The Walking Spectator: Embodiment, time and mindfulness in performance in public space

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Master Thesis

Contemporary Theatre, Dance and Dramaturgy

Utrecht University

December 2019

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“Everything is within walking distance if you have the time."

Stephen Wright

Abstract

In this thesis, I study how walking as a dramaturgical strategy invites an intensified awareness of and reflection on the body in the larger context of the acceleration of daily life in the city. I therefore discuss the movement of the spectator walking in performance in public space. These subjects are derived from two performances that are central in this thesis. *223m* by the makers of production platform SoAP: Johannes Bellinkx, Rita Hoofwijk, Nick Steur, Breg Horemans and Benjamin Vandewalle, and *Slow Walk* by choreographer Anne Teresa de Keersmaeker and her company Rosas. In these performances the spectator is positioned in the city and walks. By means of walking the spectator is the co-creator of the work and the act of walking is what constitutes the performances as such. Therefore, he spectator is a walking spectator. The first two chapters of this thesis serve as historical context on walking. Based on the writings of Rebecca Solnit, I formulate theory around walking in the city and walking as an artistic practice. I argue that the experience of walking in *223m* and *Slow Walk* relates to a meditative or mindful experience. Therefore, I use the aspects of focus and rhythm, also present in mindfulness, in the dramaturgical analysis in the third and fourth chapter. These chapters focus on composition and spectator. By analysing rhythm and focus I will discuss how the composition of the case studies constructs an embodied form of spectatorship. In the third chapter, I apply the concepts of focalization and proprioception to analyse how the movement of walking evokes sensorial experiences that make embodied spectatorship explicit. The fourth chapter further analyses how rhythm constructs embodied spectatorship and how in these performances multiple rhythms of both the bodies and the city come together. Rhythm and the concept of social choreography as defined by Gabriele Klein assist in arguing how *223m* and *Slow Walk* resist to the dominant orders of the city, claiming space for the body. In the fourth chapter I also present how rhythm influences the experience of time. The act of walking instigates reflection on time and the accelerated society, enabling to experience inner and clock time as defined by Joke Hermsen. In the conclusion of this thesis, I argue that these performances stimulate an internal focus on the body and the senses. They control the experience of time and motion by playing with duration and the temporal sensory experience of the walking body. Making the spectator aware and giving space to the unaugmented body.

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Introduction

> By taking a step, I feel how I position my feet on the ground, touching the uneven ground underneath. The weight of my body is present in each step I make, shifting from one leg to the other, balancing my body in between. Through sensing these movements, I notice how my body reacts and feels the movements of walking. With each step I, move forward through the city. I am part of the busy streets, the motions and movement, and the city's inhabitants. The acceleration of the movements is everywhere around me. I lose track of time but also become overly aware of time passing at a slow pace.

This is an excerpt from the notes I took after participating in two artistic and performative walks: *223m*, in Amsterdam on February 9, 2019 and *Slow Walk*, in Bruges on February 23, 2019. I became fascinated with how these walks had an effect on me as both a spectator and as a participant, and how they made me feel an embodied walker and spectator. These performative walks made me question the specific movement of walking. what happens when it is employed as a form of art, when these daily movements become part of a performance? *223m* and *Slow Walk* raise questions on how this movement of walking relates to our current society and how a spectator relates to this movement. They made me rethink the experience of time while walking, and how these performances relate to the feeling of acceleration in our contemporary society.

In this thesis, I research the the walking spectator in performance, its senses and body, and the embodied experience of the spectator in relation to acceleration and time in the city. These subjects are not only derived from my own interests and questions but also from the two case studies that are central in this thesis. The first case study is the walking performance *223m* by the makers of production platform SoAP. The second is the performative flash mob *Slow Walk* by Rosas ensemble of choreographer Anne Teresa de Keersmaeker.[1,2] In both performances, the audience is positioned in the city and walks. *223m* is an experience created by artists Johannes Bellinkx, Rita Hoofwijk, Nick Steur, Breg Horemans and Benjamin Vandewalle, for the festival 'Beyond the Black Box' at Vlaams Cultuurhuis de Brakke Grond in Amsterdam. *223m* begins in a white space, which feels like a station to hop on and off as it were, in theatre venue de Brakke Grond. Before entering the space, the spectator places a small white dot on the back of its coat and is instructed to focus and follow the dot on the coat in front of them. A group, walking in a row, enters the white space. The spectator joins the group and focuses their gaze on the dot on the coat in front of them. One of the artists in front of the row leads the group outside. The

[1] *223m,* by SoAP, Johannes Bellinkx, Rita Hoofwijk, Nick Steur, Breg Horemans and Benjamin Vandewalle, Vlaams Cultuurhuis de Brakke Grond, Amsterdam, 09-02-19.
[2] *Slow Walk*, by Rosas, directed by Anne Teresa De Keersmaeker, Bruges, 23-02-19.

audience is taken on short repetitive routes through the city centre of Amsterdam, walking through the city for at least 223 meters. When re-entering the white space the walking spectator has the option to keep walking or leave the group, then choosing to wait and rejoin later or leave while the group walks on.

During the SLOW Festival in Bruges, Belgium, that is all about slowness and standing still, choreographer Anne Theresa De Keersmaeker and her dance company Rosas invite the audience to participate in a *Slow Walk.* Three groups, starting at different places in the city, walk in four hours in a decelerated movement towards each other and to the centre of the city. Spectators are invited to join a group that slowly is moving forward. Each group is guided by dancers from Rosas, De Keersmaeker or students of the school for contemporary arts P.A.R.T.S. I firstly joined the group that started in the southeast of the city. I join while the group is walking in a park. After a while I went up to the other group that had started in the northwest of the city. With them, I walk through a crowded shopping street until arriving at the square 'De Markt'. The walk finishes with a collective workshop by Anne Teresa De Keersmaeker resulting in a collective dance in the heart of the city in which De Keersmaeker demonstrates how alike walking is to dancing.

Walking is something we normally do automatically and without thinking, it is one of the most fundamental and simple human movements. In these case studies walking is taken out of its daily context and positioned in a performative context in the city. The act of walking is not performed by a performer but it is the spectator who becomes a walker; and as a consequence, a performer. While walking through the city, the spectator is watched by people on the streets, who become an audience. By making the spectator part of the artistic work, she is by means of walking also the co-creator of the work. Walking, in these case studies seems to be employed by the artist(s) to create a different form of engagement between the spectator and the city, the spectator and their own body and the spectator and the movement of walking. Engaging with the body this way, stimulates an internal focus on the body and the senses. The company of De Keersmaeker, Rosas, describes on its website how this works for slow movements: "When walking in a slow movement human consciousness focuses on the physical experience, the walker gets a more intense contact with both its body and the surroundings wherein her body is positioned than she normally would."[3] *Slow Walk* addresses thus by means of walking the spectator through its body and senses, creating a new or changed perception and experience of the body, space and walking. Or as Rosas states:

[3] "Meer over slow walking," My Walking, accessed June 15, 2019, http://www.mywalking.be/nl/. (Translation by Nina Bos)

> "With the slow walk there is a targeted change envisaged in the experience of the audience. One does not only want to make a statement, it is not about 'walking for walking's sake'. The spectator is not a pure passive observant, but his changed perception is part of the artwork. That is especially the case when the audience is being asked to participate and experience the slow walk themselves."[4]

Rosas and De Keersmaeker explicitly aim for a changed perception of the surroundings of the city while participating in the walk. The makers of SOaP do this as well, although in a less explicit manner. The artists in both case studies change the walker's perception by changing the conditions of walking, making it extremely slow or focused in comparison to walking in everyday life. These conditions create a possibility for a changing perception of the spectator on its body while walking. In these case studies the experience of the body and the experience of the environment are not the only relevant elements. The performances seem to control time and the experience of motion by playing with duration, and the temporal sensory experience of the walking body.

Both performances focus on the individual experience of the walker. Although in both performances the audience walks together with others, these performances mainly focus your attention on your own body walking. While walking, I, as a walking spectator, experienced a relaxed and almost meditative state of mind. I gained more concentration and started focussing on my breath, (the movement of) my body, my senses, and thoughts. I recognize this experience from doing meditation. In this sense these performances can be considered not only as a walk or performance but also as a mindful experience or practice. This mindful experience made me slow down and de-accelerate. It made me aware of the place and time of humankind in an ever more accelerating society.

Our society is increasingly becoming faster and we have the feeling that we have less and less time. As sociologist Judy Waicman argues in *Pressed for Time: The Acceleration of Life in Digital Capitalism:* "We hear constant laments that we live too fast, that time is scarce, that the pace of life is spiralling out of control and phrases such as "high-speed society," "acceleration society," "time famine," and "runaway world" portray more and more aspects of our lives as speeding up".[5] Philosopher Joke J. Hermsen writes something similar in *Stil de tijd: Pleidooi voor een langzame toekomst*: "The only thing we nowadays can determine with any certainty is that we experience time as something that not only seems to move faster, but also as something we

[4] "Meer over slow walking," My Walking, accessed June 15, 2019, http://www.mywalking.be/nl/, (Translation by Nina Bos)
[5] Judi Wajcman, *Pressed for Time: The Acceleration of Life in Digital Capitalism* (Chicago and London: The university of Chicago Press, 2015), 1-2.

seem to have less and less."[6] The more time-saving machines such as dishwashers or digital technology make our lives easier and communication faster, the less time we have for rest and relaxation. The faster we can travel the less time we have to stay. It appears that time has become a scarcity. When the high tempo of life is moving quicker than the time gained by technological developments, this creates a continuous feeling of having less time. Trying to compensate for this scarcity with technological acceleration causes a vicious circle of acceleration.[7] This current debate about the ongoing acceleration of society in multiple fields such as politics, economy and sociology, form one of the contexts in which my research can be positioned.[8, 9, 10]

This debate about the acceleration of society is related to how we perceive and experience time. Neuroscientist and psychologist Mark Wittmann explores in his book *Felt Time: The Psychology of How We Perceive Time* why time seems to speeds up and how our sense and perception of time comes about. He argues that it is possible to reduce the perceived speed of life through mindfulness. This allows us to gain more time and slow down subjective time. Wittmann states that practicing mindfulness leads to a more intense feeling of being in the present.[11] Mindfulness is often practised and stimulated through meditation which functions as a practical approach to explore the connection between our feelings, thoughts and state of consciousness on the one hand and our body on the other.[12] Mindfulness has many definitions and practices but is about being aware and concentrating in and on the present moment. This entails focusing attention on a moment-to-moment basis, while "accepting and observing one's thoughts and feelings without trying to evaluate them."[13, 14, 15] This means feeling one's body as well as hearing, seeing, and smelling what is happening in the surrounding world and enlarging one's awareness of the self and the world. A mindful individual thus has both concentrated attention and high-quality awareness of their present experience.[16]

Wittmann concludes that through mindfulness and emotional control, the tempo of life that we experience can be reduced and we can regain time for ourselves and others.[17] This way

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[6] Joke J. Hermsen, *Stil de tijd: Pleidooi voor een langzame toekomst* (Amsterdam: De Arbeiderspers, 2010), 16. (translated by Nina Bos)
[7] Hermsen, 15-20.
[8] Hartmut Rosa, *Social Acceleration: A New Theory of Modernity* (New York: Columbia University Press, 2013).
[9] Robert Hassan, *Empires of Speed : Time and the Acceleration of Politics and Society* (Leiden: Brill, 2009).
[10] Hartmut Rosa and William E. Scheuerma, ed. *High-Speed Society: Social Acceleration, Power, and Modernity* (University Park: The Pennsylvania State University, 2009).
[11] Mark Wittmann, *Felt Time: The Psychology of How We Perceive Time* (Cambridge & London: The MIT Press, 2016), 39.
[12] Christopher Titmuss, *De helende kracht van Meditatie* (Vianen: The House of Books, 2000: 56.
[13] Titmuss, 6-8.
[14] P. Tremayne and A. Morgan, "Attention, Centering, and Being Mindful: Medical Specialties to the Performing Arts", in *Mindfulness and Performance*, ed. A. L. Baltzell (Cambridge: Cambridge University Press, 2016): 390.
[15] Wittmann, 42.
[16] Tremayne and Morgan, 390.
[17] Wittmann, 101.

the moment will be experienced more intense and one learns the reasons for emotional reactions and automatic thoughts. By feeling emotional self-control, we can achieve a sense of deacceleration because the pace that is perceived slows down and an increased feeling of control can be experienced.[18] Although Wittmann presents mindfulness almost as a solution to our feelings of acceleration, this thesis does not present the case studies as a solution for a problem. Nevertheless, the connection between mindfulness and the experience of time is helpful for further analysis. The practice of mindfulness is closely related to the experience of time and the body, which resonates in these performances.

In this thesis I suggest that meditative aspects can be recognized in the way both performances employ walking: inviting the spectator to focus and concentrate. I will argue that this relates to how these performances create a particular rhythm through walking. This rhythm stands in contrast with the haste and speed of daily life; literally standing still in the narrow busy streets of Bruges in *Slow Walk* or moving through the crowded touristic paths of Amsterdam in *223m.* I will demonstrate it is precisely because of the meditative state these performances produce, this contrast of haste and acceleration can be perceived and reflected upon through the walking body. This research question thus engages with the following question:

> How does walking as a dramaturgical strategy in *223m* and *Slow Walk* invite an intensified awareness of and reflection on our body in the larger context of the acceleration of daily life in the city?

Walking can be seen as a dramaturgical strategy because it positions the spectator in a way that invites the spectator to experience the performances and give meaning to these experiences. This research will address how walking, as a particular mode of spectatorship, opens up to the experience of the body, time and acceleration. Moreover, this research investigates what role rhythm and focus play in constructing these experiences. I will approach rhythm and focus both as a particular dramaturgical strategy and experience that contribute to a meditative state of mind on the part of the spectator.

Academic and social relevance

Slow Walk and *223m* mobilize the spectator and thus can be considered mobile performances. There is a strong critical discourse that attends to mobile site-specific practices and performance mobility as Fiona Wilkies mentions in her article “Site-specific Performance and

[18] Wittmann, 118.

the Mobility Turn".[19] This discourse relates to spectators being mobilised in theatre or becoming in movement, as theorized for example by scholar Liesbeth Groot-Nibbelink, but also to spectators becoming physically active by participating, as researchers such as Gareth White and Claire Bishop mention.[20, 21, 22] Groot-Nibbelink her study on nomadic theatre discusses the mobility of spectators and what she calls the 'displacement' of performers and movement of theatre spaces. She describes how movement is staged and the stage becomes mobilised in contemporary performance.[23] With this research I would like to contribute to the discourse on the mobility of the spectator by zooming in on this mobility of the spectator and focussing on the walking spectator and the kind of spectatorship walking in performance can produce. Groot-Nibbelink does relate her research to an increased emphasis on mobility in both theory and in everyday life. Similarly, Fiona Wilkie describes how site-specific performance has the tools to enable a re-imagining of what it means to live in a mobile world.[24] Likewise, with this thesis I want to frame my analysis in a broader cultural context, investigating how walking performances construct a position for their audiences from which they can critically reflect on an ever-accelerating society.

In multiple research fields walking is a subject of interest. Much has been written on walking in different shapes and forms, both within the context of daily life (of the city) and within artistic practices where visual artist use walking as an aesthetic strategy or intervention. Less has been written on the practice of walking in the context of theatre, particularly those forms of performance in which the spectator comes into movement and walks. Where the act of walking is not functional or pragmatic, but precisely what constitutes the performance as such.

Methodology and theoretical framework

To answer my research question, I will conduct a dramaturgical analysis of *223m* and *Slow Walk* and make use of sub-questions. This thesis is divided in a structure of two parts and four chapters. The first part, consisting of chapters one and two, outlines the history of walking as a particular urban practice. In the second part, consisting of chapters three and four, I will conduct the dramaturgical analysis focussing on embodiment, focus and rhythm in regard to the spectator. In order to answer my main research question it is important to understand the act of walking as such and different practices of walking, both in the social context of everyday life (in the city) and in the aesthetic context of the arts, since walking in these case studies relates to

[19] Fiona Wilkie, "Site-specific Performance and the Mobility Turn", *Contemporary Theatre Review* 22, no.2 (May 2012): 203-212, 208.
[20] Liesbeth Groot Nibbelink, "Nomadic Theatre: staging movement and mobility in contemporary performance" PhD diss., Universiteit Utrecht, 2015.
[21] Gareth White, *Audience Participation in Theatre: Aesthetics of the Invitation* (Basingstoke: Palgrave, 2013).
[22] Claire Bishop, ed. *Participation* (Cambridge Massachusetts: The MIT Press, 2006).
[23] Groot Nibbelink, 12
[24] Wilkie, 204.

both these contexts. Moreover, understanding different typologies of walking and walkers will help lay the ground for theorizing the 'walking spectator'. Thus, the first sub-question that will be elaborated on in chapters one and two is:

> How is the act of walking manifested in the context of daily life in the city and in aesthetic practices?

In the first chapter 'Walking as a practice', the walking spectator will be explored by introducing the concept of walking as both a movement in daily life and as a critical and artistic practice. Using *Wanderlust: A History of Walking* by Rebecca Solnit as my main source, I will describe three typologies of walkers: the nature walker, the city walker and the artist(ic) walker.

The second chapter 'The walking body in an accelerated urban society', explores the concept of walking in the city. The form of walking invited in the case studies implicitly and explicitly distinguishes itself from the modes of everyday walking in the city but precisely because of this cannot be seen apart from it. In both case studies, the walking spectator is placed in the city and its logic of movement. To understand this urban logic of movement I will introduce three modes of walking as described by Filipa Matos Wunderlich: 'conceptual', 'discursive', and 'purposive' walking. These concepts not only help to distinguish different ways of everyday walking in the city but also to further analyse the walking spectator in *223m* and *Slow Walk.* In chapter two, the cultural context that resonates in these performances: the (feeling of living in an) accelerating society will be explored. I will do this through a discussion of the concept of the 'disembodiment of the walker', referring to a phenomenon that according to Rebecca Solnit appeared as a result of the acceleration of society and its new technologies.[25]

Chapters three and four present the dramaturgical analysis of the case studies *223m* and *Slow Walk*. I will carry out the dramaturgical analysis in line with the methodology for dramaturgical analysis as suggested by Liesbeth Groot Nibbelink and Sigrid Merx in their article "Dramaturgical Analysis: A relational approach".[26] In their approach they distinguish three planes of dramaturgy: "principles of *composition*, modes of addressing the *spectator* and ways in which a performance may relate to a wider social and artistic *context*."[27] Groot Nibbelink and Merx write:

> *"Composition*, briefly put, entails the arrangement of space, time, and action and the employment of all theatrical means available. This composition creates meaning and

[25] Rebecca, Solnit, *Wanderlust. A History of Walking* (London: Granta Books, 2014), 256-259.
[26] Liesbeth Groot Nibbelink and Sigrid Merx, "Dramaturgical Analysis: A relational approach," [draft version].
[27] Nibbelink and Merx, 1.

> experience when presented to a *spectator*, through different modes of audience address and responses to that address, and through various ways in which socio-cultural or artistic *contexts* reverberate within the performative event. Our triad is fundamentally relational: dramaturgical analysis necessarily pays attention to all three components. One cannot discuss one component without evoking the other two."[28]

In the dramaturgical analysis I will focus on the walk and the performance, I will analyse the performances in terms of focus and rhythm (composition), how the spectator is bodily addressed in this act of walking (spectator), and how these performative walks relate to the context of an accelerating society. The main focus will be on the composition of walking and how this composition addresses the spectator to eventually reflect on the societal context. The analysis in chapter three and four is presented from a first-person perspective, as I use my personal observations and experiences as a participant in both performances as starting point for my analysis. With respect to the use of 'I' in this analysis, I agree with Helen Freshwater who argues that emotional and embodied responses have a significant and legitimate role in the analysis of performance and that it is legitimate for performance analysis to highlight an individual experience of spectatorship.[29] I believe that in this research my personal response to and experience of these performances and my individual experience as a spectator are important for executing the analysis. Precisely because these performances seem to steer towards a very specific, individual, embodied experience. For this reason writing from a personal point of view, using 'I', has a legitimate role in this research.

In chapter three I will further explore the embodiment of the walker. Chapter four will continue on embodiment but related to rhythm and time. While walking, all senses are addressed which creates a bodily, embodied experience. In this respect, performances that employ walking in how they address their audience can be said to construct a form of embodied spectatorship. The following sub-question, discussed in chapter three, will support my research on what embodied spectatorship entails in both case studies, how it is constructed and what kind of perceptions and experiences it invites:

> How does walking in *Slow Walk* and *223m* construct a form of embodied spectatorship?

The third chapter will specifically discuss the embodiment of the spectator by introducing the concepts of 'enactive spectatorship', 'focalization' and 'embodied spectatorship' and using these concepts for the analysis of both case studies.

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[28] Ibidem.
[29] Helen Freshwater, *Theater & Audience,* (Hampshire: Palgrave macmillan, 2009), 24-25.

In chapter three, I will look at how embodied spectatorship is constructed. More particularly: how the senses and perception of the spectator are activated in the body through the performance. While walking the spectator becomes aware of the physical activity of her body. I will discuss the concepts of embodied and enactive spectatorship as theorized by Maaike Bleeker, Isis Germano and Alva Noë, to create a clearer definition of embodied spectatorship and the bodily experience of the spectator. Bleeker and Germano state that it "is from the ways in which our bodies enact perceptual encounters with their environment that a sense of the world encountered, together with a sense of self, emerge in relation to each other."[30] This relates to philosopher Maurice Merleau-Ponty's argument that the human body is a sensing instrument, constructed to meaning-making.[31] In my analysis I will focus on how perception can be related to embodied experience and embodied spectatorship in the case studies and how this perception constructs meaning of ourselves and the world. This is mainly related to the meditative aspect of focus in these performances which foregrounds the experience of being embodied. In the analysis I will use the concepts of focalization, proprioception and kinaesthetic to understand how both performances create a meaningful relationship between body and space. I will analyse how through the act of walking and looking at space activates sensory perceptions.[32] Bleeker and Germano use the concept of focalization as a tool to think through the relationship between perception and performance. In this research, I use focalization to describe the way in which the construction of a performance mediates in a perspective on what is shown or told.[33] The notions of proprioception and kinaesthetic in turn are helpful to understand the body's awareness of the space and its position in space. Proprioception is a concept that describes how, through movement, we become aware of the position of our body in space. With our senses, we not only experience space but also the movement of other bodies. This relates to the kinaesthetic awareness of one's own body in time and place.[34] These concepts point to our sense of bodily movements and our awareness of placement and movement in space. Therefore, they are very productive in my analysis of the embodied and spatial experience of the spectator.

Finally, chapter four will answer my third sub-question. With my last sub-question, I would like to address the use of rhythm and focus in the case studies. I will discuss how rhythm and focus give way to a specific temporal experience, and how this experience can be positioned in the larger context of an accelerating society. Therefore, my final sub-question is:

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[30] Bleeker and Germano, 365.
[31] Maurice Merleau-Ponty, *Phenomenology of Perception: An Introduction* (London: Routledge, 2002), 346-354.
[32] Merleau-Ponty, 354.
[33] Maaike Bleeker, *Visuality in the Theatre: the locus of looking* (Hampshire: Palgrave Macmillan, 2008), 26-32.
[34] S. Foster, "Movement's contagion: the kinesthetic impact of performance," in *The Cambridge Companion to Performance Studies*, ed T. C. Davis (Cambridge: Cambridge University Press 2008): 46-59.

How do *Slow Walk* and *223m* instigate reflection on time, duration and acceleration in society?

In chapter four, I will first dive deeper into the notion of time. Using the concept of rhythm, I will discuss how the bodily experience of walking creates an understanding of the body in time. Rhythm is defined by Mari Huijer as both discipline and freedom. According to Huijer, rhythm entails the discipline of repetition while also having the freedom to explore within this repetition and to experience the inevitability of variation.[35] Furthermore, chapter four will discuss how the case studies address the experience of time. Following Joke Hermsen's work, inspired by philosopher Henri Bergson, on perceiving time, I will analyse inner time in relation to clock time. Inner time being the experience of time through intuition and as duration. Clock time being the external objective time that we see on the clock.

Finally, in the conclusion of this thesis I will reflect upon the results that the analysis of these case studies has brought forward. I will offer a reflection and summary on my research findings, including its limits and potential, and discuss possibilities for further research.

[35] Marli Huijer, *Ritme: Op zoek naar een terugkerende tijd* (Zoetermeer: Klement, 2012), 9.

Chapter 1 - Walking as a practice

Walking, according to Rebecca Solnit, can be understood as an unwritten universal history, a bodily history of evolution and human anatomy. In her book *Wanderlust: A History of Walking,* she defines the history of walking as an amateur history, just like walking is an amateur act. It is an act that has made us who we are today and thus its history is everyone's history.[36] In this research Rebecca Solnit and her book *Wanderlust* is a frequently used source. Solnit is an American writer, activist and historian and her work touches upon feminism, western and indigenous history, popular power, social change and insurrection, and wandering and walking.[37] Her book *Wanderlust* explores what it means to be walk in the world by delving into the history of this act. Because Solnit sees walking as an act that represents more than only a basic act of movement and goes into the meaning of walking, her book is of important value for this research. This research agrees with the thoughts of Solnit that walking is much more than a basic movement, "it is the most obvious and the most obscure thing in the world."[38]

In this chapter I will highlight three different typologies of walkers in the history of walking, typified by myself: the nature walker, the city walker and the artist(ic) walker. The description of these three ways of walking and walkers will give a brief overview of walking in history and how walking eventually has been used in artistic practices. I will use these descriptions as a first step to start analysing the ways of walking in *223m* and *Slow Walk*. By introducing this wide spectrum of walking and the different utterances wherein walking can be visible I try to show that walking has a different meaning and function depending on context. The history of walking has been studied in great detail and all over the world; ways of walking, the social status of the walker, with who we walk or even he shoes worn while walking. I will, however, focus on those aspects of the history of walking that I believe to be relevant for this study.

1.1. The Nature Walker

Palaeontologists, anthropologists, and anatomists have had many debates about why and when the ape got up from its knuckles and on its rear two legs. Although it is not completely clear why this way of walking, called 'bipedalism', arose, approximately 3.7 million years ago, scientists agree it has had many crucial effects on human development. For example, the brain expanded, visual horizon opened up through a rotating periscopic head and the human hands developed into functional tools.[39, 40] Humans distinguish themselves from apes and other animals through

[36] Solnit, 3-6.
[37] "Biography," Rebecca Solnit, accessed May 2, 2019, http://rebeccasolnit.net/biography/.
[38] Solnit, 3.
[39] Solnit, 32.
[40] Joseph Amato, *On Foot: A History of Walking* (New York: New York University Press, 2004), 21-23.

their upright two-legged walking body causing an evolutionary revolution As Solnit points out, there is nothing alike the human body within animal kingdom: "the alternating long stride that propels us is unique."[41] According to John Napier, walking with a 'striding gait' is probably the most significant of the many evolved capacities that separate human from more primitive humanoids.[42]. As Solnit concludes, walking is an odd turning point in human evolution theory, "it is the anatomical transformation that propelled us out of the animal kingdom to eventually occupy our own solitary position of dominion over the earth."[43]

Since human evolution into bipedal upright walkers, walking has evolved from an act with the aim to physically going somewhere into much more complicated acts such as pilgrimages, marches, walking tours, demonstrations or mountaineering. In these forms, walking is not only a way to travel from A to B but also as a tool to give meaning to the walking. It has become a conscious act. The history of walking is more than just the history of human beings. It is the development of walking from a necessary medium to achieve a goal into a 'conscious cultural act', as Solnit calls this understanding of walking.[44]

An influential author in the study of walking as a conscious act is cultural historian Joseph Amato. In his book *On Foot: A History of Walking,* Amato provides a historical overview of walking in North America and Europe, including its cultural transformations. He writes: "Romanticism offered a new definition of walking as it directed walkers towards solitude and communion with the countryside and nature."[45] He also writes: "With feeling, sentiment, passion, and nostalgia, romantic walkers could idealize their walks, rambles, and hikes as a means to attain direct contact with nature and natives."[46] A cultural revolution took place, changing walking from a necessity for lower-class and activity for upper-class into a way of experiencing nature, the world and the self. Walking for the 19th century Romanticists meant to express their feelings and uniqueness.[47] "Romantic thinkers argued for walking as a way to free the captive self from the artificial, urban, and mechanical world and to connect with one's true inheritance."[48] These devoted walks of romantic thinkers, such as William Wordsworth or David Thoreau often resulted in poetry or writings, both about their walks and their experiences of nature and the world. It is philosopher and writer Jean-Jacques Rousseau who laid the groundwork and origins for walking as a cultural act, he portrayed himself often as a pedestrian and was inspired by the walks he made.[49] For Rousseau walking had become a mode of being

[41] Solnit, 32.
[42] John Napier, "The Antiquity of Human Walking," in *Scientific American* 216, no 4 (1967): 56-67, 56.
[43] Solnit, 43-44.
[44] Solnit, 14.
[45] Amato, 102.
[46] Ibidem.
[47] Amato, 102- 103
[48] Amato, 104.
[49] Solnit, 17.

wherein he is able to live in thought and contemplation.[50] *Slow Walk* and *223m* in a way try to free this captive self from the artificial urban world as well. A difference is that these Romantic walkers tried to flee the urban environment by walking in nature while in the case studies there is being searched for a different experience of the city. Although situated in the urban areas of the city and not in nature, the performances *Slow Walk* and *223m* do explore a connection between the body, mind and walking that is similar to the thought of the Romanticists. However, in the case studies the walker is not 'inspired' by nature, nor by the city for that matter but as I want to suggest, by the intensified experience of walking itself. While the Romanticists were inspired by their walks in nature, walking as a cultural act also became slowly more present in the expanding cities of the modern era. Solnit suggests that compared to walking in nature, "walking in urban areas has always been a shadier business". With this she means that walking can turn into activities that deviate from the moral of the walks of Romanticists (nature appreciation), such as shopping or promenading as I will describe in the next sub-chapter.[51]

1.2. The City Walker

When vehicles and other modes of transportation were introduced in cities between the 17th and 19th century, a new urban era started.[52] Although most citizens still used walking as their main way of transportation, roads were being created and slowly other means of transport were introduced.[53] In this period cities became designed for both pedestrians and other modes of transport.[54] As Amato argues, the modern city has produced the 'city walker': the pedestrian who moves "as part of traffic, walking among crowds of strangers, traversing a kaleidoscopic and mutating landscape."[55] Pedestrians, collectively travelling larger distances between home and work, became more reliant on urban transport systems. They slowly transformed from pedestrians to commuters, only making short walks in the city and the suburbs to and from the transport systems.[56]

Since the late eighteenth century walking in the city has sometimes been understood as an act of resistance to the dominant order. Especially after the industrial revolution, walking became a more consciously chosen act. It became a reaction against the speed and alienation of the industrialisation. Countercultures and subcultures walked in resistance to the post-industrial, postmodern loss of space, time, and embodiment.[57] This resistance and consciously chosen way of moving started at the beginning of the 1900s with the previously mentioned

[50] Solnit, 21.
[51] Solnit, 173-174.
[52] Amato, 153.
[53] Amato, 158.
[54] Ibidem.
[55] Amato, 167.
[56] Ibidem.
[57] Solnit, 267.

Romanticist writers. Their descendants, who were writers as well, started experimenting with the concept of walking to explore the streets of the city.[58] In their experiments the walker could create different shapes of walking to get a new or different view of the city and the city space. This experiment led to the concept of the flâneur, as discussed by Walter Benjamin and Charles Baudelaire. The flâneur is understood as a male walker who discovers and observes the city by actively and aimlessly strolling. Through this way of walking the flâneur contests and calls attention to the accelerated pace of the city and modern life.[59] The flâneur was both a concrete appearance in the city as well as a concept for how to relate to the city. The concept of the flâneur inspired the art-movement of the Situationists International in the 1950s and '60s to investigate and experiment with walking in the city. The Situationists investigated movement in the city through walking. An example of this is the practice of the dérive, a tactic which consisted of drifting and deliberately trying to lose oneself in the city.[60] Both tactics of the flâneur and dérive establish a way of relating to the urban environment and its society.[61] The Situationists used walking to question the streets and the spatial arrangements as well as a mode of political resistance to an upcoming capitalist city and society. They reacted to this society by creating walks that differed from the daily routine and required a different way of relating to the city and society. This way, they questioned the use and function of the spatial arrangements and tried to decode and rework the meaning of the space.[62, 63]

This way of questioning the space by using walking as a tactic and getting out of daily routine is something that can be seen in the case studies of this research as well. *223m* and *Slow Walk* are positioned in the city, but the movements of the walking spectators oppose movement of the other walkers of the city. In *Slow Walk* the spectators deliberately walk in a different pace and speed than that of the city. In *223m* the walkers travel through groups of walkers on the streets, intervening personal spaces and as a group making choreographic patterns or straight lines. These forms of walking are a way of resisting the streams and habits of public space. The case studies position the walkers between the 'city walkers' but make them consciously move in a different way and make them become visible for 'regular' walkers. Therefore, the movements of the performances are a way of contesting to the established and ordinary movements of the

[58] Amato, 173.
[59] David Macauley, "Walking the City: An Essay on Peripatetic Practices and Politics", *Capitalism Nature Socialism* 11, no. 4 (December 2000): 3-43, 41.
[60] Simon Ford, *The situationist international: A user's guide* (London: Black Dog Publishing, 2005), 34-35.
[61] Michel de Certeau makes in his book *The Practice of Everyday Life* a distinction between the opposing concepts 'tactic' and 'strategy'. He approaches 'strategy' as top-down, linked with institutions of power and the purview of power. According de Certeau 'tactic' stands for bottom-up and the purview of the non-powerful which is linked to individuals and adaptation to the environment that has been created by strategies of the powerful.
[62] Solnit, 212.
[63] Jennie Middleton, "Sense and the City: Exploring the Embodied Geographies of Urban Walking", *Social & Cultural Geography* 11, no. 6 (September 2010): 575-596, 579.

city. This can confront the city walkers because these walking spectators stand out and become visible.

1.3. The Artist(ic) Walker

In the 1960s a new realm of walking appeared: walking as art. Walking was used and seen in art as a way of presenting both the artwork as well as communicating about the experience of walking by the artist. This way, the act of walking can be seen as the artwork. These artworks positioned the body as art and focus shifted from art as a product, a representational object, to art as a process; as presentational modes of action.[64] Were the poets composing afoot used walking for reflection, which eventually led to an art piece, for the artists of the '60s walking itself was the artwork.

Interestingly, art historian Lucy Lippard traces the origins of walking as art to sculpture, not performance, as one might expect. Carl Andre was one of the first sculptors to incorporate walking in his art. In the 1960s he made long stretched-out sculptures of bricks or hay bales that through their length invited the viewer to walk across in order to see them as a whole.[65] Andre in this way established an art scene that incorporated walking. A few other artists had already been incorporating walking in their work as well, such as Carolee Schneemann, Allan Kaprow and Richard Long, who explored walking as an artistic medium. Long, for example, created a photographic work in which he walked on a path in a meadow. In this case, walking is not executed by the audience but by the artist.[66] In these examples we see two scenarios, either the walking artist who creates the physical artwork through the act of walking or the spectator who is invited to view an artwork through walking. These shows two different ways of incorporating walking in visual art.

In the field of performance art, walking became an artistic method of interest in the same period. According to Solnit, one of the first artists who turned walking into a form of performance art is the relatively unknown conceptual artist from Dutch Surinam, Stanley Brouwn. In 1960, he asked citizens to draw him directions to locations in Amsterdam and exhibited the results of these encounters as a collection of drawings. At another occasion he spent days counting his own steps and writing down the number of steps of each day.[67,68] Other performance artists followed, for example Marina Abramovic and Ulay with their series

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[64] Solnit, 268-269.
[65] Lucy R. Lippard, *Overlay: Contemporary Art and the Art of Prehistory* (New York: Pantheon, 1993), 125, quoted in Rebecca Solnit, *Wanderlust. A History of Walking* (London: Granta Books, 2014), 269.
[66] Solnit, 269.
[67] Solnit, 272.
[68] Antje Von Graevenitz, "'We walk on the Planet Earth': The Artist as a Pedestrian: The Work of Stanley Brouwn," *Dutch Art and Architecture* (June 1977): 285-294.

'relational works.' In this series they used walking as a way of exploring their relationship.[69,70] In all these examples of artists using walking in their art the act of walking draws attention to the visual aspect of the walk; the walking or the result of the walk is presented to the spectator. With these examples, I want to clarify how there are different approaches to use walking in (performance) art.

Up until now, I have not yet touched upon walking in theatre. The main reason for this is a lack of research on walking and walking audiences in particular. Although Liesbeth Groot-Nibbelink writes in *Nomadic Theatre* about an audience that is mobilized, she is not explicitly concerned with the movement of walking as such but rather with the mobilisation and rethinking of the stage. However, there are many examples of spectators walking in contemporary theatre. In the next paragraphs a few different examples will be discussed. I aim to show how walking is present in contemporary theatre and performance and try to specify how my two case studies differ from these examples.

Call Cutta by performance collective Rimini Protokoll is performative work where the spectator is walking alone through the city while being guided by a call-centre employee in Callcutta, India, live on a mobile phone.[71] The employee guides the participant through the city while making conversation, which is part of a constructed narrative of the performance. The spectator is walking alone but with guidance and instructions of the voice through the mobile phone. Another example of a performance with a walking spectator is *PoroCity* by Andrea Bozic and Julia Willms | TILT. In this work the spectator is taken on a journey based on mapping dreams in architectural locations. The audience is taken through different spaces and buildings, which creates a journey through multiple dreams and the building in the city.[72] This performance can be seen as a theatrical walking tour through these buildings, although the narrative is not explicitly about the buildings but rather about dreams. The spaces are meant to evoke dreams within the spectators and spark their imagination. A final example of the practice of the walking spectator is *No Man's Land* by artist Dries Verhoeven. In this performance, the spectator walks behind an actor who is/portrays a migrant while listening to a voice telling the story of the migrant through headphones. The actor does not speak during the walk.[73] In this performance, the walking of the spectator functions to make the spectator look at their guide differently.

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[69] Solnit, 273-274.
[70] The *Great Wall Walk*, part of the series 'relational works' was intended for Abramovic and Ulay to walk toward each other from opposite ends of the Chinese wall, meet and marry. After years of realizing this project their relationship had changed so that the walk became instead the end of their collaboration and relationship. In 1988 they spent three months walking toward each other, embraced at the centre, and went their separate ways.
[71] "Call Cutta", Rimini Protokoll, accessed March 3, 2019, https://www.rimini-protokoll.de/website/en/project/call-cutta.
[72] *Porocity*, by Adrea Božić, Julia Willms, Tilt, SPRING Utrecht, 19-05-19.
[73] "Niemandsland," Dries Verhoeven, accessed March 3, 2019, https://driesverhoeven.com/project/niemandsland/.

In the aforementioned performances, the walking spectator is constructed in various ways: in groups or alone, in the shape of a tour, following instructions of a voice or following an actual person one-on-one. In all these cases the walking primarily functions to support the narrative of these performances. The movement of the spectator through space creates a new situation in which a different or new part of the narrative can be told. The narrative comes into existence when the walker moves. In these examples, we see how the practice of walking can be in service of a narrative that invites the spectator to look in a different way at their environment (and/or at the guide). But there is no emphasis on walking as an act as such, which, as I will argue, is happening in my case studies. In *223m* and *Slow Walk* the spectator is not part of a narrative through walking but the walking itself is the performance. The performance, for the spectator, is about what is being produced and perceived in the act of walking instead of a narrative. This focus on the act of walking creates the possibility to expose the spectator to new perceptions and experiences. The spectator obtains an expanded awareness of their surroundings and an expanded awareness of their own body.

This chapter has distinguished three different sorts of walkers throughout the history of walking: the nature walker, the city walker and the artist(ic) walker. These show the multiple ways walking is present in history and daily life and can be used to understand characteristics of walking in *223m* and *Slow Walk.* The nature walker describes the experience of walking both in nature and the city and shows how walking can be seen as a conscious act of freeing the self from the world and (re-)connect with one's self. The city walker shows the meaning of walking in how walking can resist established streams of movements and power in public space. The artistic walker shows that walking is more than a simple act of movement but also is a way of telling and experiencing a story, creating meaning and how walking can be presented as an art piece. These different ways of walking show that there are multiple ways walking can be defined. From each category characteristics can be recognized in *Slow Walk* and *223m*: the intensified experience of the body, resisting movement in the city, and creating meaning. Now that the history of walking has shortly been discussed, I will turn to contemporary society and its relation to walking. How is walking present in in the urban society?

Chapter 2 – The walking body in the accelerated urban society

The act of walking has a significant position in contemporary daily life in the city. In this chapter the focus will be on the act of walking within the context of our accelerated urban society, for this is the context wherein the two case studies *Slow Walk* and *223m* are implicitly and explicitly positioned. I will discuss three ways of walking in the city and describe how acceleration relates to the body of the walker, presenting a disembodied and unaugmented body.

2.1. Walking in the city and performance in contemporary society

Walking is an ordinary activity in the city. Or as urban design scholar Filipa Matos Wunderlich describes: "it is an unquestioned form of movement through the city, often unnoticed, and not regarded in itself as being a particularly singular or insightful experience. Yet, it is through walking that we immerse ourselves and dwell in the representational and lived world."[74] Human geographer Jennie Middleton describes how walking is largely positioned as a homogeneous and self-evident means of getting from one place to another. Therefore, walking is assumed to be something people 'just do'.[75] Cultural geographer Tim Endensor argues that "while much walking literature and art focuses on certain exceptional walking experiences, most walking is mundane and habitual."[76] Endensor argues that walking rhythms are created by following regular patterns that become routinised. The often-visited points in space are connected with paths and create a choreography in space of people's trajectories. Walking appears to belong to our routines and therefore is part of the mundane in our daily life.[77] These three researchers point the attention to walking as an activity that is done without much thinking or without questioning the activity of walking, causing it to become routinized. The performances in this research use this routinized movement of walking as a starting point to question the movement of walking as well as the body that is being moved. These performances transform walking from an act that people 'just do' into a new awareness of this movement.

Wunderlich discusses walking in our everyday life as a purposeful and creative activity as well as a critical, spatial practice. She proposes to distinguish three different ways of walking the city in our everyday life. The first way of walking is described as 'purposive': this is the necessary everyday walking from A to B which is of a "constant rhythmical and rapid pace."[78] There is a certain longing for arrival at a destination. Wunderlich mentions that within this category of purposive walking are practices that are characterized by bodily disengagement,

[74] Filipa Matos Wunderlich, "Walking and Rhythmicity: Sensing Urban Space", *Journal of Urban Design* 13, no. 1 (February 2008): 126-127.
[75] Middleton, 578.
[76] Tim Edensor, "Walking in Rhythms: Place, Regulation, Style and the Flow of Experience", *Visual Studies* 25, no. 1 (March 2010): 70.
[77] Endensor, 70.
[78] Wunderlich, 131.

such as walking while eating or walking while being on the phone. *Slow Walk* and *223m* take place in a context of 'purposive' walking: citizens walk to a destination, in a hurry and often do not notice where they are going. I noticed, within *223m*, that people in the city did not notice me walking. They came too close or almost ran into me. Also, while walking in *Slow Walk* I observed that the citizens that were walking purposively often did not notice us, ignored us or just moved on.

The second practice of walking Wunderlich terms 'discursive': strolling without a specific destination which is equivalent to the flâneur. This strolling is characterized by a varying pace and rhythm, synchronized with the walkers own internal bodily rhythm and going along with the space's rhythm. This way of walking often has no particular destination and thus the journey is more important than the destination. The focus lies on the walker's awareness of the external environment and being part of their surroundings.[79] In the city, where *Slow Walk* and *223m* are positioned, citizens do not only move around purposively, but also stroll and walk discursively. During *Slow Walk,* these 'discursive' walkers stopped to look at what was going on and could easily be invited to participate. *223m* in itself can be considered a 'discursive' walk with no destination. There is no specific destination except the same point that the walk returns to, therefore the journey is more important than the destination. In *223m* the 'leader' of the walk follows the rhythm and pace of the space so we, the followers, moved in this rhythm as well. This shows the 'discursive' aspect: going along with the rhythm of the space.

Wunderlich describes the final practice of walking is 'conceptual walking': this is a reflective mode wherein the journey is less important than the practice of walking itself. This form of walking inspires creative responses to places. More importantly, the walker thinks about the walk before actually executing it. This way, the walk is a way of rethinking the space. Examples of 'conceptual walking' are psychogeographical practices such as the 'dérive' from the Situationists and aesthetic-performative walking actions.[80] Both case studies make room for reflection on space and environment by positioning walking as a central act in the performance. Furthermore, walking is deployed to create reflection on the movement of walking, the body walking and the places the body crosses while walking. Meaning is thus created in the interaction between the spectator and the performance. The performances raise questions about what it means to walk in today's cities and what this relatively slow movement means in a time when everything seems to move faster.

These three practices of walking are useful for understanding the distinction between purposive, daily walking and walking in a performative shape in the city. They also help to

[79] Wunderlich, 132.
[80] Wunderlich, 131-133.

characterize aspects of walking in *223m* and *Slow Walk.* And see how 'conceptual' and 'discursive' walking can be seen as creative answers to or interventions in 'purposive' walking.

2.2. Acceleration of society and disembodiment in everyday life

As mentioned in the previous subchapter, walking is part of our daily lives. It does not only get us moving but it also entails a slowness. Walking is a relatively slow movement within a society that is continuously accelerating. Solnit argues that the spaces in which people live and the way people experience that space have drastically changed in the past years. These changes include the emergence of the Industrial Revolution and the invention of trains, cars, airplanes, and electronic communication modes of transport, which made it possible to speed up the transport of not only goods but also of communication and travellers.[81] The acceleration of everyday life creates a different experience of the body in society: a disembodied experience. Solnit describes how activities such as eating, resting, moving, and experiencing the weather are primary experiences of being embodied. The advantage of technologies, such as the train, for example, separated human perception, expectation, and action from the organic world in which our bodies exist.[82] The train transformed the places it passed through and changed the perception of the familiar space. Or as Solnit states: "new technologies and spaces can bring about alienation from both body and space."[83] Using the example of the train, Solnit argues how the speed of the train through the terrain can change the perception of its passenger, creating an elimination of time and space. Time and space are transcended, causing a surpassing of the material world altogether, which she describes as becoming disembodied.[84] Bodies in our contemporary society are perceived as too slow, frail, and unreliable for our expectations and desires. Solnit compares the body to a parcel, being transported by mechanical means such as the car and functioning as an extension of the body. Tools have extended the strength, skill and reach of the body, functioning as a prosthetic. The body becomes damaged by the world that is no longer human in scale.[85] According to Solnit, it is the unaugmented body that is rare now, and that body has begun to decline as both a muscular and sensory organism.[86] She describes that nowadays many identify with the speed of machines and become frustrated or alienated with the speed and ability of their own body. Solnit declares that "the world is no longer on the scale of our bodies, but on that of our machines". She concludes: "machines have sped up, and lives have kept pace with them." "Many need – or think they need – the machines to navigate that space quickly

[81] Solnit, 256.
[82] Ibidem.
[83] Solnit, 257.
[84] Ibidem.
[85] Solnit, 258.
[86] We can understand the augmented body as a body that is enlarged by creating physical improvements such as prosthetics, lenses or chips to or in the body.

enough."[87] This idea of our lives keeping up with machines speeding up although time is being gained by technological developments is connected to the idea of a vicious circle of acceleration by Joke Hermsen as described in the introduction.[88] We try to keep up with machines but they will always be one step ahead, gaining time but creating the feeling of lacking time as well. Solnit describes the disembodiment of everyday life as being part of automobilization, suburbanization and digitalization.

This context of the accelerated society and the experience of disembodiment in our contemporary time is the context wherein the two case studies are presented. The accelerating society and the sense of speed, haste and disembodiment it triggers, are part of the spectators social and cultural context. It is this context the spectator brings along in these performances. To say that *Slow Walk* and *223m* create space to turn the disembodied spectator into an embodied spectator might be taking it too far but by addressing the body through walking, the case studies do question the presence of the body in relation to speed in our society and create an awareness of the spectator's unaugmented body. Now that I have discussed the potential disembodiment of the contemporary subject, I will further analyse how the body of the walker in the case studies is precisely embodied in the next chapter.

[87] Solnit, 258–259.
[88] Hermsen, 15-20.

Chapter 3 - Embodiment

In the next two chapters through a dramaturgical analysis of *223m* and *Slow Walk,* I will discuss how the composition of the case studies constructs an embodied form of spectatorship. Spectatorship arises through the interaction between composition (the organisation of the performance) and the spectator. Chapters three and four address how the composition invites the spectator to relate to what she sees, experiences and feels and how this generates meaning. This third chapter will discuss how the composition of the case studies constructs an intensified perception of the body and makes embodied spectatorship explicit. In this chapter the concept of embodiment in relation to the senses, perception and spectatorship will be discussed. Describing how spectatorship is an active activity that involves the senses and the whole body. This chapter will study how the movement of walking evokes sensorial experiences that in the context of performance makes embodied spectatorship explicit.

3.1. The body of the spectator

As Sally Banes and André Lepecki write in *The Senses in Performance*, the body in a performance situation, "is an inexhaustible inventor of sensorial-perceptual potentials and becomings."[89] What they mean is that the body, both the body of the performer and the body of the audience, is able to perceive multiple experiences through its senses. Di Benedetto states in *The Provocation of the Senses in Contemporary Theatre* that the sensations of the senses are important to our perception of the world. He argues that, therefore, being aware of the body and the senses can enrich the experience of viewing a performative piece.[90] "Perception is a process by means of which the organism becomes aware of its environment on the basis of information taken in by its senses."[91] Di Benedetto argues that this is because the body is the means that receives the stimulus and by which the brain interprets the event. The body receives the sensorial stimuli while the brain processes these stimuli, allowing us to become aware of our environment and understand the emotions and feelings that arise. [92] In the chapter "Guiding Somatic Responses Within Performative Structures, Contemporary Live art and Sensorial Perception", Di Benedetto describes that when encouraged to use the senses, the audience becomes an active participant rather than a passive one and is thus invited to become part of the artistic experience.[93] In *223m* and *Slow Walk,* the spectator is encouraged to be such an active participant. This creates the opportunity for her to not only be involved in and engaged with the performance but also, through walking, experience the senses of the body and be aware of the embodied experience.

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[89] Sally Banes and André Lepecki, ed. *The Senses in Performance* (New York: Routledge, 2007), 3.
[90] Di Benedetto, *The Provocation of the Senses in Contemporary Theatre*, 1-3.
[91] Di Benedetto, 6.
[92] Ibidem.
[93] S. Di Benedetto, "Guiding Somatic Responses Within Performative Structures, Contemporary Live Art and Sensorial Perception," in *The senses in Performance*, ed. S. Banes and A. Lepecki (New York: Routledge, 2007): 134-135.

Embodiment is a term that originated in cognitive sciences. Here it was used to describe how brain activity is connected to what our bodies do every day in order to help the body survive.[94] Stanton B. Garner in *Kinesthetic Spectatorship in the Theatre* explains that the term 'embodied' describes the relationship between cognition and the context of the sensorimotor capacities of the body.[95] Embodiment is thus a productive concept to address how our body interacts with our mind and how through the senses the body and its surroundings are perceived. Walking, in my case studies, enables this relation between mind and body by creating an awareness of the spectator her own body and environment. The composition of walking positions and addresses the spectator and invites to rethink and take up a position regarding her body and make sense of the world. I would like to call this embodied spectatorship. In other words, walking is a way of perceiving and making sense of the world (and performance) through the experience of the senses which involves multiple senses and is thus multi-sensory. The making sense of the world through walking relates to the practice of 'discursive' and 'conceptual' walking wherein the focus lies on the awareness of the environment and how the walker is part of these surroundings and on the reflection on the places that is being walked through.[96]

Bodily experiences are closely related to cognitive processes of the body (related to meaning-making) and perception. Maaike Bleeker and Isis Germano, in their article "Perceiving and Believing: An Enactive Approach to Spectatorship", present an approach to spectatorship that they term: enactive spectatorship. They take the notion of enactive perception from philosopher Alva Noë. Noë argues that perception is not a representational process but a sensorimotor skill.[97] This is a reaction on the traditional notion of perception as an internal construction of representations of the external world.[98] The world becomes perceptible through movement and interaction with the body. Therefore, what we perceive is not pre-given but is determined by what we do and how we act: we 'enact' our perceptual experience and sense of the world.[99] Most importantly, Noë understands perception not as something that only takes place in the brain, internally, but as an activity that is part of the whole human body. He therefore defines perception as a skilful bodily activity.[100] The senses can be seen as an active system that 'enact' the world of the perceiver.[101] Bleeker and Germano, who connect this idea of enactive perception and the spectator, propose the concept of focalization to understand what they term 'enactive spectatorship'. Enactive spectatorship is about how the spectator is invited

[94] Bruce McConachie and F. Elizabeth Hart, ed. *Performance and Cognition* (London & New York: Routledge, 2006): 1-2.
[95] Stanton B. Garner jr, *Kinesthetic Spectatorship in the Theatre: Phenomenology, Cognition, Movement* (Hampshire: Palgrave Macmillan, 2018), 16.
[96] Wunderlich, 131-133.
[97] Noe, 1.
[98] Bleeker and Germano, 365.
[99] Noe, 1.
[100] Alva Noë, *Action in Perception* (Cambridge, Massachusetts: The MIT Press, 2004), 1-2.
[101] Noë, 2.

to actively take physical attitude to what is presented.[102] Focalization describes the relationship between the subject that is viewing and the object being viewed. Describing the relationship between how the world appears and how the position from which it appears mediates the vision that is presented. This position is called the focalizor and focalization the way in which the construction of a performance mediates in a perspective on what is shown or told.[103] In *223m,* the spectator is asked to walk and focus. Focussing on the dot opens the body to other sensorial experiences which also point the spectator to her own presence. *Slow Walk* asks the spectator to relate itself to the slow movement of the walk. The spectator is asked to move with such a slow movement that it almost feels like standing still. This results in an awareness of what is happening around the spectator and reflection and awareness of the environment and the slow movement of the body.

Bleeker and Germano mention in their article how 'systems of belief' are inseparable from our embodied engagement with what we encounter and that this is part of enacting perception. These 'systems of belief' consist of the experiences and the knowledge that a spectator has gained throughout its life. These could be desires, assumptions, expectations, beliefs and fears that are part of our modes of perceiving.[104] They influence the way that the spectator perceives the performance. Another influence is the corporeal memory. Corporeal memory is the recollective ability of the body to have bodily memories of experiences in one's body. These can be emotional, physical, sensational or physiological.[105] In the case studies for example, the movement of walking is part of the corporeal memory of the spectator. At the same time, the performance questions the different way in which walking is deployed. 'Systems of belief' are also related to the cultural experience of living in a time of acceleration which is crucial to how the performances are perceived. This way, the 'systems of belief' and corporeal memory influence the perception of the spectator.

In the next section of this chapter, I will analyse how the case studies use walking to address the body of the spectator. The spectator actively perceives the performance through multiple senses while also being part of the performance. Using the concepts of focalization, enactive spectatorship and embodied spectatorship, I will argue that focus is an important factor for the establishment of the bodily experience in *223m* and *Slow Walk*.

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[102] Bleeker and Germano, 365-366.
[103] Bleeker, 27-28.
[104] Ibidem.
[105] Josephine Machon, *(Syn)Aesthetics: Redefining Visceral Performance* (Hampshire: Palgrave Macmillan Hampshire, 2011), 22.

3.2. *223m*

Image 1[106]

223m starts with one of the artists giving the spectator instructions. The spectator is asked to only focus and look at the dot on the collar of the coat of the person walking in front of her. The spectator is not forced to look at the dot but advised to keep the eyes on the dot in order to have a complete experience of the performance. In a way, the dot is the entrance to the experience. The dot guides the spectator. By looking at the dot the spectator is engaged, able to step in and be part of the experience. At the start of the performance I, as a spectator, enter a white space with grey benches. When a group of walkers, walking in a row enter the space through the door, I am invited by a small hand gesture of one of the walkers to join the group. When the group passes the benches, I stand up and join the last person in the row (see image 1). I focus my gaze on the dot in front of me and start walking in the rhythm of the group. When looking at this dot in front of me, I notice that my sight becomes soft and a tad blurry. I notice the dot bright and clear while my surroundings are blurry and out of focus. As the object that the spectator relates to, focusses on and is drawn to, the dot functions as a focalizor. It is an invitation to see what happens from a different point of view.[107] The dot invites the spectator to take up the point of view which is in relation to the dot. The position from which is being seen steers the direction to the dot. Because the dot is the only thing to be seen, my attention, shifted to the experiences of the body. I notice how by looking at one point, I become aware of the other senses of my body – sound, smell, touch - and through these senses I become more aware of my surroundings. While

[106] © Katarina Jazbec.
[107] Bleeker, 29.

walking, I am aware of the sounds on the streets around me, as if they are part of a huge soundscape. I hear the noises of cars and trams on the streets and people talking in different languages around me. I am aware of walking through a landscape, a landscape full of sounds. I realize how the scents - of restaurants and shops nearby or of citizens perfumes - are sensations I consciously take in, instead of unconsciously ignoring them.

Focussing on the dot makes me aware of how and where my feet are positioned on the ground. I can feel the stones of the pavements underneath my feet, causing my body to be balanced or sometimes feel slightly out of balance. During the whole walk I never stumble or hit the edge of the pavement. My body is orientated in space. It is not only through the corner of my eyes that I can feel where in the space I am positioned. I feel it in my body. I feel how I relate to the people walking around me or the buildings I pass by. I feel where I am in relation to the environment in which I am walking. I am aware of my body in space. The concept of proprioception helps to understand this awareness of the body in space arising from within the body itself and how we experience not only our own body but also other bodies through our senses. This relates to the kinaesthetic awareness of one's own body in time and place.[108] Or as scholar Deidre Sklar describes kinaesthesia: the proprioceptive sense of movement.[109] My sensory system as a whole creates a sense of position in space. In fact, I do not only relate to the space around me but also to the other bodies I was walking along with or next to. I sense the bodies in front and behind me and am able to position myself in between them. This way of positioning is different from walking as an individual on the street. My walking differs from that of other people on the street. I am part of a group of bodies moving in the same rhythm. I relate not only to the dot but also to the body the dot is attached to. Therefore, I am sensory aware of the other bodies and kinaesthetically aware of my own body.

The dot in *223m* does not only ask a bodily focus and attention but also a concentration of the mind. While keeping my eyes on the dot my mind slowly starts to get used to the focus and I start to feel calm. At the beginning, my thoughts drift off and forget about keeping my eyes on the dot but once my body is used to moving in the rhythm and accustomed to having focus on one point, my mind is focused. Like Solnit points out with respect to walking: the body and mind are aligned. Having only one focus point and thus only one thing to think about, clears the mind and creates a mindful exercise.

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[108] S. Foster, "Movement's contagion: the kinesthetic impact of performance," in *The Cambridge Companion to Performance Studies*, ed T. C. Davis (Cambridge: Cambridge University Press 2008): 46-59.
[109] D. Sklar, "Unearthing Kinesthesia" in *The senses in Performance*, ed. S. Banes and A. Lepecki (New York: Routledge, 2007): 41.

3.3. *Slow Walk*

Image 2[110]

Slow Walk is a performance that I joined for a whole afternoon in the city of Bruges. During this afternoon I join two groups, each starting from a different point in the city. The first group I join is walking through a park, the second is walking through a crowded shopping street that leads to the central square of the city. When joining the first group I am explicitly invited to walk along by one of the two guides of the group. Two volunteers walk along with the group to inform and invite curious passers-by to participate and function as traffic controllers when the group crosses the road (see image 2). I follow their instructions and walk along in a slow tempo, leaving or joining the group whenever I want. At the front of the group there are a few art students and dancers who belong to the organisation of the artist. They determine the slow pace of the whole group. We can recognize them by their blue shirts with 'Slow Walk' on them. Compared to *223m,* where there is a relatively strict rhythm to follow, this is not asked from the participants in *Slow Walk*. However, focused is asked. When the spectator wants to participate, she needs to obtain a certain focus and concentration to execute the slowness. In *223m*, the dot functions as the focalizor of the performance, in *Slow Walk*, the slow movement of walking functions as the focalizor. It draws attention to the position from which the performance is seen and invites the spectator to participate. The slow movement of walking creates an implied position and invites the spectator to see what happens in relation to this movement. The

[110] Photo made by Nina Bos.

slowness invites the spectator to relate to the movement of walking and to perceive the world through the slowness of the walk.

The movement of the feet in this slow pace can be executed in various ways. Like the students in front, gradually placing one foot in front of the other, beginning with the heel and slowly rolling the whole feet on the ground, or simply making small but quick steps with a larger interval between both steps. I decide for myself that when participating in such a slow walk, everything should be going slow. I therefore move my feet the way the students do: in a movement that looks similar to slow motion. This way of walking causes me to be and stay concentrated on my feet and my balance. To move this slowly requires my body to balance while gradually positioning my feet on the ground. It sometimes is a challenge to keep my body in balance while standing on one leg and moving the other feet through the air before it lands on the ground. I noticed other participants having difficulty to keep their balance. To keep this balance during the walk asks attention from the spectator: a focus on the balance and the body but also a focus on where to position the feet. I have to divide the weight of my body on my feet and make sure my foot is placed on a flat surface. Because of the many cobblestones in Bruges this is not a simple task. I overheard a participant saying that it felt like she was walking a mountain. The walking is not only challenging for balance, but the slow pace also asks a certain strength of the body. In this situation, the body knows what to do and how to move but this knowledge is tested by the slow pace. In *Slow Walk,* the spectator positions the feet with certain attention and focus which enables bodily sensations. It forces the spectator to rethink the knowledge she has of walking and to become aware of the motions and bodily actions that are necessary to take a step. This performance, in a way, creates awareness of the unaugmented body (mentioned in chapter two), because it challenges the body of the spectator and its internal rhythm. The movements that are made in *Slow Walk* go back to the essence of the movement of walking: positioning one foot after the other. It goes back to the basic capabilities of the human body, a body whose capabilities are not enhanced. *Slow Walk* thus experiments with the unaugmented body and one of the core movements of the body: walking.

Focussing on the body, keeping balance and placing one foot after the other requires a mindful attention while the mind remains not fully occupied. This has multiple effects: people around me start chitchatting about daily happenings and I start thinking about my surroundings, my body and other random subjects. The slowness of the walk slowed my mind down. This gives me the opportunity to think and feel my body. As a walker, I become aware of the weight my body has to carry. This way, a focus on the body does not only create bodily awareness but mental awareness of the weight and balance of the body. *Slow Walk* is therefore not as meditative as *223m* but leaves more room to reflect on movement and the body.

In this chapter, we have seen that walking in both case studies constructs a form of embodied spectatorship. The dot in *223m* functions as the focalizor that draws the spectator in the movement of walking and guides her focus and concentration. This enables the spectator to pay attention to her senses and the kinaesthetic awareness of her body. The slowness in *Slow Walk* enables the spectator to sense the movement of her body. Making the spectator rethink the body, the ordinariness of the movement of walking and the world. Each case study thus makes the spectator aware of her embodiment but also of the world wherein the body is walking. This sense of the world and a sense of the self thus co-construct each other, they influence each other and are interrelated.

Focus and slowness claim the body as a sensorial medium that experiences and observes, giving space for the unaugmented body. This also gives insight in the other walking bodies seeing them as individual moving and sensing bodies in space. There is an awareness of being together. A body as a human being that is not superordinate nor subordinate, almost like dematerialization of the self. This notion of the 'other' bodies in space will be further discussed in the next chapter.

Chapter 4 - Time and rhythm

Where the previous chapter looked at focus and how focus foregrounds the experience of being embodied as a spectator, this chapter will look at rhythm. In the first part of this chapter, I will analyse the embodied experience of walking in the case studies by looking at how it is perceived through rhythm. presence of rhythm is an important factor for creating not only an awareness of the body but also a reflection on time and duration. The second part of this chapter I will therefore analyse how rhythm evokes an awareness of time and how this relates to embodied spectatorship.

4.1. Rhythm

What is rhythm? Philosopher Marli Huijer devotes her book *Ritme: Op zoek naar een terugkerende tijd* to the concept of rhythm, specifically rhythm of time and rhythms of life. She describes rhythm as both a discipline and a freedom. It requires the discipline to repeatedly do something over and over again while it offers the freedom to improvise and explore within this repetition.[111] With this exploration Huijer defines rhythm as repetition that goes together with variation and arrangement. Or as philosopher John Dewey states, rhythm is about variation and arrangement in repetition, rhythm is an ordered variation of changes. [112] Rhythm thus contains a paradox, in its repetition it combines both stability, arrangement and 'eternal balance' as well as loss. In repetition things remain present and disappear, they change, and they stay the same.[113] These characteristics distinguish rhythm from a monotone beat: there is always a slight variation, nothing is exactly the same.

Huijer describes how there are multiple rhythmic phenomena (objects or humans) that each have their own rhythm which gives shape to daily life. According to Huijer these single rhythms such as heartbeats, digestion or sleep are influenced by the multiple rhythms that colour daily life, such as transport, closing times or the seasons.[114] Philosopher Henri Lefebvre in his book *Rhythmanalysis,* gives a similar description of rhythms in daily life. To him, there are many large (cosmic, biological) rhythms which he calls cyclical and small (daily, bodily) which he calls linear rhythms interwoven in our daily existence. [115] When we walk, not one step is the same. Every taken step is a repetition of the previous step but there is always a slight variation, a change of movement. This is how rhythm is present in taking steps during walking.

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[111] Huijer, 9.
[112] John Dewey, *Art as Experience*. (New York: Penguin Group, 1934), 160, quoted in Marli Huijer, *Ritme: Op zoek naar een terugkerende tijd* (Zoetermeer: Klement, 2012), 49.
[113] Huijer, 14.
[114] Huijer, 12.
[115] Henri Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life*, trans. Stuart Elde and Gerald Moore (London & New York: Continuum, 2004).

4.2. Rhythm in *223m*

Image 3[116]

When I participate in *223m* I am invited through a physical gesture of one of the performers to join and walk in the rhythm of the group. When joining the group, I try to adapt my steps to those of the others. I hear and feel the vibrations of their steps, which make it easier to mimic it. I join the rhythm of the group which forces me stay part of the performance. The rhythm actively directs me to walk along. Walking to the sound of these steps, I was able to determine the rhythm of the walk, like a march. While the dot made me a focused follower, the rhythm makes me an engaged participant. When the front leader chooses to alternate the tempo, we slowly speed up or take smaller steps in a slower tempo which creates variation in the walk. The walk is thus in line with Huijer's definition of rhythm: "repeating over and over again, but having the freedom to improvise and explore."[117] The walk itself is a continuous loop that goes on for four hours, with every round being a different length. This way, not only the movement of walking but also the rounds that are walked create a rhythm.

This performance takes place within the rhythm of the city. As a group, we walk through this rhythm, we meet the rhythm of 'discursive' walkers, a rhythm synchronized with the walker's internal body and the space's rhythm, and the rhythm of 'purposive' walkers, a constant rhythmical and rapid pace. Each of these walkers give shape to the rhythm of daily life.[118] We influence these rhythms by making people stop and look what is going on, we get in their way

[116] © Katarina Jazbec.
[117] Huijer, 9.
[118] Wunderlich, 131.

and stand out because we walk in a different pace, rhythm, formation and position. We do not walk in the middle of the therefore destined sidewalk but on the edge, or just next to it. We walk closely and parallel to shopping windows, make a circle and move against a stream of walkers (see image 3). This way, our relatively small rhythm influences the larger rhythm of the city. *223m* can be understood as a 'conceptual' walk and therefore it stands out in the public space of the city. The interweaving of the rhythm of the city and of the performance marks a coming together of different collective rhythms but also a coming together of different individual bodies and rhythms.

While walking, I do not only relate to the people around me, the space around me and my own movements but also to the other walkers in the group. The rhythm of the walk causes us to sometimes have more space between each other because other pedestrians are in between 'our group'. We also are close enough to other pedestrians to touch or almost bump into them, entering their personal spaces. As a group, we move through space, claiming space with our deviant rhythm and forming a choreography in space. The combination of this social interaction or relation to other members on the street, both in the group and outside, and the concept of choreography (organising bodies in space and time) is defined by multiple scholars in the concept of social choreography. Gabriele Klein in the *TkH Special issue journal on Social Choreography* defines the concept of social choreography as a choreographic perspective on social figurations: "social choreography refers to the specifically spatial and time-based figurations of organising bodies, materialities, and objects, relating to each other in an interactive and inter-corporeal manner."[119] Social choreography treats social spaces as choreographed environments and addresses social figurations from the bodily interactions. Social choreography addresses social figurations from the perspective of their orders of movement, of their inherent bodily interactions. This interaction is the basis for the social. The choreographic order of the social contains a political dimension, which is manifested in the relation between order and movement. The relationship between order and movement in social figurations leads to conventionalisation and standardisation of social norms and rules but on the other hand also provides a potential for disruption and intervention.[120] By walking in the space of the city we become part of its choreographed environment. I, as a walker in *223m*, am able to socially relate to others both in the group and outside of the group through movement and bodily interactions. I become aware of the social bodies I encounter. This way, the concept of social choreography functions as a way to raise questions on the connection between the citizens on the street and the interaction with and within a group. The experience of walking in a

[119] Gabriele Klein, "The Collective Bodies of Protest: Social Choreographies and the Materiality of Social Figurations," *TKH Journal for Performing Arts Theory 21: Social Choreography* (December 2013): 30-31.
[120] Klein, 31.

group enables us to think about collectivity and what it means to be part of a group. Klein describes how the relationship between order and movement in social figurations leads to standardisation of social norms and rules but also provides a potential for intervention.[121] By forming a group of individuals moving in the same way, and 'staging' this movement in the city this can be seen as resistance to the dominant order of the city. Changing the choreography of the public space by forming a group, walking in the same rhythm, and challenging the dominant order of the city. Doing this as an individual would not be noticed but by forming a group, citizens on the street view this movement and are able to give meaning to the movement. This movement of the group also raises questions regarding what it means to be a group, consisting of individuals, in an individualized society. Together collectively walking in the same rhythm seems to give a feeling of being together and belonging. The group makes it possible to experience the relationship between individuals. The different experiences of individuals show that being in a group is different for every individual.

4.3. Rhythm in *Slow Walk*

In *Slow Walk*, I am not asked or invited to join a collective rhythm as in *223m* but I feel the rhythm in the performance internally. I notice how each person walking in the group has a different way of walking and a different pace. Some walkers walk in a movement of slow-motion, slowly moving their feet on the ground while others take a few small steps and then wait, standing still, and taking a few small steps again. This way, I, as a walker relate to my own internal rhythm and the way I would like to slowly walk. The different internal rhythms generate different ways of walking and tempos, creating gaps between members of the group that were filled by others accelerating their step or movement. While moving, I feel how I relate to the group, the rhythm of the group instead of my own rhythm. Together we try to create a communal movement through the city which forces awareness of the others and the space we take in the city. When being part of the group, I am able to relate to the group. I see the group as a coherent element, a coherent structure, instead of multiple individual members. But this does not necessarily mean that we all are or move the same. My mind and body react to individuals but also to all these individuals together: I am able to relate to individuals of the group but also to the group as a coherent entity, thus being in a group has effect on my individual experience. I follow multiple individuals on a path that is set out. While walking at the rear end of the group, I feel like I am not completely part of the group and its rhythm, by positioning myself in the middle of the group I regain the feeling of being part of the rhythm of the group. I also notice that the different tempo of each spectator allows me to pass others easily without notice because

[121] Ibidem.

they walk more slowly. There is a connection with the others in the group, I can relate to them and their walking. Because I look at their walking and notice my own walking, I become a spectator of their walking and they of mine. We create our own position in the group, each walking in their own rhythm but together forming a group of slow walkers.

I am not only a spectator of the other walkers in the group but also of the other citizens walking on the street. Like in *223m*, I relate the rhythm of my walk to the rhythm of the city. The difference is that I am able to experience this rhythm of the city in depth because I am not only walking through it but also consciously standing in it. I am much more aware of my surroundings and the city. Through our slow rhythm we as a group form a contrast with the other walkers on the street who move at a faster speed. Because of the slow tempo it seems there is a tacit permission to look at each other without it becoming strange or intrusive. Also, because of our slow rhythm citizens are easily invited to participate, creating an open invitation.

4.4. Time

What does it mean that in both performances rhythm is an element that is strongly present? Rhythm is strongly connected to time and in the case studies there is a close connection between the experience of time and rhythm. Before diving into this relationship, I would like to discuss the way we experience time. Hermsen defines two different ways of perceiving time: inner time and clock time. Inner time is a concept she relates to Henri Bergson who described a connection between time and duration. Time as duration means that we experience time mainly from the inner self and from intuitive contact with reality.[122] Time as duration is experienced in our inner self, how we experience time internally.[123] Hermsen describes the other way of perceiving time as clock time. This is the human external time, time that is laid upon us from the outside. It is the objective time we see on the clock or the scientific time (mechanic, linear) as Bergson calls it. Bergson argues that most of the time we are a conscious acting self that reacts reasonable to sensations of our surroundings. In art, or daydreaming, we lose our sense of linear time. On the one hand, we often experience time as a linear succession of moments, on the other hand, there is a time experienced that is difficult to put our finger on, one connected to the inner self.[124]

We can recognize both ways of experiencing time in the case studies through the elements discussed in the previous (sub)chapters: embodiment, focus and rhythm. Both case studies explicitly use time and duration through walking. *223m* is a four-hour walk that goes on continuously and repetitively. Creating both a rhythm in the performance and a different experience of time, one focused on the inner time. While walking time seems to be of no

[122] Hermsen, 44.
[123] Hermsen, 117.
[124] Hermsen, 63.

importance, the rhythm and focus of this performance hold me in its grip and I am not aware of how many rounds or for how long I have been walking. Especially because each round that I walk has a different distance my mind is unable to find any regularities that it can trust. I feel my body focus and follow the dot while it walks in the communal rhythm of the group. This experience comes close to a mindful experience where I am fully present in my body, the moment and in time.

Similar to *223m*, *Slow Walk* takes four hours as well. This is the time that is needed to cover the walk from the starting point to the centre of the city. In this performance the spectator is allowed to take time for the movement, the rhythm guiding the pace of the movement. The slow rhythm makes the body sense of how it feels to slow down and only focus on the movement of the body. I am aware of the passing of the clock time but am able to lose myself into my inner time. Clock time becomes less important while participating. I am able to mentally switch between both times. Hermsen wrote: "The only thing we nowadays can determine with any certainty is that we experience time as something that not only seems to move faster but also as something we seem to have less and less."[125] In this performance, I feel free to take my time and own it. In contradiction to what Hermsen says, I feel like I own the time in the moment. This has to do with the repetitive element of the performance. By repeating the same movement everything else becomes irrelevant and makes place for focus on the movement and the time that it takes to make this movement, being in the moment of the movement. In mindfulness this principle of being in the here and now is important as well. These performances have a specific focus on the here and now by creating time and making space for the movement of walking and connecting to the inner time of the walker. Resulting not only in an intensified awareness of the body but also of time. The spectator is free to decide when to participate and when to leave, listening to her inner time.

In both performances the walkers are positioned within a city full of other walkers who do not participate in the performance. There is a difference between both groups. Often these outside spectators who watch or stumble upon the performance have a different experience of time. This causes interesting responses such as "these people have too much free time" by one of the passers-by. It seems as if the walkers in both performances are walking according to their inner time while the citizens on the street live in their clock time. Concludingly, through the rhythm in both performances, present in the body and in space, awareness of the inner time of the walking spectator is evoked. Resulting in a clearer awareness of both clock and inner time.

[125] Hermsen, 16. (translated by Nina Bos)

Conclusion

This thesis has taken the act of walking and studied what happens when walking as an activity is used in performance. Especially when it functions as something the spectator consciously is undertaking. When the walking spectator is the one who brings the performance about. I have explored this by researching spectatorship in the two case studies *223m* and *Slow Walk* wherein the spectator is walking. These performances control time and the experience of motion and the body by implementing duration and the temporal sensory experience. Therefore, the following main research question has been discussed:

> How does walking as a dramaturgical strategy in *223m* and *Slow Walk* invites an intensified awareness of and reflection on our body in time in the larger context of the acceleration of daily life in the city?

The first chapter functioned as a context and exploration of the history of this movement, walking. I presented a selected history of walking and aesthetic practices wherein walking is manifested. I argued that walking can be understood as an act that is much more than a daily 'mundane' movement. Walking creates meaning. I therefore highlighted three different sorts of walkers through history: the nature walker, the city walker and the artist(ic) walker. They present how walking has transformed from a necessary medium to a conscious cultural act.

In the second chapter I discussed the context wherein the two case studies are positioned: the city. I presented the acceleration of time and disembodiment in the city where I argued that the unaugmented body is rare nowadays and that *223m* and *Slow Walk* address this unaugmented body through walking. This raises questions on the augmentation of the spectator's body and this body in relation to an accelerating city. To come to this conclusion, I distinguished three practices of walking in the city defined by Rebecca Wunderlich: 'conceptual, 'discursive' and 'purposive' walking. These practices of walking functioned to further characterize the walking in *223m* and *Slow Walk* showing different shapes walking in the city can take.

The dramaturgical analysis in the third and fourth chapter looked at how walking in *223m* and *Slow Walk* constructs embodied spectatorship. We have seen that the body is a sensing medium that experiences and perceives. The analysis in chapter three has shown that walking can stimulate embodied spectatorship through the elements that are present in the case studies: focus and rhythm. Focus has been used to clarify how in *223m* the dot on the coat functions as a focalizor: drawing the spectator in the performance. This dot also guides the focus of the spectator, enabling attention to the senses of the body. In *Slow Walk* the slow movement draws attention to the position from which the performance can be seen and functions as the

focalizor. The slow tempo in *Slow Walk* determines the way the spectator is able to sense and rethink its body.

In the fourth chapter I analysed rhythm and time. I studied how rhythm in both case studies has influence on the embodiment of the spectator. In the analysis it has become clear that there are different rhythms coming together in the case studies, the rhythms of the city and the internal rhythm of the bodies on the streets. This makes the walkers in both case studies stand out from the 'purposive' walkers on the streets. *223m* shows a group which through its rhythm creates a communal movement of taking space in the city. *Slow Walk* consist of multiple individually variating rhythms which together create a communal movement through the city with their slow pace. This communal rhythm enables awareness of the bodies in the group and of the experience of walking in a group. These performances would not be visible or even possible without the other individuals and the city that is being walked. With this communal rhythm, we oppose the dominant order of the city. The concept of social choreography helped to clarify this resistance. By moving against the dominant order, we claim space for the work of art and for the body. Rhythm has a strong connection to time and the experience of time. In this chapter I presented how rhythm influences the experience of time. The act of walking instigates reflection on time and the accelerated society. In these case studies the body notices slowing down and de-acceleration. The spectator feels she owns the time listening to her inner time, forgetting for how long she has been walking. This happens through focus and rhythm, enabling attention to the body and the here and now, creating an experience that some would call mindful.

In this thesis it has become clear that walking constructs a different view and perspective on the body of the walker, the space that is being walked in and the group being walked with. Walking works in this way to experience differently and to rethink what is experienced. In this research I have argued that walking as a dramaturgical strategy invites an intensified awareness of and reflection on our body in time and space through using concepts of focus and rhythm. This research thus has shown that by analysing focus and rhythm attention is given to the unaugmented body and its relation to time.

I have argued that walking in both case studies enables an intensified awareness of body, time and space. This creates space and asks for attention to the unaugmented body. In a way these performances try to free this captive self from the artificial urban world. We become not only aware of ourselves and our body but also of the other and the world, as the sense of the world and the sense of the self co-construct each other. This means that being with others influences the sense of the self. These performances create awareness on the core aspects of theatre: me and my body in the here and now, with another. Walking in a performative setting as *223m* and *Slow Walk* enables to change the way of experiencing and to rethink those core

elements of being here and now, with myself and the other. In this way, walking is a visualisation of time that also contests and questions contemporary rush. Time becomes visible through rhythm, focus, duration and repetition.

In this thesis I have related the two case studies to two concepts I recognized from mindfulness and meditation: focus and rhythm. This not only gave new perspectives on embodiment and time, but also reflection on practices of meditation and mindfulness. The practices of walking I have discussed in both case studies can be seen as meditative practices. In a way these performances have been able to seduce spectators to such a practice. At least, these performances come close and bring the spectator in touch with something we could call mindfulness. In a larger context these performances rethink ways of living. Mindfulness is by its practitioners used as a way of living. By addressing focus and rhtyhm in *223m* and *Slow Walk* I have also presented these performances as a possible mindful experience and a variation of how to live. This rethinks how art is able to give a spectator the experience of a way of living. But also addressing the spectator and questioning how to live.

At the start of this thesis I stated that with this research I would like to contribute to the discourse on the mobility of the spectator. Eventually my research developed on embodiment, mindfulness and time in relation to walking, instead of walking and the mobility of the spectator. This research evolved into the movement of the spectator instead of the mobility of the spectator. I touched upon mobility in this thesis regarding the acceleration of society: society becoming mobile, but then pointed to the body and the augmented body of the citizen. Therefore, this research has not contributed to the discourse on the mobility of the spectator but it has brought multiple other discourses together. Discourses on embodiment, time, mindfulness and walking. I see this new perspective as an important value of this research as well. Because it gives understanding of spectatorship of performances wherein the performance consists of only a spectator. By bringing multiple discourses together, I think this research also has its limits. It does not always go into depth as much as I would like it to be. By focussing on the spectator and embodiment, I could not go into the relationship between walking and the space wherein is being walked as much as I would like to. Therefore, further research on this topic might be interesting.

For further research it also might be interesting to dive into the discourses I mentioned above, such as doing research on meditational aspects in performances and performance studies. How are artists inspired by mindful practices and how do these practices relate to performance? Or how are specific aspects of mindfulness used in performances to address the spectator? This thesis has contributed to research on walking of the spectator and to walking as an act used in performance and performance studies. I explicitly focused on the spectator walking in public space, I am curious about the act of walking in other performative contexts

where the artist or the spectator walks as well; such as the theatre space. In the first chapter I discussed a few performance artists but think that there is a lack of material on walking as an act and movement in theatre and performance studies. Which is why research on this topic might be relevant. A completely different suggestion for further research would be on how the body can be used as a ritual. Looking at rituals that use walking, but also other shapes of rituals wherein the body is involved.

In conclusion, these performances have given new perspectives on the importance of the body and its senses through emphasizing embodiment. Especially within the context of the acceleration of society these performances make the spectator aware of how the body moves and senses within this acceleration. Therefore, the value of these performances and this research lies in that these performances make the spectator aware of an intensified bodily experience of time. The spectator experiences the difference between inner and clock time. Therefore, the performances establish a different perspective on time and the body. Lastly, the findings of this research can contribute to the discussion on the acceleration of society and how herein the body is positioned. And how performance, especially in public space, deals with the acceleration of society.

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