
Walking alongside me: listening, moving, performing and mapping the everyday¹

Rui Chaves

Introduction

This text focuses on discussing a selection of walking-based artworks produced between 2009-2013 during my PhD at Queen's University Belfast (2013): *walkwithme* (2010), *intoaforeignland* (2011-2012), and *Come Across* (2012-2013) made in collaboration with Eduardo Patrício and Diogo Alvim².

This presentation is preceded by a brief discussion of the conceptual and artistic inspirations that drive this type of practice. At times, my descriptive effort follows a more personal stance. This type of approach echoes Peggy Phelan's call for a textual engagement that seeks to describe performance work not through "direct signification", but through a "performative writing" that re-enacts the event through its "active force" (PHELAN, 1997, p.17). In this case, it does so with the intent of reinforcing the underlying discussion of 'walking' as a poetic gateway to finding oneself in the world. In this regard, I also strongly encourage the reader to eavesdrop on some of the audio-visual documentation referenced throughout the article. In the end, I will summarize some of the key strategies and briefly mention recent work, such as *Escuta/Anda/Escreve* (2015), or *Do Paço ao Olho* (2016) made in collaboration with Lilian Nakao Nakahodo³.

Starting to walk

Everyday walking and its engagement with space, is described by spatial theorist and architect F. T. Wunderlich (2008), as having different modes depending on objective and context, such as: "purposive", "discursive" and "conceptual". Walking is not only a way to traverse space, but also a way of discovering and

1 This text is an expanded, re-edited and updated purview of thematic key writings done in my thesis entitled *Performing sound in place: field recording, walking and mobile transmission* (2013).

2 <https://www.diogoalvim.com/>

3 <http://www.nendu.net/?p=39&lang=pt>

transforming the place you live — becoming a creative, aesthetic practice as much as a critical and spatial one (WUNDERLICH, 2008, p. 136).

When I moved to Belfast, the location of where most of the work described in this text took place, I met someone that lived in an area far from where I was living and studying. In a beautiful foreign accent, that person said that the area was quite dangerous, but for me, it always seemed so quiet. The back of that person's house oversaw what used to be a 'no man's land', a buffer zone that separates different communities in the city. For about two months, I walked everyday back and forth around 5 miles to meet X. Once, a couple of kids, passing by me in a car, called me a 'wanker'. When I walked to that person's place, I thought about these different things. I am reminded of Brandon LaBelle's description of the sonic experience of the city sidewalk, as a site where everyday sounds pull the individual in and out, in a "mediating flow that softens the borders between unconscious and conscious thought" (LABELLE, 2010, p.94). In fact, I felt that this repetition in my life was modulating the way I perceived the path, and the way I experienced other events that were randomly happening while I was walking. This finding oneself in the world, as with Heidegger's "Befindlichkeit", stems from a predisposition in which in what I find myself to be, with my past, my history, throws in different possibilities. Walking participates in this, as described by Rebecca Solnit, connecting mental processes to a real physical space:

To walk the same route again can mean to think the same thoughts again, as though thoughts and ideas were indeed fixed objects in a landscape one need only know how to travel through. In this way, walking is reading, even when both the walking and reading are imaginary and the landscape of the memory becomes a text as stable as that to be found in the garden, the labyrinth (SOLNIT, 2002, pp. 76-77).

This type of symbolic and creative relationship between self and quotidian life is enunciated by Michel de Certeau in his description of how city dwellers "write" the space through walking, creating their own alternative script to established norms (2013). This ethos is clear throughout a history⁴ of different artistic practices: the wanderer, the stroller, the *flâneur*, and the stalker. The situationists introduced psychogeography as a counterbalance to the apparent banalisation of everyday life (COVERLEY, 2010, p. 13) — perpetuated by forces such as governance and urban planning — by encouraging inhabitants to produce meaning, instead of consuming it. Thus, psychogeography encouraged "the study of the specific effects of the

4 For an overview of art/walking practices see *Walkscapes : Walking as an aesthetic practice = El andar como practica estetica* (CARERI, 2002)

geographical environment, consciously organized or not, on the emotions and behavior of individuals” (DEBORD apud KNABB 2006, p. 52). In the case of my practice, I was interested in exploring this type of deconditioning of quotidian life through a sound-based walking practice that focused on particular forms of interaction, story-telling and bodily presence/activity between artist and audience. In this regard, a key inspiration for me was the previous work of Janet Cardiff, Richard Long and Max Neuhaus.

Marla Carlson’s account (2006) of Janet Cardiff’s *Her Long Black Hair* (2004), a 46-minute journey of Central Park south (New York), describes how Cardiff’s use of narrative and suggestions created a multi-modal interplay between sight, sound and walking, between the recorded medium and the actual space where the walk took place (CARLSON, 2006, pp. 401-402). This was furthered by instructions on how to live the experience with one’s body, including to “walk backward and then to walk with eyes closed — in a public place” (CARLSON, 2006, p. 403). For Carlson, this action triggered a memory of a friend of hers who was suspicious about unwanted “physical contact” in New York — fearing that she would be attacked if she bumped into someone. At the same time, Carlson recognizes that the format of the experience was conducive to an overall sense of being “fearless” in performing Cardiff’s instructions (CARLSON, 2006, p. 403).

Richard Long’s *A line made by walking* (1967) is a artwork that fuses presentation with the creative process. In it, walking literally transforms a space, as one can see a picture of a field with a line sculpted by his body, a visual documentation of a past presence, a visual index of his footsteps. In Long’s work, the body, through walking, becomes the main operator and mediator through different spatial and temporal realities. Max Neuhaus’ *Listen* (1966), consisted of a series of events where he took the audience outside the concert hall while stamping on their hands the word ‘listen’. The artist states that this work came out of his frustration with the concert-hall experience where he “became interested in going a step further. Why limit listening to the concert hall? Instead of bringing these sounds into the hall, why not simply take the audience outside – a demonstration in situ?” (Neuhaus, [no date], para 4).

In Brazil, it is worth pointing out the work developed by Lilian Nakao Nakahodo, Vivian Caccuri and Leandra Lambert. Nakahodo, in developing supporting activities for her soundmap of Curitiba⁵, *Mapa Sonoro CWB: uma cartografia afetiva de Curitiba*, invites workshop attendees to “walk through familiar

5 <http://www.mapasonoro.com.br/>

streets, as if they were in an unknown city”⁶ (NAKAHODO, 2016, my translation). This, in order to “explore and amplify the perception of themselves and their surrounding sonic environment while handling a portable recorder”⁷ (NAKAHODO, 2016, my translation). Nakahodo’s use of the portable eschews a purview of technology bent on what Richard Coyne describes as: “a means of establishing difference and thereby establishing a sense of dwelling if we let it. In this regard technology functions as a metaphor. The progress and upheaval of technology are like the changes in metaphor that excite our sense of belonging”(1995, p.300).

This purview is alongside a non-normative view of how one might go about engaging with a group in listening exercises. At the end of 2016, I participated in one of her workshops that took place at the Colégio Brasília Vicente de Castro (a local high-school), located at the Centro Industrial de Curitiba neighborhood:

We start walking and I notice the ease from which Lilian will deal with the group, her openness to dialogue and conversation during the walk. It might be usual during these situations to ask a group to be silent, to avoid conversations between each other, to enact a focus on what one is hearing (...) some of the participants are super active and start exploring the places we went by; as if the microphones were a filter, a gateway to another world of sonic possibilities. (CHAVES, 2016).

The exploration of different forms of communication and social interaction are also prevalent in Vivian Caccuri’s *Silent Walk* series (2015), thought as planned tours of particular acoustic and architectural features of the city landscape, where participants are invited to engage with the experience in total silence for 8 hours. I had the opportunity to develop a report regarding a rendition of *Silent Walk* organized with Centro Cultural de São Paulo (24/11/15). This is what I wrote about a ‘tour’ that took us through a typography, a benedictine run high-school and ended on the roof of a municipal building:

Throughout the walk, the group maintained the intended vow of silence. The communication between us, was made through pen and paper (Vivian asked us to bring this material) (...) This type of communication between the group, led to a different form of negotiating our presence in space. I remember stopping at a pastry shop and making our order through the aforementioned pen and paper apparatus. In this regard, the *Silent Walk* was a unique moment of discovery, not only in how one could contemplate different sonic and architectural rhythms and timbres, but also in finding new ways to interact at a social level⁸ (CHAVES, 2017, my translation).

6 “são convidados a caminhar por ruas muitas vezes familiares, como se estivessem em uma cidade desconhecida”

7 “explorar e ampliar a percepção do entorno sonoro e de si mesmos manuseando um gravador”

One can certainly find the influence of the practice of soundwalk in Caccuri's and Nakahodo's work (as well as my own) defined by R. Murray Schafer in his *Tuning of the World* (1994) as an "exploration of the soundscape of a given area using a score⁹ as a guide (...) drawing the listener's attention to unusual sounds and ambiances to be heard along the way" (Schafer, 1994, pp. 212-213). Nonetheless, Caccuri's and Nakahodo's approach, encompasses not only a concern with acoustic awareness but ultimately resonates with Andrea McCartney assertion of what mobility and listening can do in terms of spatial engagement, dealing with the: musical (pitches, textures); subjective (bodily sounds); historical (stories, descriptions); political (predominance, amplitude or masking of particular sounds); and evocative (sensual associations), (2010, para 3).

Leandra Lambert, in her *Cut-up Tragedy* series, develops a "method-process" (LAMBERT, [no date], paragraph 6) that poetically and critically informs a myriad of creative outputs: music, visual arts and literature. This approach stems from her believe that the "streets of the city speak: not only through the voices of its inhabitants and the noise of its traffic and movement, but also through the writing tattooed in its walls (...) the history and memory, engraved or deleted from its architecture and urbanism, the subtext present in its habits¹⁰" (LAMBERT, [no date], paragraph 4, my translation). This attitude resonates with how Edward S. Casey defines 'place', as the result of the existence of traces — sediments of presence and memory, shared by those who have inhabited a place (CASEY, 1993, p.103). In *Occe Anna Tlant X Cities* (2015), she utilized sounds, images and texts gathered in the streets of Manhattan, Brooklyn and Copacabana. Afterwards, she blends collected in-situ field recordings with vocal improvisations based in reading textual fragments found on the streets.

Lambert's approach reflects a site-specific methodology keen on presenting a place through "multiple identities, allegiances, and meanings" as outlined by Miwon Kwon (2004, p.165). Kwon's discussion ultimately pushes for artists (developing work for everyday spaces) to be more attentive to the 'story' and relationships they

8 O voto de silêncio foi algo mantido entre o grupo, a comunicação entre nós era feita através de papel/caneta (sugestão da Vivian que nos pediu para trazer esse material) (...) Esse modo de comunicar, levou-nos a negociar a nossa presença no espaço de uma forma diferente. Lembro-me de parar numa confeitaria e de cada um de nós fazer o pedido com papel e caneta. Nesse sentido a 'Caminhada Silenciosa' para mim foi um ato de descoberta, não só na maneira de contemplar de diferentes ritmos e timbres sônicos ou arquitetônicos, mas como também na possibilidade de interagir individualmente ou socialmente de novas formas.

9 This idea is clear in the instructions created by Hildegard Westerkamp in her *A Soundwalk in Queen Elizabeth Park in Vancouver* (2001)

10 "ruas de cada cidade falam: não só através das vozes de seus habitantes e dos ruídos de seus trânsitos e movimentos, mas também através dos escritos que são tatuados em seus muros (...) da história e da memória marcada ou apagada em sua arquitetura e urbanismo, do subtexto presente em seus hábitos"

end up building with a chosen site than supposedly official narratives or static preconceived socioeconomic dynamics that cross a geographical site (2004, p.165).

I have laid out this critical cosmology of references and historical background in order to infer my motivations in constructing an ongoing artistic practice that explores walking and listening not only as an embodied methodology, but also as a trigger for memories (SOLNIT, 2002, pp. 76-77); that seeks out different forms of symbolic interplay between self and everyday life (de CERTEAU, 2013; CARDIFF, 2004); that explores the body of the artist as a mediator between the making of the work and a possible transformation of a site (LONG, 1967; NEUHAUS, 1966); that uses 'tools' in order to expand our relationship with the everyday (NAKAHODO, 2016); that creates different forms of social interaction and attentive listening (NAKAHODO, 2016; CACCURI, 2015); that brings about a more nuanced approach to presenting a site (Lambert [no date]). Ultimately, the ensuing discussion hopes to shed light on a body of work focused on developing a connection between performance, sound, and mobility as a form of ritual. In this sense, sound is a material and perceptual experience, a conduit for a type of 'walking' based performing practice thought as a humble demonstration of how to 'remix' the everyday. This type of praxis can and should be playful. This type of praxis can and should be an opportunity for resisting preconceived ideas to where canonically and socially, listening, entertaining and mindful subjectivity happens. This type of praxis can and should contradict the set in stone historical and ideological grand narratives about a place.

walkwithme

walkwithme (see trailer¹¹) was a site-specific guided tour (lasting around 18 minutes) made for a stretch of the Lagan footpath¹² in Belfast. Before starting the performance, the participating group (usually no more than 8 people) would usually meet by my house at a set hour (usually close to twilight), we would then continue to the starting point. The performance space for this work was quite close to one of the places I used to live in Belfast. The route included a community center with a commonly used children's park and football pitch. At that time, the river Lagan, had plenty of activity due to groups of practicing rowers from the local boat club. The footpath was also used by cyclists, joggers, passersby or youngsters hanging

11 <https://youtu.be/VvLqoXjaTSU>

12 <https://www.sustrans.org.uk/ncn/map/route/lagan-and-lough-cycle-way>

around. On the other side of the riverbank, there was a busy road. Near the end of the path, there was a bridge used by the regional train.

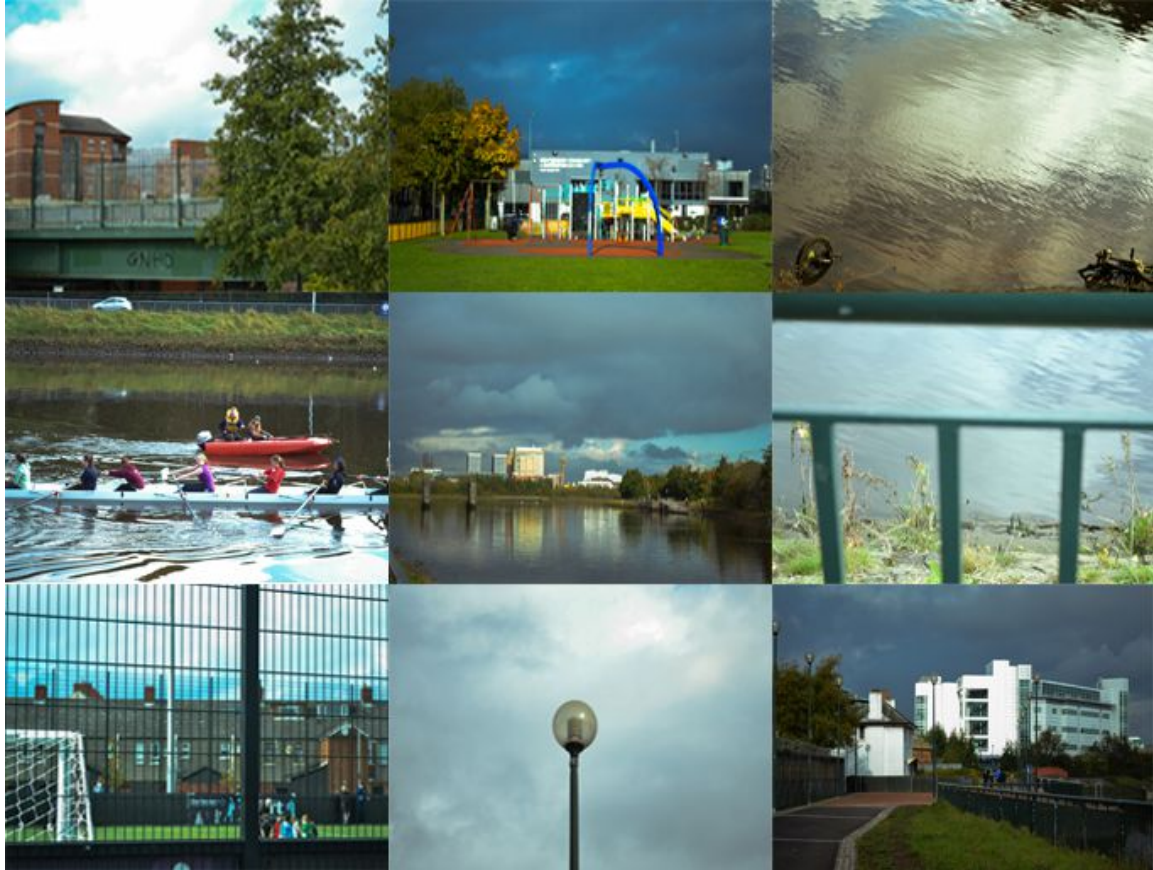


Figure 1. Pictures of *walkwithme* performance site. 2010. Pictures by Rui Chaves

The above sonic and spatial elements permeated my process of binaural recording, which crudely summarizing, is a technique that uses one's head physiognomy to create an immersive stereo recording (as if one was in the space that the recording took place). Poetically, the listening subject symbolically experiences the world through me, this blurs the tension between self and other, between observer and observed, between performer performing and listener listening — as if it meant the disappearance of the performance itself into everyday life. My presence mediated a form of chance audiovisual synchrony: the presence (or not) of children playing the park; of groups of rowers practicing, and of cyclists passing by.

For this particular performance, I did several 'moving' recordings, alongside several 'fixed-point' recordings, to capture particular relevant soundscapes in that area. I took into account how the sound of the site changed dramatically according to

particular times of day in order to capture specific sonic events that stood in contrast to events occurring during the performance. The recording process was also used to develop 'activation' strategies throughout the path, such as percussion patterns with different intensities on rails and fences, in order to introduce a rhythmic aspect to the work. The other recorded element was my voice, where I used an OKM binaural recording head, where particular panning effects were created by me moving around the head. The audio mixing of the work emphasized 'background noise', such as the sound of traffic, as not only an actuality present in that space but also enabling a relationship with other audio material present in the sound piece, gravitating it towards a more textural, drone-like quality.

Thus, and in order for the group and me to be at the same stage (sonically) during the performance, we would start by pressing play in each mp3 player at the same time. It was important to determine a rhythm of walking for the group. Beforehand, I had to train the timing of my movement and pace things accordingly to the sound piece. Then, as the performance unfolded, my body would cross the space from left to right, positioning it close to some of the recorded spaces. It is within this backdrop that different events appear — elements that are inserted according to the performance sequence, using the recorded walks as a temporal and spatial marker, such as the mentioned 'in-situ' percussion activities. Thus, I would slightly touch the railings with my hand, pointing out to previous sonic explorations. Also, bodily sounds appeared in most parts of the soundtrack and were consciously unedited (i.e. breathing or my footsteps). These location-aware moments¹³ were framed by a performance apparatus — a form of slightly detuned amplification of what was happening outside the headphone listening space. This intended sonic ambiguity¹⁴, this hinting at a spectral me, strove for the creation of a particular type of sonic immersion, as described by some of the participants:

It felt like an 'augmented reality,' since the composed audio both reflected and diverged from sounds that were (conceivably) happening in the actual space, and merged/diverged from visual cues that were occurring in real time. There were moments in the walk that will stay with me in particular: starting out, the specialness of the moment of embarking on a journey – Gascia Ouzounian.

13 Many of these 'locative' works explore location and its relationship with sound in different ways (BEHRENDT, 2012), including the delineation of narrative strategies that are pinpointed to a specific location (using GPS technology).

14 The levels and the overall mix were set to a specific set of headphones, so in most cases I provided to each member of the audience the same model.
See: <https://www.headphonereviews.org/headphone/Beyerdynamic/DT150>

I have never done a group soundwalk before so wasn't quite sure what to expect. I heard at first sounds of children and the river and the sound of a stick hitting against the rails (...) It was strange hearing trains or cars moving past us when there was nothing there. Passing by groups of loud mouthed kids made it feel strange. On one level it was a little frustrating as it meant I wasn't listening to the audio as much as I would have liked at those points, but then on the other, it did create a surreal experience of people staring at you, or even shouting, while you can't hear them or you feel removed from the outside world (...) I think it's because there's something so intimate about headphones. It made me feel like I was outside of my body, or a ghost, looking in on a really vivid memory or premonition. It was strange, the sounds and the way you'd put it all together made me feel sadness mixed with contentment and completely engaged, and slightly numb even – Isobel Anderson.

After a while, I would lead the group to an area where the path is close to a train bridge and where it is possible to access the river. I would ask the group to stop. This was accompanied by a change in the piece from soundscape recordings to a voice speaking (what signals the transition of this overall scene into the other part of the work was the sound of a train passing by). I would then go through the margin of the river and enter it slowly. I would turn around and gaze at the audience. I would turn slightly and gaze at the space. My body would start to descend while I caressed the water. The speed and intensity of this gesture would increase in parallel to a crescendo in the sound piece. We would suddenly start hearing my voice speaking. While this was happening, I would launch small water rubber toys into the water. When the voice finished, the group would hear again the beginning of the sound piece. This return to the initial sounds of the Lagan footpath, signaled (metaphorically) the possibility of another performance, a continuity with the everyday, in a flow between conscious and unconscious. When this part would abruptly ended, I would pop open a cardboard tube containing confetti.





Figure 2. Pictures of *walkwithme* performance. 2011. Pictures by Rui Chaves

walkwithme was a performance work interested in exploring the everyday, within a state of flow¹⁵ and immersion, a sensorial assemble where subjectivity and personal memories emerge as entangled with a specific physical space. This purview guided the design of a performance that 'warmed up' the listener not only to a story that I was about to tell but also to the change that occurs in terms of how I dealt with that place.

intoaforeignplace

intoaforeignplace (trailer¹⁶) was a one-to-one performance constructed around a fascination regarding the sonic and visual characteristics of a particular area in South Belfast that lead to a BMX track¹⁷. When I lived in Belfast, I was intrigued by vacant lots: areas that lay in the middle of neighborhoods, blocked off by temporary metal walls and barbed wire. The only material semblance of something that existed before, are markings on the walls of other structures or the presence of a building's floor in the midst of growing vegetation. One day, when I was returning to Belfast on a bus, I glanced at one of those places. When I set myself to discover this particular place, trying to find an entrance. I ended up discovering another place: the aforementioned BMX track built by the local council. My enthusiasm in wanting to present this site becomes the main theme for this piece, that symbolically established a feedback loop between my action and the experience of the participating subject in the process of sharing 'a place'. In *walkwithme*, the process of discovery and constructing a path created a marked temporality within which a foreign place became increasingly more familiar. This experience for me was based on being in the place, thinking of how to show that place to someone, thinking about why I was showing this place to someone. The 'why' became the central concern for *intoaforeignplace*, as the reasons for the construction of a piece that shares a place are transformed into a series of questions: how do you share a place with someone? What makes someone strange/foreign to you? Is it possible that this feeling changes

15 The relationship between site, subject, body and walking is manifested in research that expresses the beneficial effects of walking in developing a "sense of well-being, and personal growth" (CRUST et al, 2011, p. 261). What sets this apart from other forms of physical exercise is the increased possibility of random encounters with other walkers, an activity suitable to have a partner with whom to share the experience (ibid.). This form of engagement (as reported in the research) created a sense of immersion "where flow-like experiences occurred" (2011, p.255).

16 <https://youtu.be/CY45Yp7SpF4>

17 <http://www.belfastcity.gov.uk/news/news.asp?id=995>

our perception of what a place is? Is it possible that our individual endeavors in showing a place make the site and the person more familiar?



Figure 3. intoaforeignland performance site. Picture by Rui Chaves

This work, like *walkwithme*, constructed a spatial and temporal sequence (through the accompanying sound piece) that is coordinated with the performance path. A form of synchronicity between me and the audience, between what they hear and the dialogue that I establish within the route (through the use of binaural

recording). While editing the soundtrack for performance, I explored one particular sonic event — the train passing by — as a method for introducing different sections in terms of performance and sound. It also used some of the same strategies for recording audio: recording at different times of the day; moving vs. fixed-point; activation of sonic elements in the work, with different intensities and patterns and on different materials, such as walls or fences. In this piece, there is a more conscious use of the recordist body, using the sound of the footsteps as a spatial and rhythmic marker. This was the base for the 'soundtrack' that accompanied the one-to-one performance setting.

As in *walkwithme*, the performance is preceded by a meeting near my house at the time. I would ask the participant to bring an MP3 player (with the soundtrack sent in ahead) and I provided to him/her a pair of headphones. We would then walk to the performance starting point and I would tell the person about how they should follow me, as the performance happened at end of the day. The walk started by me giving a sign to press start. After having crossed the bridge, we would start to move through a back alley. There was always some light from the train line, but not much. After a while, the main source of light would be the words being projected (using a smartphone and handheld projector) onto the wall.

These words were part of a personalized guided tour, as the encounter between me and the participant was preceded by a small questionnaire, that included the following questions (that would be answered as a list of words): what do you do when you are showing a new place to someone? What makes someone strange to you? One of the participants answered this in regards to question number one: lost; walking; narrate; retell; recover; appropriate; discover; loss; adrift; unknown. In regards to question number 2, the same person answered: silence; language; translation; inquietude; difference; constancy; company; alone; contact; uniform; ailurophobia.

These words appeared on the floor, walls, and trees – and in different sizes (the projection of these words doubled in function as a form of illumination as the performance took place at night). This apparatus would attempt to transform the city into a legible place: projecting one's own desires or emotions in illuminating, making sense of a place unknown:

It was a really strange and interesting experience (...)I saw an interview with Gus Van Sant where he describes the influence of Tomb Raider on his film, Elephant. I think it's a really nice connection, between a style of filmmaking that resists cutting non-narrative action - Bela Tarr's Satantango would be the best

example, where you get 10 minute walking scenes - and role playing computer games, where you always have to walk and there's no cutting. Your work made me think of that in the sense that you are at the same time participating and not participating; listening in the present whilst also following a recording –
Chris Haworth.

This was accompanied by a recording of a gestural exploration of the fence on our right side, like a rhythm in itself, moving to a scratching of the wall and doors on our left. This would build up to a sonic/visual crescendo of words appearing more rapidly, followed by the sound of a train passing by us. We would cross roads and move to another alleyway. We would hear the sound of another fence being hit. After a while, we would arrive at an area that leads to the BMX track. There were some lamp posts that the person accompanying me could hear me hitting in the recording. Also, there was an odd sound in this section that I managed to record: the sound of a rooster. At the end of this path, there was a silence in the soundtrack that coincided with me entering the BMX track. I would ask the person to stop at a particular place, where he/her will be able to see what I would be doing for the rest of the performance. I then proceeded to the track and started to walk very slowly. I wanted this part to symbolize the whole ritual involved in the act of sharing a place to someone: the conflict, the proximity, the foreignness. I would move the projector to be on top of me. A white light started to appear as if it was revealing me, revealing a space. I would return to the person, now showing the words for the second question: what makes someone strange to you? I and the person would stay together for a little while, just listening to the sounds coming in from a nearby highway.

This piece created a performative and poetic link between being foreign to someone and being foreign in a place, and between a previous act of sharing a place to someone and being part of a performance where would I share a 'new' place to the listener.

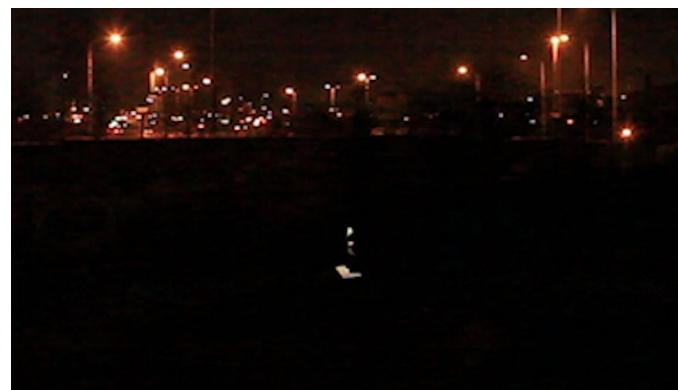
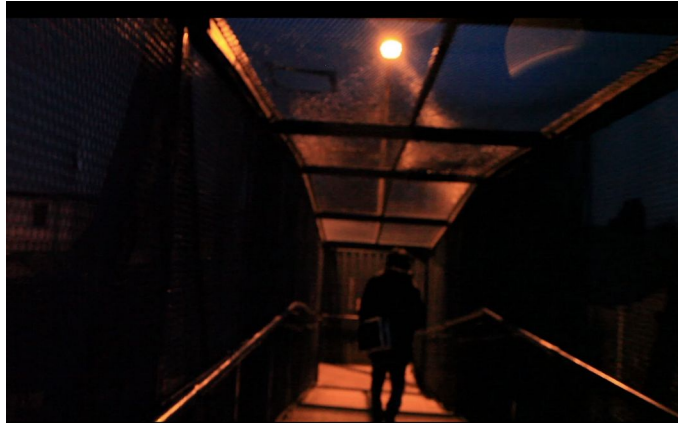


Figure 4. Pictures of intoaforeignland performance. 2011. Video by Matilde Meireles and Rui Chaves

ComeAcross

Come Across was created in collaboration with composers Diogo Alvim and Eduardo Patrício, as part of the Unlikely Places ensemble. This is a process-based piece for an experiential documentation (field recording, photography, video and text) of an area, and the presentation of that same action in a performance setting. The first part of the process is done within a structure that not only frames individual explorations but also encourages a group-recording dynamic, in which the possibility of encounter between performers is determined by the design of multiple branching points and chance operations (the flip of a coin). The second part of the process takes these elements into a presentation format, in which each performer listens to their previous field recordings in an attempt to retrace their process, as each individual draws their path on a map. This visual process manifests the process of movement and meeting between performers, while a multichannel diffusion of each recording elicits this very movement as a form of “sonic spatialization” and “mixing”. As stated above, this whole process was potentiated by a score focusing on three elements: (1) designing the walks; (2) recording the walks; and (3) presenting.

(1) choose an area with sounds you find interesting; each performer starts at a different location with contrasting soundscapes; each path should have a minimum of 2 decision points, where the performer decides where to go (2 options) based on the toss of a coin; each path should have at least one common branch with the other paths, so there is a possibility of crossing or overlapping each other's routes; each path should make sure that all performers meet at two points of the route: one roughly in the middle, and another at the end (preferably indoors).

The below map [next page] was designed for a performance done for the *Sonorities 2013 'Beyond Soundscape'* festival (28/04/2013). This particular walk ended at St Anne's Cathedral in Belfast.

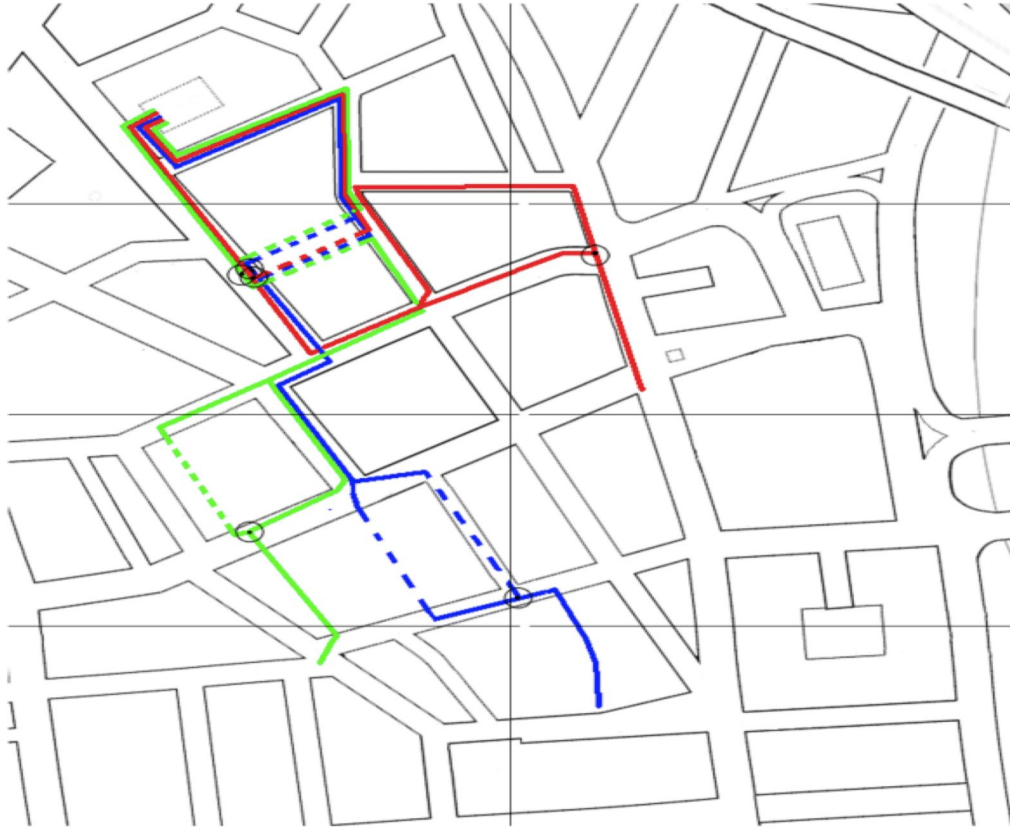


Figure 5. Green path (Rui Chaves); red path (Eduardo Patrício); blue path (Diogo Alvim). Each dot represented a branching point. Map by Unlikely Places

(2) use a portable recorder preferably with a windshield to record a mono format file; always toss the coin to the floor; choose a coin that produces a loud and high pitched sound; the performers should not speak under any circumstance; make sure you can synchronize all recordings for the presentation; if possible, find a way of capturing video of the route to add to the presentation. The video should not be a panoramic view of the walk, but capture only partial elements, eg. floor, sky, wall textures, etc. It should be presented on a secondary side screen.



Figure 6. Screenshot of *Sonorities 2013* performance. The smaller screen showed each individual recorded video. Video by Matilde Meireles

(3) *each recording should be diffused separately to an individual speaker or set of speakers; create a map with white background and black thin lines indicating streets and building contours only; while listening to the set of synchronized audio files, each performer will draw a line corresponding to their own path; each one should use a different contrasting color. This can be done either digitally or on a printed map, as long as it is visible to the audience and uses hand drawing; the performers can also add to the map other elements, such as written comments about their memories of the experience; pictures of specific areas or found objects that relate to the space in a particular moment; other non-aural elements that present a fragmented perspective of the space/route*



Figure 7. Screenshot of the main projection that captured our process of re-drawing and remembering particular sounds, feelings, actions that occurred during the recording process. Video by Diogo Alvim, Eduardo Patrício and Rui Chaves



Figure 8. One the printed images used during the performance. Picture by Rui Chaves

This work focused on creating a shared experience between audience, performer and everyday life, through textual and sonic strategies that evidence individual experiences and their role in the work. *Come Across*, in the process of how to textually, visually and sonically document a place as a group, explores a sociality and playfulness through the introduction of chance operations. The use of a coin attempts to reinforce the randomness and richness of encounters in everyday life, and the path design includes the possibility of an encounter between participants. This can then be translated to a process that attempts to 're-perform' and 'relive' this process.

The end of the walk

To summarize, the interaction between mobility, walking and listening prompts an on-going concern of mine in regards to 'physical' and 'authorial' mediation in sonic artworks. The first element understands embodiment as a form of gateway to a place, as a way to reveal and create a clear process in the work, but also emphasizes a particular gestuality in stimulating or revealing new sonic layers in recording or showing, guiding a group through a place. The second type of presence foregrounds my role as an author in presenting sound not only as a material and perceptual experience, but as a conduit through which I want the listener to experience and inquire about everyday life, identity, and place in a much more performative, personal and playful way. This approach is in tune to how I explore different forms of 'storytelling' in order to create a presentation bracket¹⁸ towards one writing his own story.

These concerns have been at the forefront of my recent work. In *Escuta/Anda/Escreve* (see video¹⁹), presented at Música 11²⁰ (on-going event series organized by NuSom), I took a group of around 40 people on a 30-minute soundwalk. This performance started at the Estúdio fitacrepe-sp²¹, went through some parts of

18 This approach was inspired by performance artist Cathy Turner's, notion of "potential space" — an active safe-enough context in which one dares to explore a sense of self, that problematizes the dichotomy between purely archaeological revelations of site to phenomenological approaches in experiencing the landscape (2004). Her approach focuses on developing a vocabulary that situates the audience as a playful participant of the performance, in telling a particular individual or collective story about a site (TURNER, 2004, p.379).

19 <https://www.youtube.com/watch?v=IhSdH521PrM>

20 http://www2.eca.usp.br/nusom/musica11_concerto

21 <http://www.estudiofitacrepesp.com/>

Avenida Paulista (one of the busiest areas of São Paulo), and returned to the concert venue. I had warned beforehand, that participants were welcomed in the end to write down their feelings/memories/impressions on a piece of self-adhesive notepad. I had done the same, throughout different points of the soundwalk.



Figure 9. Screenshot of participants of the Escuta/Anda/Escreve performance. Video by Fernando Iazzetta

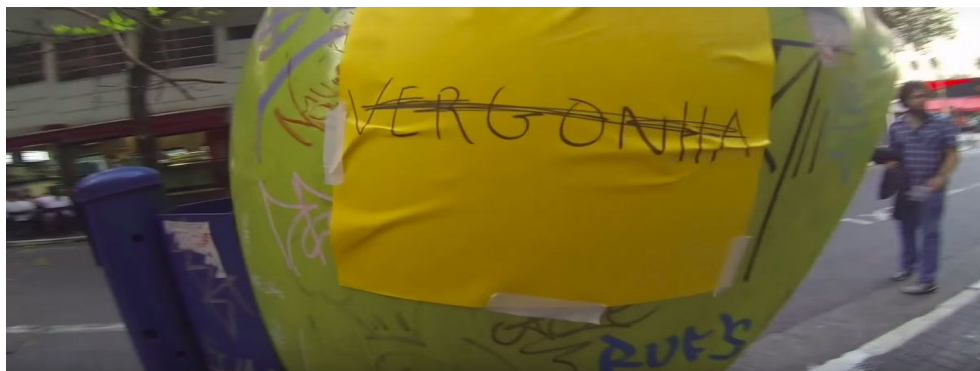


Figure 10. Screenshot one of the Escuta/Anda/Escreve notes posted on the route. Video by Fernando Iazzetta



Figure 11. Screenshot one of the Escuta/Anda/Escreve participants writing her impressions. Video by Fernando lazzetta

In 2016, I presented with Lilian Nakao Nakahodo at the SiMn 2016 (17/09), a soundwalk that took people from the Paço da Liberdade to the Oscar Niemeyer museum (in Curitiba). During the presentation, I would read out loud (using a megaphone), excerpts of the interviews that Nakahodo conducted for the mentioned Curitiba sound map.



Figure 12. Picture of me reading out loud at the *Do Paço ao Olho* performance. Picture by Lilian Nakao Nakahodo

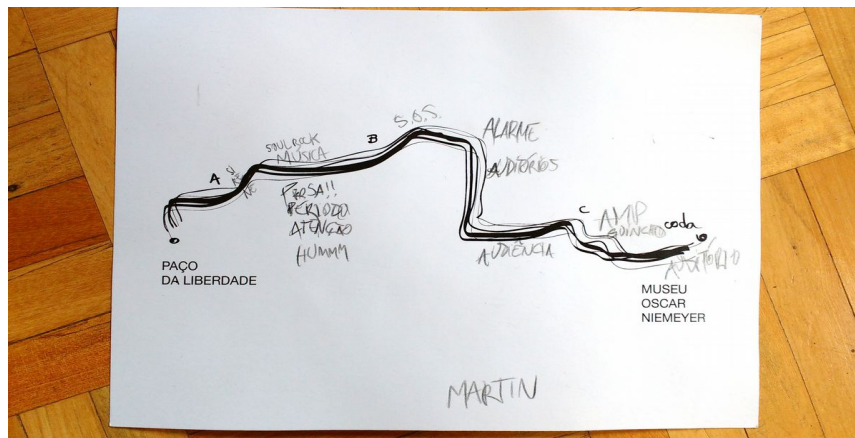


Figure 13. Picture of one of the *Do Paço ao Olho* postcards. Pictures by Lilian Nakao Nakahodo

The underlying ideas of subjectivity, sonic awareness, playfulness, social interaction and storytelling are crucial to my work. They are critical reminders that cities, neighborhoods and/or other spatial archetypes are the result of social, political and cultural regulation. They are reminders that part of our fulfillment as human beings stems from our ability to express our affection to others (such as holding hands with loved ones), or expressing our political stance in the streets, avenues or parks of where we live. Nonetheless, these 'simple' actions are not at the reach to a large segment of the world population and are determined by factors such as race, sexual orientation or political freedom. Most of the artwork discussed here, took place in Belfast, a place deeply marked by physical demarcations, such as walls, that separate communities based on religious or political convictions. Thus, 'walking' foregrounds a performance engagement (that works with body, technology, text, and sound) aimed at prompting the listener to experience different spatial archetypes as social, material and emotional matrices from which to weave the self. I want to end this discussion by leaving some methodological suggestions to putative students, artists and/or researchers that are interested in developing this type of work:

1. Inhabit a place: neighborhood, park or shopping mall. Develop a relationship with it. Eavesdrop on who lives/works on it.
2. What are the dominant sounds? What are the subtler sounds? How does that place sound at 7am or 7pm?

3. Keep a diary and write down feelings, memories or thoughts that emerge.
4. Engage in preliminary audio recordings and take photographs of said site.
5. Now think carefully about what to do.

Bibliography

- BEHRENDT, Frauke. The sound of locative media. **Convergence: The International Journal of Research into New Media Technologies**, v. 18, n. 3, p. 283–295, 2012.
- CACCURI, Vivian. Caminhada Silenciosa: entre a pegação e o que está aqui. **POIÉSIS**, v. 16, n. 25, p. 81, 2015.
- CARDIFF, Janet. **Her Long Black Hair**, 2004. Available at: <https://www.cardiffmiller.com/artworks/walks/longhair.html>. Accessed: 2 maio 2019.
- CARLSON, Marla. Looking, Listening, and Remembering: Ways to Walk New York after 9/11. **Theatre Journal**, v. 58, n. 3, p. 395–416, 2006.
- CARERI, Francesco. **Walkscapes: walking as an aesthetic practice**. 6th print run. Barcelona: Gili, 2009. (Land & scape series, 1).
- CERTEAU, Michel de. **The practice of everyday life. 1: ... 2.** print. Berkeley, Calif.: Univ. of California Press, 2013.
- CHAVES, Rui Miguel Paiva. **Performing sound in place: field recording, walking and mobile transmission**. Ph.D., Queen's University Belfast, 2013. Available at: <https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.602470>. Accessed: 7 maio 2019.
- **The idea of being a tourist in your own city**. Nendú: a possible archive of Brazilian sound art made between 2016-2018, 2016. Available at: <http://www.nendu.net/?p=1231&lang=en>. Accessed: 12 jun. 2019.
- **Caminhada Silenciosa**. Nendú: a possible archive of Brazilian sound art, 2017. Available at: <http://www.nendu.net/?p=1820&lang=pt>. Accessed: 12 jun. 2019.
- COYNE, Richard. **Designing information technology in the postmodern age: from method to metaphor**. Cambridge, Mass: MIT Press, 1995.
- COVERLEY, Merlin. **Psychogeography**. Harpenden: Pocket Essentials, 2010.

CRUST, Lee; KEEGAN, Richard; PIGGOTT, David; *et al.* Walking the Walk: A Phenomenological Study of Long Distance Walking. **Journal of Applied Sport Psychology**, v. 23, n. 3, p. 243–262, 2011.

KWON, Miwon. **One place after another: site-specific art and locational identity**. 1. paperback ed. Cambridge, Mass.: MIT Press, 2004.

KNABB, Ken (Org.). **Situationist International anthology**. Rev. and expanded ed. Berkeley, CA: Bureau of Public Secrets, 2006.

LABELLE, Brandon. **Acoustic territories: sound culture and everyday life**. New York: Continuum, 2010.

LAMBERT, Leandra. **Cut-up Tragedy (music)**, no date. Available at: <<http://leandralambert.net/cut-up-tragedy/>>. Accessed: 12 jun. 2019.

----- **Occe Anna Tlant X Cities**, no date. Available at: <<https://soundcloud.com/cut-up-tragedy/occe-anna-tlant-x-cities>>. Accessed: 12 jun. 2019.

COVERLEY, Merlin. **Psychogeography**. Harpenden: Pocket Essentials, 2010. COVERLEY, Merlin. **Psychogeography**. Harpenden: Pocket Essentials, 2010.

NAKAHODO, Lilian. **Mapa Sonoro CWB I Oficinas**, 2016. Available at: <http://www.mapasonoro.com.br/?page_id=235>. Accessed: 12 jun. 2019.

NEUHAUS, Max. **Walks**. Wayback Machine, 1966. Available at: <<http://web.archive.org/web/20090218020122/http://max-neuhaus.info/soundworks/vectors/walks/>>. Accessed: 2 maio 2019.

PHELAN, Peggy. **Mourning sex: performing public memories**. London; New York: Routledge, 1997.

TURNER, Cathy. Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance. **New Theatre Quarterly**, v. 20, n. 04, p. 373–390, 2004.

SCHAFER, R. Murray. **The soundscape: our sonic environment and the tuning of the world**. Rochester Vt. ;[United States]: Destiny Books; Distributed to the book trade in the United States by American International Distribution Corp, 1994.

SOLNIT, Rebecca. **Wanderlust: a history of walking**. London: Verso, 2002.

WESTERKAMP, Hildegard. **Soundwalking**, 2001. Available at: <<http://www.sfu.ca/~westerka/writings%20page/articles%20pages/soundwalking.html>>. Accessed: 2 maio 2019.

WUNDERLICH, Filipa Matos. Walking and Rhythmicity: Sensing Urban Space.
Journal of Urban Design, v. 13, n. 1, p. 125–139, 2008.