Walking, an art experience can be understood as symbolic act of territorial transformation, but combines notions of geography, human agency and politics. Of walking in relation to this work, artist Richard Long states:

‘A walk expresses belief and freedom and the knowledge of its own life in the matter of anywhere... A walk fleshes the surface of the land, it follows its lines, it follows this day and the night. A road is the site of many journeys. The place of a walk is there before a walk and after it.’

As Long explains, the purpose of walking is not to arrive at a destination but to maintain the process of walking. This way of walking allows for a more diverse audience. Walking is easy to identify, for this reason walking was my chosen form of travel. It was important to me that beyond the art and the art-making, there could also relate to the role of walking through.

Through the invitation to participate, I wanted the public to focus more on their relationship to the walk than as a ‘performative artist’. This meant that during the walk I made little reference to my personal reasons for undertaking or the limits on this project. It was to simply amplify an invitation rather than impose an ambition or embody an embodiment this change. Conceptually, the walk would, as Long remarks, remain open for contentious and interpretation and meaning to be and exist before and after it is worked through and upon. Through the invitation to participate, I am also inviting the public to focus more on their relationship to the walk than as a ‘performative artist’. This meant that during the walk I made little reference to my personal reasons for undertaking or the limits on this project. It was to simply amplify an invitation rather than impose an ambition or embody an embodiment this change. Conceptually, the walk would, as Long remarks, remain open for contentious and interpretation and meaning to be and exist before and after it is worked through and upon.

Transforming the artwork

The structure of the artwork, the actions, roles, letter of invitation, all framed and shared through the blog, suggested that transformation was both destined and found in its conceptual premise. The underlying proposition was ‘point through’ as ‘what will be transformed, what is to be changed, will come to life’. Through the actions the participants engaged in, the artwork and the walk transformed.

Their actions and responses to the artwork are implicit in the walk and, as they began to invest in it, its meaning changed. The artworks that I created had the potential to transform participants. It became a medium through which participants projected their narratives. In it, the artwork became a symbolic act of both how the participants and I defined ourselves and the space around us, through this walk.

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Participant Survey

The participant survey was designed to lift the veil from the artwork as a whole. It was an opportunity for participants to reflect upon their own experiences and to engage with the artwork on a more tangible level. The survey invited participants to reflect on the artworks, their personal experience and the journey they had undertaken.

The survey asked participants to reflect on their experience of the artwork and to consider their role within it. It also invited them to reflect on their understanding of the artwork as a whole and to consider their own experiences of walking and the impact that this had on their own lives.

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