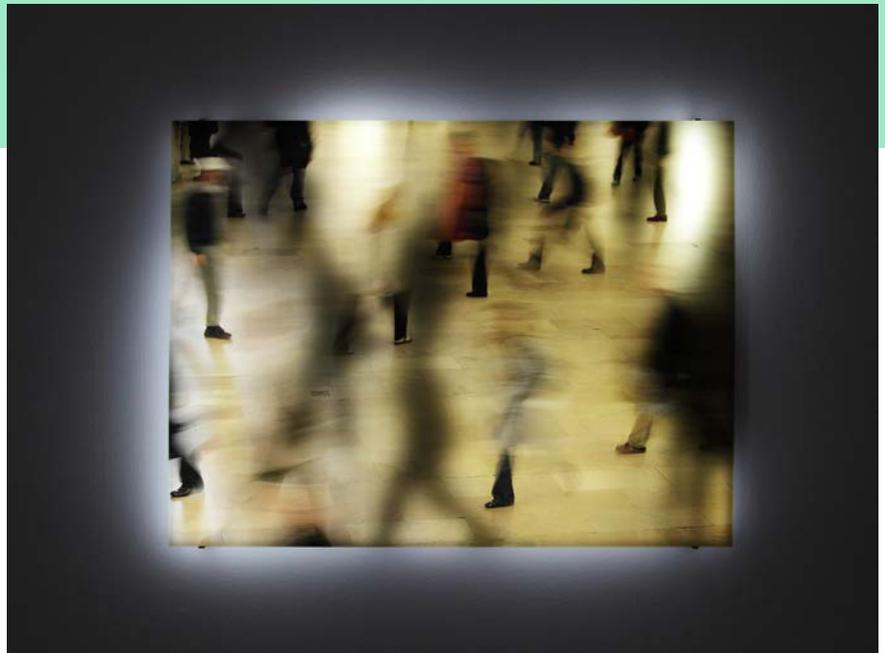


OF WALKING

**OCTOBER 18–
DECEMBER 20, 2013**



Jim Campbell, *Fundamental Interval Commuters*, 2010
Custom electronics, 768 LEDs, 29 x 22 inches, Courtesy the artist

Viewer's Guide

This guide was produced as a viewer supplement to the exhibition *Of Walking* and contains information about the works on view, questions for looking and discussion, suggested resources, and classroom activities. You may download this guide from the museum's website at www.mocp.org/education/resources-for-educators.php. A PDF with images that can be projected for classroom use can also be found there. Aimed at high school and college age students, this resource is aligned with Illinois Learning Standards for English Language Arts Incorporating the Common Core and can be adapted for use by younger students and integrated into a variety of fine arts and humanities curricula. To schedule a free docent-led tour of this exhibition see www.mocp.org/education/viewings.

The MoCP is a nonprofit, tax-exempt organization accredited by the American Alliance of Museums. The Museum is generously supported by Columbia College Chicago, the MoCP Advisory Board, individuals, private and corporate foundations, and government agencies including the Illinois Arts Council, a state agency. This project is generously supported by the David C. & Sarajejan Ruttenberg Arts Foundation. Additional support is provided by public funds from the Consulate General of the Netherlands in New York.

OF WALKING

It is the movement as well as the sights going by that seems to make things happen in the mind, and this is what makes walking ambiguous and endlessly fertile: it is both means and end, travel and destination.

—Rebecca Solnit, *Wanderlust*

Walking is one of humankind's most basic acts, so practical and ordinary that it usually goes unconsidered. Yet beyond its everyday utility and purposefulness, the action of walking often carries other pursuits along with it—meditative, spiritual, or adventurous. People walk to relax, to exercise, to complete a pilgrimage. Some also walk to think. Many of the great philosophers and writers throughout time recognized the benefits of ambulation. The Peripatetic School of philosophy in ancient Greece, for example, draws its name from the school's founder, Aristotle, who is believed to have been a “peripatetic” lecturer—he walked as he taught. Immanuel Kant was famous for the extreme regularity of his walks, and Charles Dickens, Robert Frost, Jean-Jacques Rousseau, and Henry David Thoreau all wrote about walking.

In art, the motions of the feet have been often traced through photography—sometimes by artists recording walkers, sometimes by artists walking as a purposeful part of their concept and process. Some artists even consider the act of walking their primary artwork, and use photography mainly as a means to document and trace their actions. Others use walking as a structure underpinning the act of recording a journey and its observations with a camera; these excursions frequently reveal the distinctly complementary, often fruitful, relationship between photography and the happenstance encounter.

Of Walking presents works by artists that explore ordinary act of walking and the combined activities of thinking and discovering while walking—a confluence made concrete via the camera's lens and other means. Each of the artists probes the notion of place as they (sometimes with collaborators) experience and construct it through ambulation. Their works also explore the difference between a journey on foot and other sorts of travel, as they reveal the curiosities and joys of observation that can happen both far from home and just out the front door. In the process, they invite us to consider the unique opportunities walking engenders, including its ability to incite memories, plans, and images.

-Karen Irvine, Curator and Associate Director

ABOUT THE WORK ON VIEW



Sohei Nishino *Diorama Map London*, 2010
92 x 52 inches, Light jet print © Sohei Nishino, courtesy of Michael Hoppen Contemporary

Sohei Nishino (Japanese, b. 1982)

Sohei Nishino has crisscrossed some of the world's largest cities on foot, photographing along the way and then arranging hundreds of pictures into composite views. His collages describe his drifting and wandering experience—not through precise geographic re-creations, but by portraying his own personal and impressionistic “re-experiencing” of urban environments. Each image expands and contracts certain aspects of a cityscape, suggesting paths through the landscape and the imagination, a journey both familiar and uncanny. Nishino overcomes the limited perspective of a stationary camera, by capturing multifaceted angles and perspectives that result in a Cubist-style map of a city. Cubism is an art movement of the early 20th century, founded and practiced by artists including Pablo Picasso, in which objects are broken down, reassembled, and shown from multiple viewpoints.



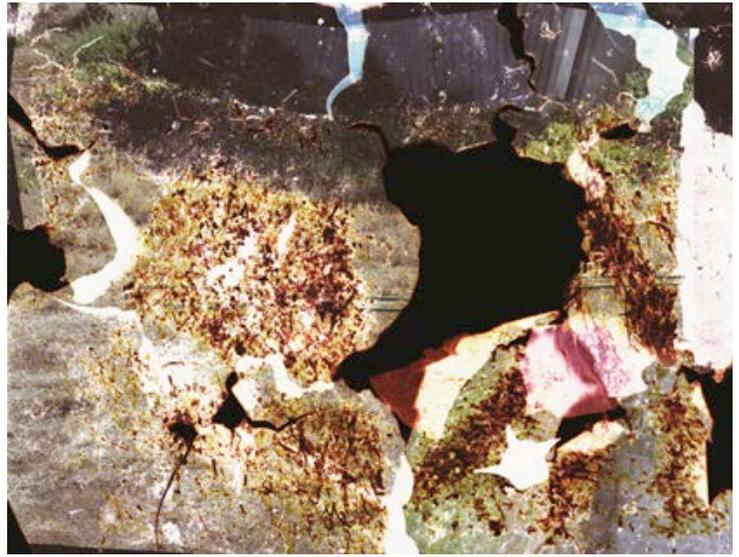
Pablo Picasso, *Ma Jolie*, 1911-1912
oil on canvas, 39 3/8 x 25 3/4"
From the collection of the Museum of Modern Art



Simryn Gill installation view *May, 2006* (2010)
Museum of Contemporary Art, Sydney, Gelatin Silver prints
Courtesy of Tracy Williams, Ltd

Simryn Gill (Singaporean, b. 1959, lives in Australia)

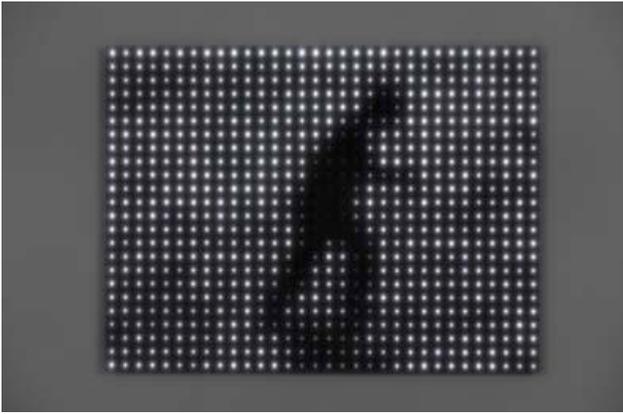
To create the photographs in *May, 2006*, Simryn Gill walked through her own neighborhood of Marrickville, Sydney and shot a roll of film each day for one month, near the film's expiration date, just as its light sensitivity was about to dissipate. The resulting images are shown in grouped columns that each mark one day using all of the frames exposed from the single roll of film. Gill charts her perambulations in space and time, and her scenes of fences, cars, gutters, houses, trees, and people immerse us in the everyday. As a collection, the gray, pedestrian pictures portray the environment through both shallow depth-of-field and varying angles and impart a sense of abandonment, dreariness, and melancholy. While making the photographs, Gill traversed her immediate surroundings and remained open to chance encounters. She now speaks about her process as coming to "understand the word 'place' as a verb instead of a noun . . . which exists in our doings: walking, talking, living." By presenting place as ever-changing and unfixed, Gill takes us with her as she walks her hometown, but never allows us to fully settle on the real experience of the location she represents.



Odette England, *Dad #1 (Left Foot)*, 2012, Pigment Print, 27 x 31 inches
Courtesy Klompching Gallery, New York

Odette England (Australian, b. 1975)

In 1989, when Odette England was fourteen, her parents were forced to sell her childhood home, a dairy stud farm in Australia. Falling milk prices and maintenance costs had made it impossible to keep the family's beloved homestead. Twenty-one years later, in 2010, England returned to the property as an artist, with her parents, and asked them to walk the premises and reconnect with the land. During the walk, England's parents affixed negatives to the bottom of their shoes, which the artist had exposed in 2005 while re-photographing locations on the property that appear in pictures of her as a child. Her parents' footsteps caused the negatives to become torn, damaged, and imprinted with dirt and debris, and England later took the fragile negatives and printed pictures from them.



Jim Campbell
Motion and Rest 2, 2002 Custom electronics, 768 LEDs
 Courtesy of the artist

Jim Campbell (American, b. 1956)

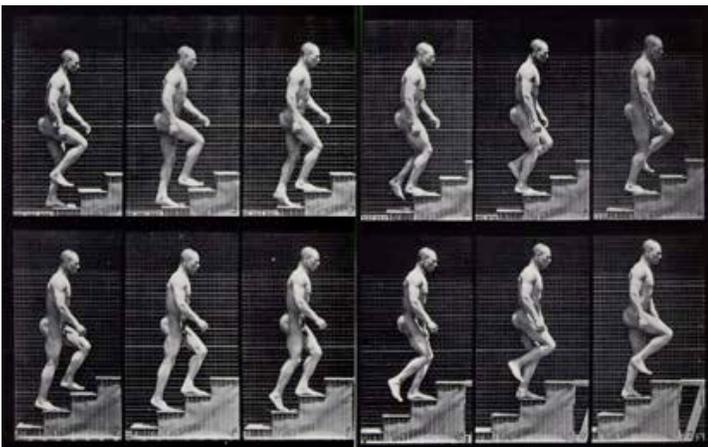
Best known as an electronics artist and widely considered a leading pioneer of new media, Jim Campbell explores psychological relationships among time, movement, memory, and technology in multimedia artworks. In *Motion and Rest*, he feeds footage of a walking figure through a panel of hundreds of tiny, white light-emitting diodes (LEDs). Campbell draws on his training as a mathematician and engineer, and took inspiration from nineteenth-century photographer and scientist Eadweard Muybridge's stop-motion photographs when creating this work. Beginning in the 1870s Muybridge invented advances in camera and film technology that allowed him to utilize the camera's capacity to stop and freeze motion to study humans and animals in motion. Unlike the photographs by Muybridge and most others, in Campbell's work the figure is defined not by the light reflecting off it, but rather as a negative image in which the space surrounding the figure emits light. Campbell contrasts Muybridge by presenting a slow moving and physically impaired subject in continuous motion rather than the frozen frames of Muybridge's photographic experiments. Ultimately, Campbell's work illustrates how gesture and movement alone can effectively impart a sense of narrative and character. See his video work here: http://www.jimcampbell.tv/portfolio/low_resolution_works/motion_and_rest/



Hamish Fulton, *Kailash Kora Tibet*, 2007 Acrylic, pencil and ink stamps on folded paper, 11.5 x 14 inches,
 Courtesy of Rhona Hoffman Gallery

Hamish Fulton (British, b. 1946)

Hamish Fulton walks through remote places of natural beauty, travels that he considers to be the primary manifestation of his artwork. In 1973, after completing a 1,022-mile walk, he made the commitment to limit his art making to works resulting from his personal experience of individual walks. Fulton expresses the emotional and physical recollections of his journeys, which last anywhere from one day to many weeks, through photographs, sculptures, writings, paintings, and drawings. Fulton sometimes walks alone and at other times orchestrates group walks. These ruminations are not meant to retell his experiences using evidentiary detail, but rather invite viewers to consider spaces outside the gallery setting as well as alternate ways of interacting with the earth. The text in his works often recounts the location, date and duration of his walks. In reference to the above image *Kailash Kora Tibet*, 2007, Kailash is a sacred mountain in Western Tibet and a Kora is the devotional practice of walking around a holy place in a clockwise direction. In 2007 Fulton completed a Kora around Mt. Kailash, along an ancient pilgrimage foot path with his daughter.



Edward Muybridge, *Homme montant des escaliers* (1884-1885)



Paulien Oltheten (Dutch, b. 1982) *Sock, Istanbul/ New York*, 2006-2013 2006-2013, chromogenic prints, 21 x 31 inches
 Courtesy the artist and Gallerie Fons Welters Amsterdam

Paulien Oltheten (Dutch, b. 1982)

Paulien Oltheten walks through urban spaces and studies people on the street, recording the patterns and behaviors that they intuitively adopt in public space and at times intervening to ask these strangers to reenact their gestures for her camera. She then produces multimedia installations that are comprised of her pictures, texts, and videos that vivify the minute, unconscious activities and details that occur as we navigate our surroundings. With distinct acuity, Oltheten uncovers meaning in even the most mundane human routines, revealing the ways we encounter others at random and subtly shape their experience, as they, in turn, shape ours. The multi-part records in Oltheten’s archive continually inform her practice; accordingly her work on view is in progress, initiated this year during her artist’s residency at International Studio Curatorial Practice (ISCP) in New York and culled from her travels throughout the United States including the West Coast, Texas and Utah.



Liene Bosque and Nicole Seisler,
 Participants on a past *City Souvenirs* walk
 Courtesy the artists

Liene Bosque and Nicole Seisler

(Liene Bosquê, Brazilian, b. 1980, and Nicole Seisler, American/Dutch, b. 1982)

Bosquê and Seisler orchestrate walks around various cities and invite participants to make physical impressions of details in the urban environments using wet porcelain clay blocks. With “walking as a tool for art making, and creating tangible connections between people and place,” they build collections of objects that reflect the relationship between individuals and the urban landscape, and how the architecture and distinct elements in one’s environment can influence how people behave in a city. Like photographs, the clay acts as a conduit to heighten an individual’s observational capacities and conveys the sense of cataloguing one’s experience. Dissimilar to photographs, the clay directly imparts the sensation of touch and a physical connection to one’s surroundings. But like photographs, the resulting impressions become records of particular exchanges between people and places. Installed in the gallery, the (ultimately fired) porcelain objects serve as a map and archive of the character of each particular place. Although each clay imprint is unique as an image, it resembles the photographic negative or file in its capacity to make the same impression over and over. It is also, like a photograph, indexical in nature, due to its physical connection to the real world. In their installation Bosquê and Seisler include porcelain blocks made on fourteen different walks in Chicago and New York between 2010-2013. They also include images from the MoCP’s permanent collection of people walking through urban spaces and encountering one another, all of them with architecture as the backdrop—a selection that enlivens the idea of the walk and underscores indexicality and reproducibility. During the opening reception of *Of Walking*, Bosquê and Seisler led attendees on walks where they made impressions inspired by their surroundings as well as the MoCP collection images of walkers. The works participants created on these walks are included in the MoCP installation.

Of Walking

QUESTIONS FOR LOOKING AND DISCUSSION

Look carefully at one of the works on view:

- Describe what you see or notice. What pulls your attention? Why?
- What can you tell about how the artist made this work?
- What moods or feelings are expressed through this work? How?
- What do you notice about how this work is presented and installed?
- What does the work make you think of or remind you of? Why?
- What do you think this work is about? Why?

Consider the Exhibition as a whole:

1. Compare and contrast each artist's use of walking in their work.

What does each discover, observe, document or record?

How does each artist present these impressions and encounters?

2. Select one of the following words and consider its relationship to one or more of the bodies of work on view: happenstance; time; ritual; performance; movement; mapping; memory.

ACTIVITIES

1. **Drift or Dérive**

French theorist and writer Guy Debord coined the term “*dérive*” (literally, “drifting”) to describe an unplanned tour through an urban landscape directed entirely by the feelings evoked by one's surroundings. This term related to the older concept of the *flâneur*, theorized by Charles Baudelaire. Debord was a part of an avant-garde artistic and political collective that called themselves the Situationist International. Active from the mid 1950s through the 1970s, this group was critical of capitalism and the role they felt it plays in the alienation of individuals in modern society. They favored lived experience and random encounter over consumption of goods and adhering to passive routines.

Go on a *dérive*. Try to disconnect from your usual activities and motives for movement and action. Remove distractions such as your cell phone or headphones and be attuned to what you experience around you. Allow yourself to be drawn by whatever attracts you in the environment. Drift, notice, wander. **Variation:** Take a camera or a pencil and notebook with you on your *dérive*. Snap pictures or write notes on what pulls your attention and what you encounter, notice, and think as you walk. When you return, reflect on your walk. How was this experience different from when you usually go walking? Why?

2. **Found Poetry**

Chance encounter informs much of the work in this exhibition. Create a piece of “found” poetry using the writings on walking produced for this show as a source. Read the introductory statement for the show as well as the writings on the individual artists. Discuss the text as a group and consider the main themes of the writing, and how it informs our understanding of the work. As you read circle words and phrases that stand out to you.

Use scissors to cut out individual words and short phrases (2-3 words) that you are drawn to. Play with arranging the words and phrases and decide on a final order for your “found” poem. Share and critique your work.

How does each poem connect to the ideas in the show?

What new ideas and associations are formed?

Variation: As the students work on arranging their words into poems, ask them to swap a phrase with another student and integrate that phrase into their work.

1. Create A Walking Map

Taking inspiration from Sohei Nishino's highly detailed and impressionistic Diorama Maps and go for a walk in a defined area. Eliminate distractions such as your cellphone and be attuned to what you see and experience in these surroundings. Snap photographs as you go and cover/capture as much of the area as is possible. Print the images, play with arranging them, and then paste them together to create a ‘map’ of your walk. Share and critique your work.

How is the work you created like or different from what you saw and experienced as you walked through that area?

What new impressions and associations are formed?

Variation: Use another sense and form of recording to document your impressions as you walk such as recording the sounds that you encounter as you walk. This could also be done as a class project where students split into groups to document and “map” what they observe while walking in a defined area during a set period of time using various forms of recording, such as still photography, sound, video, written words and sketches. Share and critique the recordings.

What do you notice about the individual recordings and sources?

How do they relate to and differ from each other? How do you account for those differences?

How do the recordings relate to what you experienced in that place at that time?

When considered as a group, how do the “recordings” function together to define and describe this place?

What do they do well? Do you notice anything that is missing?

If you were to exhibit the various parts of this work as one piece, how might you install it? Consider the work of Paulien Oltheten on view in this exhibition as a possible model.

2. What did you photograph?

We live in an age when most people carry a hand held camera at all times and take and share images using networks including Facebook, Twitter, Instagram, and other forms of social media.

What was it that pulled your attention? Why? Write about the contents of the photograph and what drove you to take it. Did you share the image with others? If so, why? Reflect on how the simple act of walking turned into a moment frozen in time, collected with the many others inside your pocket.

SUGGESTED TEXTS

O'Rourke, Karen. Walking and Mapping: Artists as Cartographers. The MIT Press (March 29, 2013)

Solnit, Rebecca. Wanderlust: A History of Walking. Penguin Books, 2001

Solnit, Rebecca. A Field Guide to Getting Lost, Viking Adult, 2005

Thoreau, Henry David. *Walking* (1862 essay). Watchmaker Publishing, 2010)

This American Life. *Hit the Road* Episode 494, May 3, 2013.

<http://www.thisamericanlife.org/radio-archives/episode/494/hit-the-road>

Illinois Learning Standards for English Language Arts Incorporating the Common Core: Standards Addressed in This Guide:

CC.K-12.L.R.3 Knowledge of Language: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CC.K-12.R.R.1 Key Ideas and Details: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

K-12 R R.2 CC.K-12.R.R.2 Key Ideas and Details: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CC.K-12.R.R.6 Craft and Structure: Assess how point of view or purpose shapes the content and style of a text.

CC.K-12.R.R.7 Integration of Knowledge and Ideas: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

CC.K-12.R.R.9 Integration of Knowledge and Ideas: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

K-12 R R.10 CC.K-12.R.R.10 Range of Reading and Level of Text Complexity: Read and comprehend complex literary and informational texts independently and proficiently.