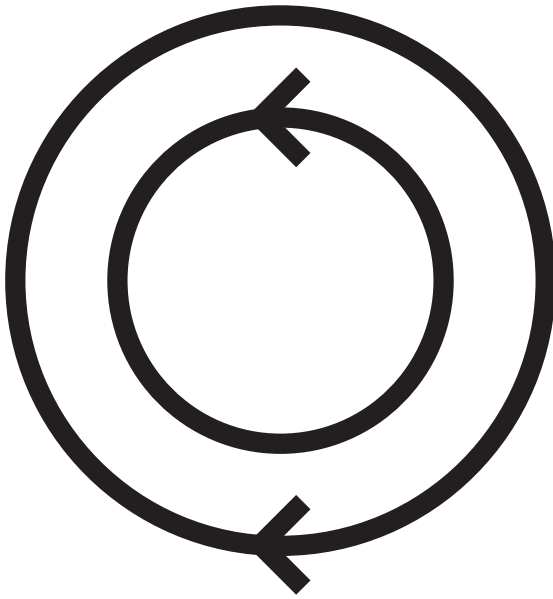


**WE GOTTA
MAKE MOVES
HERE**



11 walks for any or every day

With:

Adam Knight

Ellen Schroven

Erik Benjamins

Ingrid Greijn

Kay Schuttel

Kimberly Goes

Koen Dijkman

Lotte Landman

Isolde Venrooy

Morena Buser

Rebecca Worth

David Helbich

Yeb Wiersma

OF BODIES IN MOTION



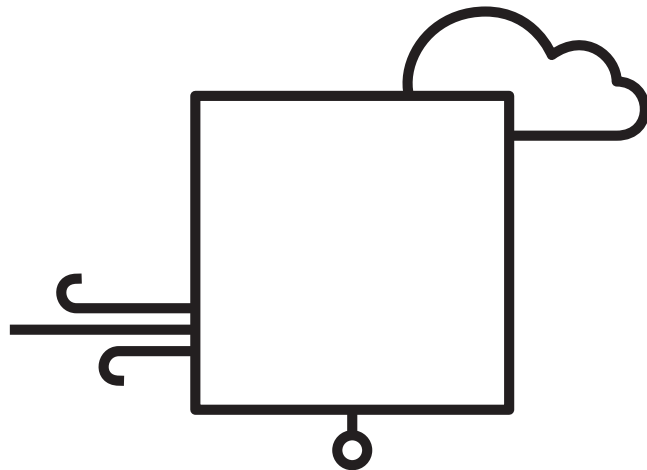
Sometimes I freeze.

Whenever this happens, whenever I waver,
temporarily incapable of moving forward,
lacking the quality of wandering freely, I return.
To the beginning – to Questions Of Travel.



What if clouds cease to rove around?
What if hail retires?
What if wind slows down?
What if snow forgets to fall?
What if thunder remains silent?
What if skies close their windows?

What if,
You and I fail to nurture the
ability to be rearranged,
to be moved?



**Possible Scenario: When we solidify, be
irresponsive to change, our vital tissues –
the foundation of our existence – will likely
suffer from inflammatory ailments like
severe soreness and inflexibility.**

**Let's not go there, you and I, to the land of
troublesome stiffness, to that grim place where
off-roads and spontaneous actions seem perilous
and slippery. Let's not narrow down our cruising
range, if so, we're likely to stumble upon a future
situation where less and less encounters between
you and me, between here and elsewhere take
place. – Soon, we will estrange from one another
and lose the notion of 'otherness'.**

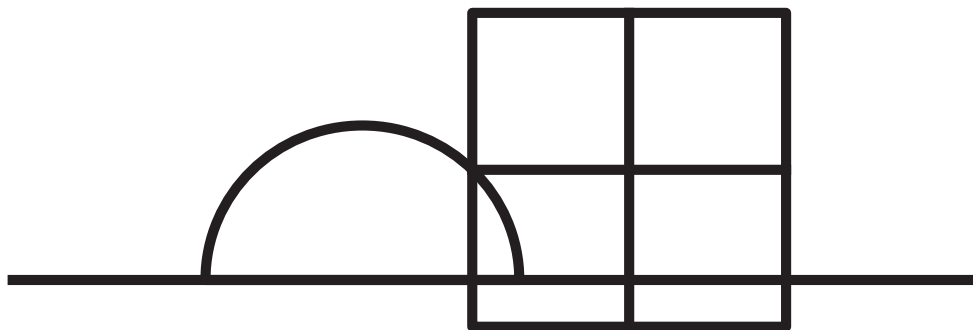
**In order to refute this staggering forecast –
I don't see a world without you – let's make
a vow. Now. Promise me, that you and everyone
we know shall never stop stretching and
strengthen those delicate tendons and muscles
that hold us together: the human condition.**

**Do you remember Bruce Lee's Warrior Journey?
On which he unfolded that the only way not to freeze
is to adapt, to be shapeless like water?**

Streams keep travelling, travelling -

**And do you recall your physics teacher scribbling down
Newton's formula on the kinetic energy of rigid bodies,
over and over onto the chalkboard until it glued into
the system? Let's not forget Isaac's basic principles
on the power of objects in motion.**

**Especially in the midst of chaos, in the midst of a standstill,
movement skills matter more than ever. - As long as you
and I find eclectic ways, carefully paved with endurance,
generosity and wit, to open up those windowpanes, we will
have room for one more folded sunset; still quite warm.**



By Yeb Wiersma

LISTENING SUGGESTIONS FOR SOUNDWALKS

Focus

- on singular elements
- on loosing focus; dive into simultaneity

Listen to opposites

- close and far
- high and low
- loud and soft
- short and long

Listen to the '4Ds'

- directions
- distances
- dB (volume/amplitude)
- duration

Listen to sounds

- you make yourself
- the others make
- that are always there
- events, that pop up
- you don't recognize

Listen to qualities

- constant noises
(like the ever-present
drone of white, brown,
pink noises, ventilators,
roars of far away cars)
- impulsive noises
(things falling, explosions)
- own-time noises
- cracks
- metal, wood, glass...
- human, natural,
mechanical

Listen to spaces

- big reflections (big walls,
garages, small streets)
- small reflections (micro
situations, ornaments on
buildings, passing a tree)
- resonances
(vibrations underground)
- topography

Listen to form, dramaturgy

- layers
- transitions of spaces (street corners)
- cross-fades, fade-ins, fade-outs
- climaxes, calm phases
- endings and beginnings

Listen to movements

- of sounds and sound sources
- of you, the listener
- of both, the sound and you
- of none

Listen to self-manipulations

- hands on ears (closing, filtering, reflecting)
- walking close to objects (walls, bus stops)
- hum softly along drones and other noises
- touch sound sources, or bodies of resonance

Listen to cars

- their differences, their similarities

After the walk

Think about the form of the entire walk: think quickly through the dramaturgy of atmospheres and events, as if it was a long piece of music.

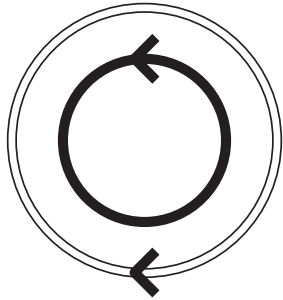
Pick from your memory three distinguishable sonic images/soundscapes from the walk, name them 1, 2 and 3. Now, recapitulate them in alternating order, like: 1 - 2 - 3, 2 - 1 - 3, 3 - 1 - 2...

PUSHING AGAINST ARCHITECTURE



Creep along the city wall, stop to embrace walls, railings and fencing. Use pressure points on your body to contour surfaces.

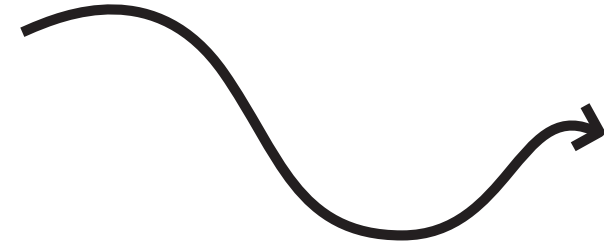
ROUNDAABOUT



**Go to the nearest roundabout.
Preferably one with a sculpture.
Walk circles around the middle, in the
opposite direction of the cars.**

**Walk 2
Proposed by Ellen Schroven**

CASUAL WALK

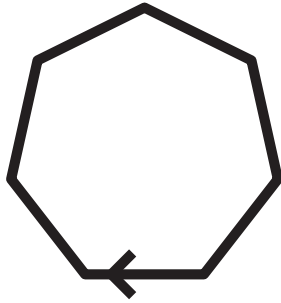


**Stretch, expand, and roll your feet
as you would before yoga
or a grand departure.**

**Walk at a casual pace so as to
most effortlessly enjoy the day's
responsibilities and surprises.**

**Walk 3
Proposed by Erik Benjamins**

RECONSTRUCTED TRACKS



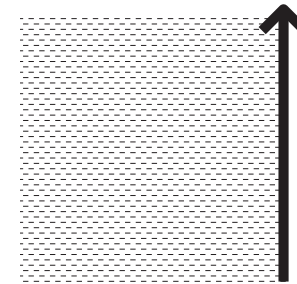
**Draw a heptagon on the floor
with every side a different length.
7 participants individually
walk the 7 sides.
Each person should walk one side
from start to finish in 6 minutes.**

**Start
Simultaneously**

**Direction
Counterclockwise**

**Walk 4
Proposed by Ingrid Greijn**

PANNING GAZE



**Set
A lively square in the middle of the city.
On each side of the square people are
sitting on packed terraces, having a drink.
They are facing the square.**

**Walk in a straight line along the curb
with the chairs positioned to your right.
Turn your head to your right. Walk the
straight line at a fast pace.**

**Consider the packed terrace as a movie set.
Think of your eyes as a panning camera.**

**Walk 5
Proposed by Kay Schuttel**

THE HUMAN CHAIN



**Assemble in a chain holding hands.
The group then follows the guide,
moving as one chain, for 10 minutes
without leaving each others hand.**

**Walk 6
Proposed by Kimberly Goes**

PAIR UP



**Walk in pairs behind each other
and follow the guide.**

**Walk 7
Proposed by Koen Dijkman**

PERPENDICULAR



Stand on a street together in a line from wall to wall. Create an obstructing line blocking the traffic at a 90 degree angle to the street.

As a group, count to 3 and then start walking. Try to establish a collective rhythm to the end of the street or until the line falls apart.

Walk 8
Proposed by Lotte Landman

MIMICRY WALK

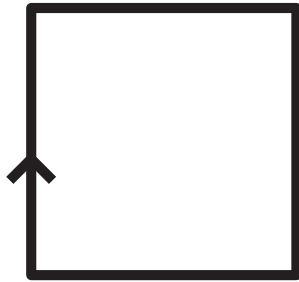


Walk one metre behind an unknown person and try to imitate his or her walking.

Try to get into his or her walking rhythm. Give special attention to the position of the feet, hips, arms and head. Feel how it is to be the other person.

Walk 9
Proposed by Isolde Venrooy

DISSOLVING LINES



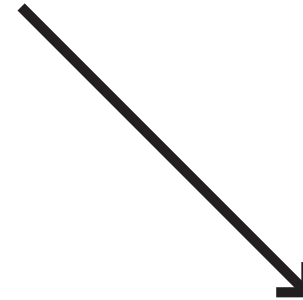
**This is a walk for a minimum
of 5 Participants.**

**Walk the outline of an imagined square,
5x5 meters. Walk precisely and gradually
accelerate your pace. After some time, walk the
diagonals of the square. Once this is established
walk the form of an 8. Narrow the 8 after each
circuit. Spontaneously start walking back and
forth within the square as if crossing a street.**

Enjoy the sudden chaos.

**Walk 10
Proposed by Morena Buser**

AS THE CROW FLIES



**Plot two points on a map.
Attempt to walk a straight line
between those points, negotiating
environmental obstacles and
social interactions.**

**Walk 11
Proposed by Rebecca Worth**

VAN
EYCK

