



Art Walks

National Gallery of Canada Library and Archives

11 September - 27 December 2002

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Walking is a fundamental *human* activity. The mechanics of walking are the subject of works by Stanley Brouwn, Rachel Echenberg and Jana Sterbak. Brouwn [2] uses his own steps as a form for his art, whereas Echenberg [8] and Sterbak [4] fabricate obstacles to restrict the body's movement. On a lighter note, Krzysztof Wodiczko [7] creates a walking vehicle; Gilbert & George [9] sing and stroll in the countryside; and Eleanor Antin [3] marches a hundred pairs of boots across the United States.

The British artists Richard Long [16–19] and Hamish Fulton [10–14] walk in remote, rural locations. Their cards and books evoke the tradition of English landscape painting. In Canada, the wilderness and harsh climate that beset the pioneering walks of two Canadian heroines, Laura Secord and Marguerite Bourgeoys, inspired works by Joyce Wieland [29] and Katherine Knight [28], respectively.

The *flâneur* – that anonymous, undirected and errant walker – has attracted a number of artists who use the city street as a venue for their walking pieces. Chance encounters feature prominently in walking works by Vito Acconci [23], Sophie Calle [24] and Vera Greenwood [25], who follow people – sometimes total strangers – or have themselves been followed (knowingly or unknowingly) by others. Janet Cardiff's audio walks [20] obscure the walker's intentions. On her guided tours, walkers can no longer determine whether they are following, being followed or eavesdropping on someone else's conversation. Braco Dimitrijević [33] reclaims the individual subject within the large urban space by mounting on buildings huge photographic portraits of anonymous pedestrians presented as though they were celebrities. Francis Alÿs [21] walks his magnetic dog to pick up discarded snippets of anonymous daily life. Daniel Olson [27] gathers eraser shavings of the diverse surfaces of Paris into souvenir matchboxes. Alan Belcher's button and billboard project [32] and Carlo Cesta's T-shirt [35] advertise their anxieties out on the streets.

Because of the temporal nature of the subject matter – all walks are finite – the documentation and associated props become, in time, surrogates for the work. The books, cards, tapes and multiples from the Library's collections presented here include some instances where the walker's field notes have been woven into the production of the work itself.

Checklist

1. **Rebecca Solnit.** *Wanderlust: A History of Walking.* Toronto: Penguin, 2000.
2. **Stanley Brouwn.** *1 M 1 Step.* Eindhoven: Stedelijk Van Abbemuseum, 1976.
3. **Eleanor Antin / 100 Boots / 1971–73.**
4. **Jana Sterbak.** *The Conceptual Object.* Malmö: Konsthall, 2002.
5. **Stanley Brouwn.** *Art & Project Bulletin 38.* Amsterdam: 1971.
6. **Yoko Ono.** *Grapefruit: A Book of Instructions.* New York: Simon and Schuster, 1970.
7. **Krzysztof Wodiczko.** *Pojazd Vehicle.* Warsaw: Galeria Foksal, 1973.
8. **Rachel Echenberg.** *Post Presence: 3 Postcards.* Montreal: Articule, Special Projects, 1996.
9. **Gilbert & George.** *Art & Project Bulletin 47.* Amsterdam: 1971.
10. **Hamish Fulton / Coast to Coast Walks / 31 January – 28 February 1987 / Victoria Miro / London.**
11. **Hamish Fulton / Walks Are Like Clouds / They Come and Go / Massimo Minini / British School at Rome / 1993.**
12. **Hamish Fulton / No Talking for 14 Days / November 24 – December 23, 1998 / John Weber Gallery / New York.**
13. **Hamish Fulton / A 21 Day Cross Country Walking Journey . . . / February 18 – March 18, 2000 / Danese / New York.**
14. **Hamish Fulton / My Artform Is the Short Journey – Made by Walking in the Landscape / 21 May – 12 July 1986 / Moderne Kunst Dietmar Werle / Munich.**
15. **Pierre Boogaerts.** *New York, N.Y.* Montreal: Parachute, 1977.
16. **Richard Long.** *From Around a Lake.* Amsterdam: Art & Project, 1973.
17. **Richard Long / A Lappland Walk / 5 May – 2 June 1984 / Sperone Westwater / New York.**
18. **Richard Long / Walking With the River's Roar / 1983 / London.**

19. **Richard Long** / *A Line of 164 Stones / A Walk of 164 Miles / May 4 – May 29, 1974 / John Weber Gallery / New York.*
20. **Janet Cardiff.** *A Large Slow River.* Oakville: Oakville Galleries, 2000.
21. **Francis Aljys.** "Colector, Mexico City, 1991." *Parachute 104*, 2001.
22. **Francis Aljys / The Ambassador / Venezia / June 2001.**
23. **Vito Acconci.** "Private Piece for David Askevold . . ." Typescript, 1970.
24. **Sophie Calle.** *Suite Vénitienne. Jean Baudrillard. Please Follow Me.* Seattle: Bay Press, 1988.
25. **Vera Greenwood / L'hôtel SofiCalle / 2001 / Carleton University Art Gallery / Ottawa.**
26. **Dominique Blain.** *Q111 N45: Travel/Transportation.* Houston: Contemporary Arts Museum/Bayou Books, 1993.
27. **Daniel Olson.** *Cultural Residue.* 1999.
28. **Katherine Knight / Marguerite / January 10 to February 1, 1992 / Galerie 101 Gallery / Ottawa.**
29. **Joyce Wieland.** *True Patriot Love = Véritable Amour Patriotique.* Ottawa: National Gallery of Canada, 1971. Page 191 from maquette.
30. **Marina Abramovic and Ulay.** "Performance 5: Imponderabilia, 1977." In *Performance by Artists.* Toronto: Art Metropole, 1979, p. 160-69.
31. **Gerhard Richter / Demo 1.5.93 / August 1993 / Köln.**
32. **Alan Belcher.** *Kill Me.* 1997.
33. **Braco Dimitrijević.** *Tractatus Post Historicus.* Tübingen: Edition Dacić, 1976.
34. **Gillian Wearing.** *Signs That Say What You Want Them to Say and Not Signs That Say What Someone Else Wants You to Say, 1992–1993.* London: Maureen Paley; Interim Art, 1997.
35. **Carlo Cesta.** *Insecurity.* 2000.
36. **Sherrie Levine.** *2 Shoes.* Zurich: Parkett Publishers, 1992.

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We walk to get from one place to another.

Sometimes we seek as direct a route as possible, and sometimes we choose to meander along the way. There are also times when we walk for the walk itself. These rambles allow us time to remove ourselves from our daily activities and make space to think. This exhibition comprises examples of documentation made by artists reflecting upon their walking experiences.

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12

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