

SCHIRN KUNSTHALLE FRANKFURT

WALK!

FEBRUARY 18–MAY 22, 2022

TEXTS OF THE EXHIBITION

INTRODUCTION

Walking in art goes back historically to the nineteenth century, where it finds its way into literature in the guise of the (male) flâneur. French writer Charles Baudelaire identified the flâneur as the »painter of modern life«. His slow and aimless wanderings were seen as a protest against consumerism in the newly developed shopping malls. In the 1950s, the Situationist International group of artists and intellectuals methodically used walking in the city for psychogeographic field research. With subversive strolling practices – *Dérive* – they playfully reconquered the capitalistically shaped urban space. In 1976, sociologist Lucius Burckhardt developed the so-called Strolology at the University of Kassel. The strategies of perception and appropriation of walking applied in this context are of undiminished topicality and influence not only urban research and urban planning, but indeed also art in a variety of different ways. A number of artists shifted their work to nature and outdoor spaces in the 1960s and 1970s as a critique of the constricting structures imposed by institutional galleries and museums. The genre of *Walking Art* that formed in this process is historically defined as an art form occupied by a few, mostly male artists, with roots in Minimalism, Land Art, and Conceptual Art. Their walking focused on a direct human experience of the environment and a deceleration of urban life. It articulated the notion of a space that is structurally linked to the movement of the subject. Against the backdrop of a dominant culture, *Walking Art* sought to increase awareness of the coexistence of humans and nature. In the twenty-first century, the act of walking has gained new importance as a social phenomenon as well as an artistic practice. The group exhibition "WALK!" highlights the facets of walking in current art production. Six chapters – Drifting, Observing, Not Walking, Storytelling, Walking, and Producing – explore the physical and mental landscapes from the perspective of walking. "WALK!" provides an overview of this hitherto largely overlooked discourse, pointing out connections to current geopolitical, politico-economic, global, and ecological issues.

1. DRIFTING!

Drifting is determined by human emotions, by external affectations. It is aimless, more of an observation of surroundings and people while walking, and ranges from eccentric to almost invisible. Drifting means being able to take in the world around us in its full sensory range, paying roughly the same amount of attention to auditory impressions as to visual ones, so that a space of experientiality opens up through associative and imaginative connections. Walking in this way adds further cartographic elements to a map of the drift, condensing the (familiar) territory for those walking and putting seemingly incidental things into perspective.

Francis Alÿs

b. 1959, Antwerp (BE). Lives and works in Mexico City (MX).

On his numerous walks through the metropolises and megalopolises of the world, Francis Alÿs documents daily life in a series of performative actions. The city itself becomes the material of his art; his body in motion and the rules of the game that he imposes on himself become his tools, while the film captures the traces of his actions. Oscillating between artistic happening and political intervention, Alÿs works with allusions, preferring a poetic multiplicity of meanings to direct political commentary. Alÿs's work *Ghetto Collector* is based on a 1991 performance in

which the artist dragged a small toy dog on wheels behind him as he walked through the streets of Mexico City's Centro Histórico. The object was equipped with magnets that allowed it to pick up small metallic objects from the ground. Repeating the performance over several days, it became part of the diverse history of the neighborhood, and a fable of the streets of Mexico itself. The idea of exploring, on the level of metaphor and allegory, the unchanging history of certain places and urban contexts, without adding any physical matter to them, came to Alÿs in the early 1980s during his studies in Venice. Walking the streets for him has become a method for weaving new narratives into the matrix of the city.

Ellie Berry

b. 1994, in Dublin (IE). Lives and works in County Roscommon.

As a proponent of the "leave-no-trace" ethic, it is important to Ellie Berry to leave nature as she found it. In 2017 she began walking all the National Trails in Ireland with her partner, Carl Lange (toughsoles.ie). She captures her perceptions of the environment in series such as *Fractured Landscapes*. Assembled retrospectively into a landscape from many photographs taken along the way, they depict phantasmagorical landscapes. In addition to Berry's environmental commitment, it is above all her search for a sense of belonging in a landscape that she pursues on her walks. This imagined geography, fed by our perceptions and conceptions of a particular place, is often at odds with its verbal descriptions and physical characteristics. *Fractured Space*, her extension of the work, allows visitors to compare the perception of the exhibition space with their own ideas and presumptions.

Yolande Harris

b. 1975 in Bournemouth (GB). Lives and works in Santa Cruz, California (US).

Yolande Harris is a sound artist and researcher exploring ideas of sonic consciousness. Her projects consider techniques of navigation, expanding perception beyond the range of human senses, the technological mediation of underwater environments, and our relationship to other species. Walking is central to her practice, and in works such as *A Waterfall of Falling Sound that I Catch Dreaming / Listening to Whales at Roden Crater* (2021), she creates sound walks that heighten our awareness of both natural and urban environments. Her underwater sound projects aim to bring us closer to this inaccessible environment and promote connection, understanding, and empathy with the ocean. The experiences of a material, sensory space are thus brought together and augmented by a sonic sense, an amplified hearing. Through the form of the Möbius strip, the interweaving of these environments and experiences transforms into a notion of roundness. An "oceanic consciousness" is explored by approaching land-based spaces from a different perspective, by thinking through a lens of flowing sounds and listening. A simultaneous experience of the relationship to others, to the location, and to a distant place is reflected through personal stories of the participants.

Rahima Gambo

b. 1986 in London (GB). Lives and works in Abuja (NE) and London.

In her work, Rahima Gambo explores themes of postcolonialism, identity, gender, politics, and storytelling in Nigeria. While her artistic expression ranges from documentary and fine art to photojournalism, her focus is primarily on visual storytelling. She uses photography, video installation, illustration, sound, and text to create complex documentaries. *A Walk* (2018–ongoing) is a psychogeographic exploration of Lagos, Maiduguri, and Abuja, conceived as an inner map of the environment and landscape traversed by the artist. Gambo uses *A Walk* as a narrative,

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mobile, and open-ended mechanism without beginning or end, which results in still images, moving images, and an assemblage of found objects. *A Walk* moves on the boundaries of photojournalism and is a fragment of a broader practice encompassing visits to localities, schools, and places in Maiduguri that have been attacked by the Islamist terrorist group Boko Haram.

Sohei Nishino

b. 1982 in Hyogo (JP). Lives and works in Kanagawa and Shizuoka.

Rapid cultural and economic development has prompted a process of spatial expansion and concurrent densification in many cities around the world. With camera in hand, Sohei Nishino captures fragmentary views from different positions on his walks. In *Diorama Map, Berlin* (2012), he combines his photographs according to his memories and compiles them into a map that reflects particular aspects of the respective location. The result is quite different from the neutral look of a city map. Nishino uses photographs (single 35mm frames) of concrete objects or forms to create a geographical representation, and to reflect the city through human memories and images. This means that the finished work is anything but an accurate map, but simply represents the city as seen through the eyes of a single individual. This new map thus becomes an embodiment of personal perception, a microcosm of the life and the energy that characterizes the city.

Sebastián Díaz Morales

b. 1975 in Comodoro Rivadavia (AR). Lives and works in Amsterdam (NL).

In his artistic practice, Díaz Morales creates a magically realistic world that is focused on subtly yet relentlessly scrutinizing our notions of “the” reality. He plays with time and space, exchanging the narrative for ideas and concepts, and leaving ample room for connotations and interpretations. His often explicit references to (film) cameras, perspective, and visual angles challenge how we see, experience, and understand the world around us. The videos *Pasajes I–V* (2012–18) are montages of urban spaces that attempt to regenerate the body of a city and its images in the form of psychogeography. He breaks with the rules of normality and confronts the viewers with alternative ways of seeing. In the videos he seems to find shelter in the body of the world without wanting to destroy it, but much rather to enhance it.

David Hammons

b. 1943 in Springfield, Illinois (US). Lives and works in New York.

David Hammons works with the residuals of African American life in his critical examination of Black history, African culture, racism, and poverty. With clever wordplay and biting sarcasm, he transforms objects found on New York streets into powerful symbols that challenge stereotypes. His work contributed to the longstanding discussion about the role of the artist and the value of art in a world beyond the pampered realms of museums or galleries. The video *Phat Free* (1995–99) begins with several minutes of darkness, overlaid by an unidentifiable metallic sound. Appearing with the video image is a man—Hammons himself—knocking over a metal bucket on a deserted city sidewalk late at night, kicking it along in front of him. The noise, initially seemingly violent, evolves into an almost musical rhythm that is in sync with the methodical movements of the protagonist. The title elaborates on this musical allusion, evoking both the street lyricism of rap and hip-hop and the improvisational nature of jazz. At the same time, the kicking of the bucket—evoking the expression that means “to die”—proverbially represents a violent fate that befalls many Black people. Hammons’s simple gesture, at once shocking and poetic, becomes an

act of symphonic grandeur, a compelling metaphor for a kind of contemporary Black urban experience.

2. OBSERVING!

Walking in any conceivable space requires surveillance and control, for which paved roads and signs are part of the basic setup. Surveillance follows the argument of individual safety, such as being able to walk around a city in the dark without being disturbed, and of public assistance, such as the installation of cameras in certain areas. By observing others, similarities and differences are established that allow both threats and discrimination to thrive. Self-observation and optimization of physical fitness place models of control into the hands of everyone, causing self-observation and observation by others to merge. Public space is transformed into private space: if you see something, say something!

James Bridle

b. 1980 in London (GB). Lives and works in London.

James Bridle explores surveillance through new technologies. The 2017 work *Every CCTV Camera* is an attempt to increase awareness of London's surveillance cameras, the data they collect, and how that data is used. On an approximately eight-kilometer-long walk through a part of London marked as the "Congestion Zone" for the collection of a city center toll, Bridle photographed all visible surveillance cameras—427 in total. It can be assumed that there are many more. This includes cameras that not only document vehicles subject to tolls but may also be misappropriated as a result of unsecured digital networks. While each individual camera in its place blends into the cityscape and often fades into the background, the photographs strip them of their anonymity. The mass of photographs in the exhibition space impressively shows how every step taken in public space can actually be observed.

Özlem Günyol & Mustafa Kunt

Özlem Günyol b. 1977 in Ankara (TR). Mustafa Kunt, b. 1978, Ankara. Live and work in Frankfurt am Main (DE).

Özlem Günyol and Mustafa Kunt's work examines the representation of individual and collective belonging, the meaning of language, symbols, and media-mediated information, and their connection to culturally coded patterns of communication. With their artistic approach they alter the way communication is successfully conducted. To this end, they employ methods such as translation, coding, deconstruction, classification, juxtaposition, and superimposition. *For Male Subject & Female Subject* (2011), Günyol/Kunt arranged for a private detective from ICORP Investigations in New York to shadow them for a day. They specified that the detective should conduct the surveillance on one of three suggested days so that the artists would not know on which of the three days they were actually being shadowed. The only instruction the detective received was to compile a detailed report of their activities. A normal day in the lives of Özlem Günyol and Mustafa Kunt thus became a very special one, and the familiar was given the taint of suspicion.

Anders Dickson

b. 1988, Wisconsin (US). Lives and works in Paris (FR).

In his photographs and paintings, Anders Dickson explores the mystery of human identity in contemporary society. *Loose signs for the times* (2020) plays with urban symbols such as traffic lights and hand signals that either halt or officially allow walking in urban space. Similar to the kind of games played on calculators, when numbers make words by turning the device, Dickson

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searches for words in the numerically counted down time loops of the duration for standing or walking at American traffic lights. The series *not yet titled at the corner of Bedford and Gates* (2020) depicts the intersection of Bedford and Gates Avenues in Brooklyn, New York, with 760 smallformat photographs showing how passersby move through the traffic. The perspective from above allows Dickson to explore themes of observing and being observed, and of privacy and the public sphere.

Daniel Beerstecher

b. 1979, Schwäbisch Hall (DE). Lives and works in Stuttgart.

Beerstecher's artistic practice is entirely dedicated to walking. In situations that are often quite challenging physically, he examines current social issues such as digitalization, selfoptimization, and compulsion. For his performance *Walk in Time* (2019), he moved along the Danube River over a distance of 42.195 kilometers at such a slow pace that he covered just 120 meters per hour. He continued this meditative walking for a total of six hours per day, for ten weeks. In addition to location, number of steps, and running speed, sensitive data such as heart rate, skin resistance, and body temperature were also transferred to his home page in real time, which are reproduced here as a huge volume of data sheets detailing the daily measurement results. Self-tracking, which supports selfoptimization, is diametrically opposed to Beerstecher's extreme deceleration experiment, which critically examines performance optimization and the careless monitoring of private data.

Miae Son

b. 1985 in Seoul (KR). Lives and works in Vienna (AT).

Miae Son focuses on performative video works and installations. The work *the still walker #2, Moonwalk* (2015) shows the artist herself practicing the moonwalk—a dance step that simulates a walking movement while remaining stationary, also known as *still walk* or *backslide* in English. The moonwalk is familiar to an international audience primarily through Michael Jackson's video for his song "Billie Jean." Although the sequence of steps appeared in films in the 1940s, Jackson was inspired by the breakdance movements of street kids. Son got the idea from the numerous escalators in public space—which is ultimately about moving forward while standing still. *Anleitung für Moonwalk (Anfänger) (Instructions for Moonwalk [Beginner], 2016)* refers to *the still walker—Moonwalk* and takes the form of drawn, animated instructions for the move. The artist admittedly had no experience in professional dance, but she learned and trained the step for the performative video via a YouTube tutorial. "I translate this learning method into the work as a moving manual. The tutorial keeps rotating and its regular holes produce a sound—the bass part of Billie Jean."

Bani Abidi

b. 1971 in Karachi (PK). Lives and works in Karachi and Berlin (DE).

Pakistani artist Bani Abidi's videos, photographs, and digital prints take a humorous and satirical look at the languages of power and their many manifestations, such as nationalism, militarization, state surveillance, and gender norms. The threshold between the safety of private life and the increasingly violent and unpredictable public space of contemporary Pakistan is a recurring theme in her work. The work *Security Barriers A–Z* (2009–19) resembles a specialist catalog for street furniture intended for the protection and security of public squares and buildings. The models for the individual objects originate from Karachi. As official security barriers, they serve as obstacles that prevent people from crossing from public to non-public or monitored space. They

represent political manifestations of state violence, perpetuation of official power, and national strategies of segregation.

3. NOT WALKING!

Not Walking may stem from refusal, but it may also be a reaction to a rule or an inability, or it may entail putting oneself in danger due to intersectional discrimination, and more. Not Walking puts walking in a different light, exposing both the normality of walking and the deviation from walking. Most of all, not walking opens up the social dimension and reality of walking and sheds light on the gender or origin of the person walking. It shows the contexts in which people walk in a conventional way and sometimes commit violence in the process, and it also shows the function and human preconditions of guides to orientation in everyday life.

Signe Pierce & Alli Coates

Signe Pierce, b. 1988, Tucson, Arizona (US). Alli Coates, in Los Angeles, California. Live and work in New York.

American Reflexxx is a short film documenting a social experiment that took place in the resort town of Myrtle Beach, South Carolina, in 2013 and was released on YouTube. Director Alli Coates filmed performance artist Signe Pierce as she walked down a busy street in stripper garb and a reflective mask. The pair agreed not to communicate until the experiment was complete. Neither of them expected the horror that would unfold in less than an hour, however. "I would love to make love to you with that on," someone blatantly calls out to her. A woman says that the person in question is not a woman after all. In response, Pierce is verbally abused with transphobic terms such as *shim*, referring to a person whose gender is unclear to everyone else. Her gender is repeatedly called into question, while more and more tourists begin to follow her. At one point, a street preacher yells, "God will laugh at your calamity." At that point, he was speaking directly to the performer—and possibly to everyone else. The result is a complex "technicolor spectacle" that raises questions about gender perception, mob mentality, and violence in America.

Kubra Khademi

b. 1989, Kabul (AF). Lives and works in Paris (FR).

Afghan artist Kubra Khademi has been living in Paris since 2015. After studying visual arts at Kabul University and later at Beaconhouse University in Lahore, Khademi focused her attention on the living conditions of women in Afghanistan. Her work spans performance, painting, and drawing, and is inspired by the ways women express their sexuality through coded and subversive poetic language. For her performance *Armor* (2015), she walks through a busy area in central Kabul wearing custom-made metal armor. This artistic gesture draws attention to how women are sexually and verbally harassed in public spaces. The threat of violence eventually forced her to flee her home country. She lived as a refugee in France until 2020, when she was granted French citizenship.

Carmen Papalia

b. 1981 in Vancouver (CA). Lives and works in Vancouver.

Carmen Papalia is blind, but prefers to call himself a nonvisual learner. Papalia's work explores the themes of disability and structural inequality. It is informed by his visual impairment, but what drives his work is a broad interest and deep understanding of communication, interdependence, and the connection between meaning and memory. *White Cane Amplified* (2017) belongs to a series of related projects in which the artist temporarily applies a new system for mobility in order

to regain a sense of agency while distancing himself from institutional support services. Papalia replaces his white cane with a megaphone on a route through the city that he is not familiar with and uses it to ask for help in finding his way. The social function of the white cane here becomes a social interaction: rather than his cane, it is the help of his fellow human beings alone that guides him safely to his destination. The megaphone as a symbol of urgency in emergency and protest situations, however, complicates a real rapprochement between the artist and passersby due to the sheer volume. Each of his performances is also a demonstration of failure.

Mona Hatoum

b. 1952 in Beirut (LB). Lives and works in London (GB).

In 1985 Mona Hatoum performed *Roadworks*, an hour-long performance during which she walked barefoot through the streets of Brixton in London. She wore a black work jumpsuit rolled up to her calves for the performance, dragging behind her a pair of black Dr. Martens boots attached to her ankles by the laces. Although the sturdy boots are now worn by followers of the punk movement, they have long served as part of the uniform of both the often violent and racist skinheads and the police. Hatoum's footwear thus becomes a symbol of controlling authority and oppression, which was immediately recognized as such by those affected. Yet Hatoum also felt a sense of solidarity with the Black community. In the 1980s Brixton was the scene of serious social and economic conflict, particularly as the predominantly Afro-Caribbean community faced high unemployment, crime, and poor housing. Widespread riots repeatedly erupted due to the disproportionate use of "stop and search" powers applied by police in the area; this was again the case in 1985 after a Black woman was shot and killed by police who were searching for her son. Hatoum's performance reveals structural mechanisms of control, individual struggle, and social conditioning.

Pope.L

b. 1955, Newark, New Jersey (US). Lives and works in Chicago, Illinois.

Since the late 1970s Pope.L has regularly been presenting street performances in public places in New York that serve as reminders that the country, the city, and the culture still have a long way to go before issues of racism and stereotyping are resolved. For the performance *Great White Way* (2001–06), Pope.L made his way crawling through Manhattan. It was cold and windy, with puddles of dirty water on the sidewalk. His crawling stood in marked contrast to the bustle of activity around him. Despite being dressed up in a Superman costume, he was either not noticed at all or stared at disrespectfully, and occasionally he was even ridiculed.

Jesse Darling

b. 1981 in Oxford (GB). Lives and works in Berlin (DE).

Jesse Darling's works – *Crawling Cane* and *Collapsed Cane* (2017) – evoke powerful metaphorical associations between fact and fiction, inanimate and animate objects, bodies and communities. These sculptures, simultaneously activated and incapacitated (or exhausted), exert a precarious power poised somewhere between marked resilience and physical decay. The works struggle against their inherent affliction and our own comfortable, normative assumptions: they are heavy, synthetic, and all too palpable within the space. By incorporating objects that evoke the vulnerability of the human body, Darling's works explore the subtle personal and political implications of everyday materials. We encounter indicators of care and the social body: crutches that help us walk again. In a world dominated by greed and inequality, Darling's practice implores

the need to create new materialisms expressed in an unsettling benevolence toward tenderness and compassion.

Kimsooja

b. 1975 Taegu (KR). Lives and works in New York (US).

The work *A Needle Woman* (1999–2001) consists of eight videos, each documenting Kimsooja as she stands perfectly still in the crowded streets of Tokyo, New York, London, Mexico City, Cairo, Delhi, Shanghai, and Lagos. Motionless, dressed in gray, and mostly with her back to the camera, the artist positions herself in a global metropolis. In *A Needle Woman (Tokyo)*, passers-by move along briskly, no one stopping to look in her direction. Everyone seems occupied with their own affairs, walking hurriedly toward a destination. In Shanghai, on the other hand, people walk relatively slowly, with everyone seemingly moving in a random direction. Most of them glance at her, look back over their shoulder, or even stop and stare. In the busy back streets of Delhi, we experience the same curiosity, the same lack of restraint. Ultimately the location of the situations is of subordinate importance. For in the chaotic urban movement, even in Shibuya (Tokyo), where the spiritless distraction of pedestrian traffic takes on a strange regularity, she just stands there. Although exposed, she slowly blends into the fabric of the streets and the flow of the walking public. She finds her place as a “needle woman” among the hectic walkers who apparently stitches herself and the others back together.

4. STORYTELLING!

Walking can be elegant in a greatly solemn way yet have an immediate impact due to its simplicity and directness. Not only is it capable of conveying content that is politically challenging; it also fights against forgetting historical facts and keep memories alive, and it tells of places that cannot be encountered in any way other than by walking. Every step of walking is accompanied by a narrative spectrum that inscribes it into the walking body, a body that decidedly engages in interphysical communication—with other bodies, buildings, streets, forests, and so forth.

Milica Tomić

b. 1960 in Belgrade (RS). Lives and works in Graz (AT).

Monuments, memorials, plaques, and many other objects preserve the historical identity of a city. Milica Tomić is interested in events that are not highlighted in this way and sooner or later fall into oblivion. With the action *One Day Instead of One Night, A Machine-Gun Fire Will Flash, If The Light Cannot Come Otherwise* (2009), originally conceived for Belgrade, she connects the sites of successful anti-fascist resistance to German occupation carried out by Yugoslav partisans and Belgrade citizens during World War II. By walking from one place to the next, she recreates a map before the very eyes of the people who happen to be present. Tomić gives a voice to history that the public is unaware of and expands the film images with her spoken narration.

Allora & Calzadilla

Jennifer Allora, b. 1974 in Philadelphia, Pennsylvania (US). Guillermo Calzadilla, b. 1971 in Cuba (CU). Live and work in San Juan (PR).

The artist duo Allora & Calzadilla’s comprehensive, research-based practice critically examines whether ideas such as authorship, nationality, borders, and democracy adequately describe today’s increasingly globalized and consumerist society. Their hybrid works explore the physical and conceptual act of mark-making and its survival on the basis of traces. The *Land Mark series* is a political campaign. In 2001 and 2002, together with a group of activists, Allora & Calzadilla

invaded one of the US Navy bombing ranges on a beach on the island of Vieques, Puerto Rico. The US military and NATO had been using this site for military exercises for more than sixty years without regard for the local population. Despite the fact that the activists entered the site illegally, they were still aiming to draw the attention of the personnel employed at this particular military facility to their messages that they had stamped into the sand with the soles of their shoes. Some of these messages were quite explicit, while others were more subtle in hinting at their demands. The main objective, however, was to reclaim the disputed territory, which gave a whole new meaning to the term landmark.

Michael Dean

b. 1977 in Newcastle upon Tyne (GB). Lives and works in London.

Michael Dean translates text fragments and typographies into physical experiences. Made of simple materials such as steel, sand, and concrete, his works – such as *ff (Working Title)* (2019) – reference abstract bodies and thus take their cues from physical proportions found in the artist's environment. His artistic practice invariably begins with the written word. Writing as a physical presence within an object expresses itself in sculpture as a trace of language. Each of his objects depicts a failed attempt to put writing into the form of an object. A mattress leans vertically against the wall, supported by two books consisting only of the letters used in the phrase "I love you." The trace of language that is used as a means of communication is furthermore expressed on a physical level in Dean's work. Thus, sand is used as a malleable medium capable of holding traces within it. Dean's traces are unstable: a sole of a foot and a stout-hearted shoe print.

Hamza Halloubi

b. 1982 in Tangier (MA). Lives and works in Brussels (BE), Tangier, and Amsterdam (NL).

Hamza Halloubi's multidisciplinary narratives contain recurring themes such as reading, memory, and exile, unfolding in a sphere between documentation and fiction. Situated between the personal and the collective, they run parallel to the official version of history, while simultaneously calling it into question. In his films, Halloubi uses spoken language to add an additional layer beyond the visual one. In *Walking and Talking* (2018–19), we witness a phone call at a museum where the woman, while walking through the exhibition, reflects on her position as a Moroccan artist and immigrant in a European museum of modern art. She talks about issues of identity, class, and artistic heritage, and raises questions about the position of a non-Western person in relation to modern Western art: the very Western art that purports to be universal while simultaneously excluding or appropriating other narratives. In *Walking and Talking*, the female voice in the video occupies a decisive role: walking and talking, she says in the video, is actually the only act that has not been borrowed or appropriated. This is therefore the focus of the film. It is not difficult to recognize the narrator's words as those of the artist, who thus informs the discussion about art and identity in a compelling way.

Minouk Lim

b. 1968 in Daejeon (KR). Lives and works in Seoul.

Minouk Lim's multimedia work recalls historical losses, disruptions, and repressed traumas. Instead of reiterating events of the past, her sculptures, videos, performances, and installations highlight the experiences, memories, and feelings of those who were sidelined by the political violence of the Korean War and the subsequent modernization process. *Portable Keeper* (2009) is an ongoing project comprising performance, installation, and video. In 2009 Lim began incorporating into her performances a series of sculptures, each six feet in length, made from

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bundled discarded writing utensils, feathers, artificial fur, and parts of electric fans. The film shown in this exhibition shows the musician Byungjun Kwon conducting the performances. His walk through the city brought him through areas of the old cities that had been abandoned and forgotten as a result of new urban planning, and also to places that are still either inhabited or used commercially. *Portable Keeper* moves with the performance between places and their transforming history. Becoming a bearer of memory, events and memories of the route are recorded and retained through the movement of the performer.

Regina José Galindo

b. 1974, Guatemala City (GT). Lives and works in Guatemala City.

Regina José Galindo was born in the midst of the Guatemalan Civil War. She is known for her artistic practice of exploring the limits of her body and its ability to speak. In the context of a newly democratized society, Galindo has developed a socially and politically motivated practice in which she addresses state violence and a thirtysix-year civil war in her country. In her work *¿Quién puede borrar las huellas?* (Who Can Erase the Footprints, 2003), she walked barefoot through the streets of Guatemala City from the Constitutional Court to the Government Palace. She carried a bowl filled with human blood, into which she regularly dipped her feet to leave a trace on the asphalt. These bloody footprints refer to the predominantly female victims of military violence, instructed by Guatemala's dictator, Efraín Ríos Montt, who was in power between 1982 and 1983. During his short term in office, close to four hundred villages were destroyed, over 1,100 residents were killed, and over 1,400 women were raped. In Galindo's work, the line between her body as object and subject is so subtle that the blood covering her feet actually seems to be her own; she embodies the victims by making their blood her own and by appropriating their suffering.

Hiwa K

b. 1975 in Sulaymaniyah (IQ). Lives and works in Berlin (DE).

In his video works and installations, Hiwa K reflects on political events and culture-historical phenomena, which he interconnects in his poetic works. The question of geographical positioning, the search for orientation, and becoming aware of oneself play a fundamental role in many works by the artist, who once reported that something like a "Heimat", or homeland, would be located in his feet. The video *Pre-Image (Blind as the Mother Tongue)* (2017) shows Hiwa K walking across fields, wastelands, and estates from Turkey to Athens and then to Rome—a path that mirrors his own journey as a child, when he fled Iraqi Kurdistan and reached Europe on foot. In his video, he looks back on part of this flight. As his body crossed borders as a child, his identity became fragmented into the many roles projected onto him by the gaze of others. These multitude of roles is symbolized by a pole fitted with bicycle, car, and motorcycle mirrors, which he balances on the bridge of his nose and forehead.

Hans Schabus

b. 1970 in Watsching (AT). Lives and works in Vienna.

During a residency at the MAK Center for Art and Architecture in Los Angeles in 2005, Schabus developed *Los Angeles River Crossings*, a project in which he walked the entire fiftytwo-mile length of the river, documenting its more than one hundred bridges. In 1938, following a catastrophic flood, the Los Angeles River was channelized. Since then, with the exception of a few short parkways, it has run entirely in a manmade concrete riverbed. There have been considerations by conservationists and landscape architects since the 1980s to free the river from

its artificial concrete bed to both renew its ecological functions and allow recreational use. Schabus reveals this path of the water and dedicates a map to it, on which the rest of the city appears as a blank space.

Bouchra Khalili

b. 1975, Casablanca (MA). Lives and works in Berlin (DE).

Formal elements are reduced to the bare minimum in Khalili's video installation *The Mapping Journey Project* (2008–11): a paper map of the world and a hand holding a marker drawing a pattern of mysterious lines across oceans and borders on this map. Female and male voices from the off tells firsthand stories of their illegal immigration from the Middle East or from Africa to Europe in search of a better life. The artist traveled to the arteries of trade and human trafficking (Marseille, Ramallah, Bari, Rome, Barcelona, and Istanbul) to find her protagonists. Each of these figures traces and narrates their journey in just a few minutes. Regardless of their native language, they all recount similar tales of horror of fellow travelers dying or having to walk for months and years through endless stretches of desert. Although maps form the central visual element of *The Mapping Journey Project*, the charted blue waters and multicolored countries take on the form of graphic abstractions whose boundaries are dissolved by new lines drawn by the protagonists' pen. These traces of the narrators of *The Mapping Journey Project* are translated into stellar maps in Khalili's work *The Constellation Series* (2011).

Tiffany Chung

b. 1969 in Đà Nẵng (VN). Lives and works in Ho Chi Minh City. Tiffany Chung's defining works are her cartographic drawings — maps drawn in colored ink, acrylic, and oil on parchment. They are sometimes referred to as "traps" because they initially attract the viewer with their beauty and then force them to confront the unpleasant issues that lie beneath. Indeed, upon closer inspection, these deceptively beautiful images reveal a dark history of landscapes that have been impacted by conflict, destruction, and migration. In light of the global refugee crisis, the works of the *Global Refugee Migration Project* reflect on the increasing displacement of people by following migration routes and recording the number of arrivals, and of those who have died or are missing. *A Thousand Years Before and After* (2012) shows a uniformed human chain moving through an epic landscape. Their synchronized gait appears like a rite, symbolizing collective locomotion. Similarly, bodies in motion reinforce the acoustic architecture of an empty stone amphitheater in *The Great Simplicity* (2012). Two men can be seen marching through the courtyard of a seemingly abandoned modernist building, the repetition of their impetuous footsteps accompanied by unintelligible words.

5. WALKING!

Walking can be a prerequisite of artistic work, an act that is intrinsic to the experiences that arise. It is this deliberate activity of walking, elevated to the highest level of consciousness, that makes the environment appear more intense, and prompts and challenges our understanding of our fundamental dependence on the environment and our ability to communicate with it. The experience of walking in all its sensuous facets is the basis of artistic reflection, although walking is hardly apparent in the resulting artworks.

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Hamish Fulton

b. 1946 in London (GB). Lives and works in Canterbury.

For almost fifty years, Hamish Fulton has taken walks throughout the world, based on his own set of rules that delimit his walking in terms of time, theme, and location. He translates the experiences he gains from walking into his "Walk Works" in various artistic media, including photographs, oversized typographic murals, geometrically arranged wood pieces, and small-format paintings. Each work is also accompanied by a "Walk Text" that names the specific facts of his walk. In the exhibition, he presents a series of works that primarily reflect his socio-critical and environmental commitment: the lines of his walks across Europe in *35 Walks Map. Europe. 1971–2019* replace and thereby question national border demarcations. *Turkic Uyghur 2006* and *Chinese Economy Tibetan Burning India 2013* focus on China's political supremacy and oppression of minorities. *343 Barefoot Paces, Wyoming 2017* reflects the counting of steps as a means of decelerating thought, which was continued in *The Quietest Day, 3 April 2020* in the context of tackling pandemics.

Jan Hostettler

b. 1988 in Solothurn (CH). Lives and works in Basel.

Jan Hostettler set off on foot with a backpack in 2016, heading toward the east. With deviations, detours, spontaneous sidesteps, and route changes, he covered a distance of more than three thousand kilometers. The path followed historically established, important traffic routes, places, and stories. Hostettler's *Fussreise von Basel nach Istanbul* (2016) represented a "Grand Tour" in search of decelerated time and propped up by the walking stick that is art. Hostettler initially followed the Danube through Germany, Austria, Hungary, and then continued through Serbia, Bulgaria, and Greece to Istanbul. For eight months, from January to August, he carried with him nothing more than clothes, two cameras, and notebooks, where he also jotted down his paths of thought. He collected found objects, which he archived or, in specific cases, processed into pigments to paint canvases depicting a bone or fragment of brick. He takes a similar approach to the paintings with horseshoes, *Eisen II and V* (2021), that he picked up on his hike to Istanbul and then posted to his studio in Basel from along the way. The process of making these pigments, of transforming the iron into powdered, nonfading iron oxide, is much slower and can take more than a year. The act of painting becomes a process of transformation that reflects the inner change the artist has undergone while walking.

Michael Höpfner

b. 1972 in Krems/Donau (AT). Lives and works in Vienna.

Michael Höpfner traverses the most remote areas of the earth in month-long treks, especially desert-like, sparsely populated terrain in western China and Central Asia. On the edge of civilization, these regions defy global progress, only to ultimately be caught up by it. Walking, for the artist, is a way to reach a heightened state of perception, it provides an opportunity to open up to other perspectives and to "look beyond the horizon." In his black-and-white photographs such as *Lie Down, Get Up, Walk On, From Sanwei to Qumalai, diary Sep 2012, I–XVIII* (2012–15), however, this is barely discernible, reflecting a deliberate decision to playfully explore the reality depicted. *Vagrants drawing* (2016/2019) features yarn made while walking. It becomes a net-like, fragile structure in space, connecting tradition with the present. *Talking to rocks* (2008) is the graphic reference to *gongshis*, the extraordinary forms of "scholar stones" from Chinese tradition. In his photographs, diary entries, and large-format drawings, Höpfner documents individual experiences of time and space that challenge Western, colonially influenced images of

the “exotic” just as much as those wishful projections of an authentic, untouched nature. In their simplicity and directness, Höpfner’s images are contrary to both the idealization of harmonized nature and the idealization of reality.

Helen Mirra

b. 1970 in Rochester, New York (US). Lives and works in Muir Beach, California. The term “field recording” typically refers to documentary sound recordings made outside of a studio. Mirra uses this practice for a kind of plein-air printmaking workshop: she interrupts her walk every hour to press a found object—a blade of grass, a leaf, or a twig—painted with ink onto a piece of linen. Seven prints a day are made this way. She derives her printing method from the Japanese *gyotaku* tradition, in which naturalistic images are created by inking and pressing fish onto rice paper. This putative proximity to the documentary might be misleading. In fact, the artist is in no way interested in emulating her walks. As controlled and objective as her systems of order seem to be, her method is complex and sensitively poetic. Each individual print unfolds an abstract aesthetic and reveals sources of defects that contribute to the quality of the work. Each printed object refers to a larger, more complex system and, with its poetic minimalism, provides room for associations where the little things in nature can be enlivened and our ethical responsibility toward the environment, nature, and its diversity can be mobilized.

6. PRODUCING!

Objects found in everyday life often enter the artistic production cycle. The concepts for works that subsequently develop will be fed by the prospect of further found objects that in turn add value to the everydayness of walking. Producing art while walking in an act that is not walking itself but is actually created by walking, during walking, or after walking makes it possible to communicate with the environment, to (re)position oneself, to reassure oneself, and to inscribe oneself in a place. The works are about walking, about finding things while walking, about details on the ground, about its materiality, and about the little things that have been thrown away.

Yuji Agematsu

b. 1956 in Kanagawa (JP). Lives and works in New York (US). Every day since 1997, Yuji Agematsu has been walking through New York City and stuffing small objects into cellophane wrappers of the sort used to wrap cigarette packets. These finds, *zips*, are carefully cataloged by date and presented by the month in transparent typesetting boxes similar to a calendar page, with the prepared finds of an entire month clearly arranged in a row, following the grid of the respective calendar page. The date, time, and exact location of the collected materials are recorded in a small notebook. In the studio, they are subjected to a process of selecting, composing, securing, organizing, and cataloging. The form of presentation, at once rigorous and restrained, allows attention to be focused on the idiosyncratic and fascinating objects, which are primarily sculptural forms made of discarded urban waste.

Fabian Herkenhoener

b. 1984 in Troisdorf (DE). Lives and works in Amsterdam (NL). Fabian Herkenhoener paints text pictures. His canvases sometimes contain entire poems and at other times only individual words that structure the surface as compact blocks or small groups. Some of the letters are painted over again, sprayed over, abraded, or covered with dirt by the artist. These works do not always find their way into an exhibition; the canvas in his video work *The overly dramatic truth* (2016) was thrown into the Tiber. When making “drag paintings” such

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as *ZDF (Düsseldorf Drag Painting #1)* (2014) or *Untitled (Burkina Drag Painting #6; Highway near Bobo Dioulasso)* (2018), he drags a face-down stretched canvas behind him, in some cases weighted down with a car tire. The artist has no control over how the road abrades the painting's surface. A random vocabulary emerges in this spontaneous procedure, rejecting any rational or semantic hierarchy. Herkenhoener calls this "processing text." He endows the words and sentences in his paintings with an autonomy that extends beyond their literal meaning.

Carole McCourt

b. 1963 in Liverpool (GB). Lives and works in the North Pennines.

Carole McCourt's work focuses on walking and the texture of places. She creates installations, such as *Cairngorm Mountain Walk 7th June 2018 (After Nan Shepherd)* (2018), that employ printmaking techniques, digital media, drawings, found objects, and texts in equal measure. She probes the site like a forensic scientist through repeated visits, the collection of mementos, interviews, walks, and experiments with natural, organic elements. Since September 2019 she has been working as the first Drawing Artist in Residence at Cheeseburn Grange near Newcastle upon Tyne, with the aim of introducing the medium of drawing into the landscape as sculptural work and exploring the performative elements of drawing. Her works are a true collaboration with the site, its weather, and material texture. Sometimes buried for months, the drawings take on an array of traces, from decomposition to being painted over with organic materials. *i believe in yew joanna* (2019) and *dreaming dobson's dream* (2020) reference landscaping plans for gardens from 1813.

Cheyney Thompson

b. 1975 in Baton Rouge, Louisiana (US). Lives and works in New York.

Random movement and parameters of limitation play an important role in the works of painter Cheyney Thompson. Using the mathematical "random walk" model, known particularly in connection with the stock market, Thompson creates two- and three-dimensional works that are only minimally controlled by himself. In the case of the painting *Quantities of Pigment* (2013) on view in the exhibition, the algorithm has been applied to a three-dimensional color system of ten primary colors conceived by the American painter Albert Munsell around 1900. The algorithm is devised in such a way that it covers ten meters of a path. The different positions indicated by the line thus drawn within Munsell's geometric body can then be translated into specific quantities of different shades of color, which Thompson applies to the canvas entirely within their calculated volume.

Sascha Pohle

b. 1972 in Düsseldorf (DE). Lives and works in Seoul (KR).

Instead of merely horizontal images, Sascha Pohle regards the knitted photo-textile pieces of his series *Passage* (2016–ongoing) as performative objects that can become animated, gestural pieces through the movements of repeated folding, unfolding, displaying, and hanging. Each series consists of a series of textiles dedicated to the sidewalks of the respective city in which Pohle was residing at the time. Pohle edits his photographs before they are woven by machine into lengths of fabric, adding a further transformation to the original material. The irregular networks of fractures and tears visible in them allude to the different possible folds of the textiles. The character of these works oscillates between an interpretation of what actually exists and an abstract map that does not describe any specific area, even if it does contain memories of an actual place.

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Birke Gorm

b. 1986 in Hamburg (DE). Lives and works in Vienna (AT).

Birke Gorm's work places the autonomy of the material in relation to gendered and historically connoted techniques and their aesthetics. She tends to use traditional craft techniques such as carving, sewing, and weaving to deconstruct images and their meanings. The faces carved into branches in the work *IOU* (2021) explore notions of closeness and union. The time-consuming treatment of found pieces of wood, raw textiles, jute fibers, and stones challenges the ideological framework of historical narrative and shifting attitudes toward social representation, education, and value systems. Collecting as a primal activity of nomadic peoples dates back to the Paleolithic, from the gleaning of leftover food by the poor to museum collections that categorize objects according to their discipline. Gorm has long been working consistently with material that she accesses in her immediate vicinity—often precisely by collecting objects such as waste and trash on the street, on daily routes, or while strolling aimlessly.