

Walk Through

Hands-on workshop

with Marie Reichel, supported by Nicoleta Auersperg and Julia Haugeneder



Within the programme, you have spent quite some time walking, watching, reading and talking. Rather than adding more theory, this workshop draws on your interests and what you have learned about walking so far, and carries your projects* through different forms, so we can look at them together from different angles.

The workshop starts from a question that runs through walking as an artistic research practice: what is the output of a walk, and where does the knowledge sit – in the walk, in the walker, in their surroundings, or in what is made afterwards? Its four exercises each move an idea from one medium to another: from a city surface to drawings, from drawings to words, from words to a walking body, and back into language through someone else's observations. These shifts are rarely neutral. Something gets lost at each transition, something unexpected is added, and the gaps are often where the thinking happens. In this sense the workshop treats artistic translation between matter, media and people as a different kind of walk: a way of producing knowledge laterally, at the intersection of different practices and perspectives.

We will walk through the exercises step by step, all of them practical: the first on Wednesday 4 November, the other three on Thursday 5 November. We will work with surfaces, words and bodies: first individually, then in small groups of three and all together. Along the way, each of your projects will be translated into other forms and seen through other people's eyes. The knowledge that comes out of this is your own: generated by doing and making.

By the end, each of you will have concrete material that can become part of the exhibition. It should also make the presentation the next day a little easier.

* By "project" I mean a piece of work, finished or unfinished, or an idea developed within the BIP program. It does not have to be physical – above all, it is the "thing" you plan to present/exhibit on Friday 6 November.

Schedule:

- **Wednesday, 4 Nov**

- 11:00, Blue Classroom**

- Julia and Nicoleta will introduce a short walking task that prepares for Thursday. You will do the task on your own (approx. 60 min) and can use the rest of the slot until 14:00 to keep working on your project.

- **Thursday, 5 Nov**

- 15:00–18:00, workshop**

- meeting in the Blue Classroom**

- I (Marie) will guide you through three practical exercises that build on one another.

- **Friday, 6 Nov**
10:00–12:00 & 12:30–14:30
Norwegian Pavilion
 - Preparation of students' final presentations
 - Setting up the Pop-up exhibition at the Norwegian pavillion

What to bring:

- **Wednesday:**
 - **a pen** (for writing :) there will be some provided, but if you have any preference you should bring your own)
 - **oil crayons:** a few in different colours; wax crayons also work; a mix of both is also fine (Oil crayons – also called oil pastels – chalk, chalk pastels or charcoal do not work, if you don't have any, there might be some provided, but probably not enough for all)
 - ideally **masking tape** (it works without but makes things easier)
 - **loose sheets of paper**, or a sketchpad from which individual pages can be torn out (It shouldn't be much bigger than A4, but above all, it should be easy for you to carry around. There will be paper provided, but if you have any preference you should bring your own)
- **Thursday:**
 - **everything you made on Wednesday**
 - **a pen** (for writing :) there will be some provided, but if you have any preference you should bring your own)
 - **loose sheets of paper**, or a sketchpad from which individual pages can be torn out (It shouldn't be much bigger than A4, but above all, it should be easy for you to carry around.)
 - your notes from the programme, if you have any
- **Friday:**
 - everything you made on Thursday
 - your project
 - everything you will need to set up your project for the presentation
- **Please wear comfortable clothes and shoes.** We might be moving outdoors, so please dress for the weather!
- **No extra reading needed.** Just bring what you have learned during the programme, your project and your curiosity. (Once again: by "project" I mean a piece of work, finished or unfinished, or an idea developed within the BIP program. It does not have to be physical – above all, it is the "thing" you plan to present/exhibit on Friday 6 November.)

Reading list

All from the BIP online library; Recommended, but not an absolute must; A suggestion for those who (like myself) are a bit overwhelmed by the sheer volume of material in the BIP online library :)

Alice Twemlow and Tânia A. Cardoso, eds. 2022. *Walking as Research Practice*:

- Bamford, Natalie, and Simon King. "Bringing into Conversation Two Walking Practices to Explore the Palimpsest of Space." pp. 187–221.
- Overdijk, Mariken. "A DIY Walk on Paper." pp. 223–239.
- Persu, Maria. "Walking between the Disciplinary and the Tactical: An Embodied View of Certeau's Everyday Practices." pp. 75–105.
- Stenton, Sally. "In Search of the Unpredicted: Walking in Spaces of Open Enquiry." pp. 39–57.
- Wolszczak, Kamila. "Walking with Speculative Artefacts in Public Space of Amsterdam." pp. 59–73.

Bishop, Claire, ed. 2006. *Participation*. Documents of Contemporary Art. London: Whitechapel; Cambridge, MA: MIT Press.

Irvine, Karen. 2013. *Of Walking*. Exhibition brochure. Chicago: Museum of Contemporary Photography.

Kalčić, Silva. 2013. "Flanerizam kao performativna metoda i motiv u suvremenoj umjetnosti / Flâneurism as a Performing Method and Motif in Contemporary Art." pp. 76–93.

Mock, Roberta, ed. 2009. *Walking, Writing and Performance: Autobiographical Texts by Deirdre Heddon, Carl Lavery and Phil Smith*. Bristol: Intellect. pp. 7–23.

Tuncer, Aslı Özgen. 2012. "Women on the Move: The Politics of Walking in Agnès Varda." *Deleuze Studies* 6 (1): 103–16. <https://doi.org/10.3366/dls.2012.0049>.

About me:

I am a visual artist, singer, educator and researcher working across sculpture, drawing, film, photography, graphic design, music and performance.

After training as a graphic designer, I studied at the University of Applied Arts Vienna, with a six-month period at Newcastle University, which was followed by a study of architecture at the Vienna University of Technology where I later worked as a researcher and lecturer at the Institute of Art and Design / Kunst2. In 2024 I returned to the University of Applied Arts to pursue a PhD in Art (ongoing). In my research, I seek to understand how the surface acts in translation processes, how it carries translation, and how it becomes the site of translation – where meaning emerges through an encounter with material and through relational connections. In 2025 I co-founded the collective *touché*, which sees itself as a forum for fostering and mediating interdisciplinary artistic practices and discourses. As an art association based in Vienna, *touché* works independently of location and realises projects without a fixed address. Since 2019 I have been one half of *Luvendr*, a music duo with Alexander Martinz.

My work has been exhibited nationally and internationally and is held in the collections of the Artothek of the Republic of Austria, the University of Applied Arts Vienna, the EVN Collection, the State Collections of Lower Austria and the City of Vienna (MA 7).

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