for me and set me on a path which led to a PhD in English Literature and a career centred in medieval and early modern drama, and gender politics. While this is a modernized text, this work gives us unprecedented access to the voices and bodies of the past – my life's work in a nutshell. | 820 CHA |
| Housekeeping | Marilynne Robinson | Joslin McKinney | This is one of my favourites. The central character, Sylvie, is a walker and a wanderer. It's a vivid depiction of the outdoors (amongst much else). | 813 ROB |
| Flux Chamber: A guide to carbon landscapes | David Borthwick, Kate Foster, Susan Waldon | Kate Foster | This helps us 'see' how carbon moves within our landscape. | 550 BOT |
| Approaching Choreography: a proposal for engagement | Tabularasa-collaborations led by Claire | Claire Penak | Dance improvisation can open up possibilities of engagement with 'habitat' – a parallel investigation to Scottish Government Land Use Strategy | 790 PEN |

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| | Pen ak | | | |
| Dispatches from the Source: Writings from Improvisation | Claire Pen ak | Claire Pen ak | | 828 PEN |
| George's Marvellous Medicine | Roald Dahl | Helen | A book from my childhood, always a blast. | 823 DAH |
| Echoes From A Berlin Childhood | Helen Clarke | Helen Clarke | Nice and easy to carry! | 821 CLA |
| In Search of Mary: The Mother of All Journeys | Bee Rowlatt | Maggie O'Neill | | 910 ROW |
| Flâneuse | Laura Elkin | Laura Elkin | | 800 ELK |
| Border sheepscales: learnt through sheep-walks | Kate Foster | Kate Foster | | 096 FOS |
| Gifts: Eight gifts given for a journey through life | Clare Whistler | Clare Whistler | Because you talked about walking as gifting. | 700 WHI |

SUGGESTIONS

| Title | Author | Suggested by | Reason |
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| Woolgathering | Patti Smith | Anonymous | |
| My Beautiful Friend | Elena Fevrante | Nela Vlaisavlejevic-Kapelan | <p>This is an amazing story about the lifetime friendship between two women. It starts in a post-war Naples, they are both from the same poor neighbourhood and although life will throw all sorts of surprises at both of them their friendship remains undeterred.</p> <p>This is the first in a series of four books called Neapolitan novels. I recommend all of them.</p> |
| We're Going on a Bear Hunt | Helen Oxenbury | Pat Abeli | I find myself singing the song every now and again and the author does wonderful children's books. |
| The Hitchhiker's Guide to the Galaxy | Douglas Adams | Pat Abeli | You'll need it and a towel. |
| Landscape and Memory | Simon Schama | Alison SummersBell | |
| Escapism | Yi-Fu Tuan | Amy Poole | To contemplate the world we live in. |
| Aesthetics | A. Schopenhauer | Amy Poole | To contemplate the world we live in. |

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| Vindication of the Rights of Women | Mary Wollstonecraft | Anonymous | |
| Frankenstein | Mary Shelley | Anonymous | |
| The Spell of the Sensuous | David Abrams | Anonymous | |
| A Walk in the Park: The Life and Times of a People's Institution | Travis Elborough | Anonymous | |
| A Footbook of Zombie Walking | Phil Smith | Jennie Klein | Because we love zombies in the U.S. Not a good reason. But honestly, I have thought about it a lot. |
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| Top Girls | Caryl Churchill | Jude Henderson | I'm sure Glasgow Women's Library has it already but another copy won't go amiss and I worry with the current horrorshow leadership competition that we're heading right back in that direction. And we need some signposts to say why that might be a terrible idea, particularly so for women. |
| ECOFEMINISM: Feminist Intersections with Other Animals and the Earth | Edited by Carol J. Adams and Lori Gruen | Moira Williams | |

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| My Pilgrim's Heart | Stephanie Dale | Moira Williams | |
| Surfacing | Margaret Atwood | Moira Williams | |
| Appalachian Elegy: Poetry and Place | bell hooks | Moira Williams | |
| Caliban and the Witch: Women, the Body and Primitive Accumulation | Silvia Federici | Moira Williams | |
| On looking: eleven walks through experts' eyes | Alexandra Horowitz | Maggie O'Neill | |
| Down and Out in Paris & London | George Orwell | Michael Pinchbeck | I read it walking around Paris |
| Narziss and Goldmund | Herman Hesse | Bridie Moore | An epic life journey through medieval Europe. – How an artist finds himself and returns. |
| Street Training Manual | Lottie Child | Adelina Ong | To walk in ways recommended by children; for fun. |
| For the Time Being | Annie Dillard | David Williams | It's an exquisitely written meditation on human existence, the 'matter' of a life, wonder, attention, time, mortality, dust, clouds, paradox. |

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| The Bluest Eye | Toni Morrison | Rachael Disbury | The book's protagonists are Beauty and Ugliness. Walking to this book, surrounded by the beauty and ugliness of the world, might lend itself to the idea that both terms are interpretative, interchangeable and complex. |
| Brave Irene | William Steig | Barbara Lounder | It's a wonderful illustrated story about a young girl's determined walk through a raging snowstorm. Walking and fortitude. |
| Letters to Sartre | Simone de Beauvoir | Cristina Garriga | My interest in this book is how Simone de Beauvoir and Jean Paul Sartre are connected through the object of the book. Although being both separated from each other, they keep writing back and forward commenting on the books they have read. In the correspondence there is a feeling of movement that parallels to walking. One finds it in the suggested stillness of reading put in contrast to the travelings of its readers. In each letter, a suggested book is translated in a new physical connection. The title suggested is transformed in a physical copy available at the same time in both of the places they are. |
| Land of Little Rain | Mary Austin | Ian C Davidson | |
| The Moon, the Bonfires | C. Pavese | | For landscapes, coming back, understanding, change... |
| Off the Road | Carolyn Cassady | Romany Reagan | This book is a response to "On the Road", as the female perspective of their Beat generation escapades. |