ΠΑΝΕΠΙΣΤΗΜΙΟ ΠΕΛΟΠΟΝΝΗΣΟΥ
University of the Peloponnese

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

organised by

international

FOOTNOTES

symposium

walking art, ritual and technology

12 Nov 2026

14.00-20.00 Athens-GR, Time (UTC+2)
(in-person & online)

Nafplio - Greece

https://footnotessymposium.wordpress.com

Trevor Borg
Ridha Dhib
Ann de Forest
Alexandre Gefen
Gina Giotaki
Tim Ingold
Annemarie Lopez
Christian Nold
Bill Psarras
Athena Stourna
Geert Vermeire
Lori Waxman
Yves Winkin
Yannis Ziogas

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Harvard University's Center
for Hellenic Studies in Greece

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DEPARTMENT OF PERFORMING AND DIGITAL ARTS
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BOOK OF ABSTRACTS

2026

international FOOTNOTES symposium
walking art, ritual and technology

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KEYNOTE SPEAKER

TIM INGOLD

Professor Emeritus of Social Anthropology

University of Aberdeen

How to inhabit a road

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

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Abstract

Roads are not built to be inhabited. They are built to afford the frictionless flow of people and goods, as speedily as possible, from a point of origin to a destination. To inhabit the road means adopting a perspective very different from that which motivated its planning and construction. It could be the perspective of the generations of travellers, including itinerant tradesmen, merchants and pilgrims, following in the footsteps of ancestors who would have walked or ridden the same ways, from times long before these ways were solidified in the form of the metalled road. It could be the perspective of maintenance crews, sent in to fix cracks and potholes, where the road surface, subjected to elemental forces of erosion, begins to crumble. The more eroded the surface, the greater their opportunities. Or it could be the perspective of the local people through whose lands the road passes, who draw an income from provisioning and trading with the passing traffic. All these ways of inhabiting the road can be understood as acts of resistance, which subvert its official purpose. This talk explores the contradiction between inhabiting the road and the transportational objective for which it was designed and built.

Bio

Tim Ingold is Professor Emeritus of Social Anthropology at the University of Aberdeen. He has carried out fieldwork among Saami and Finnish people in Lapland, and has written on the comparative anthropology of the circumpolar North, and on human ecology and evolutionary theory. His more recent work explores environmental perception and skilled practice. Following his pioneering study of the life of lines, combining anthropology with art and architecture, Ingold's current interests focus on questions of education and intergenerational relations. His books include *The Perception of the Environment* (2000), *Lines* (2007), *Being Alive* (2011), *Making* (2013), *The Life of Lines* (2015), *Anthropology: Why it Matters* (2018), *Correspondences* (2020), *Imagining for Real* (2022), *The Rise and Fall of Generation Now* (2024) and *Old Ways, New People* (2025). Ingold is a Fellow of the British Academy and the Royal Society of Edinburgh. In 2022 he was made a CBE for services to Anthropology. Website: https://www.timingold.com

TREVOR BORG

Associate Professor
University of Malta

A walk is never just a walk

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

international FOOTNOTES symposium
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Abstract

Walking serves multiple purposes; it is never simply a means of getting from one point to another. It can become a mode of sensing, encountering and reading place, through which new relations and possibilities emerge through movement. This presentation considers a documented walk through a coastal Mediterranean village as a practice of coming to know a place and our embodied movement within it. Rather than treating walking solely as a means of reaching a destination, the presentation attends to walking as an aesthetic and perceptual practice through which place is revealed. The walk is documented using a camera attached to the body, aestheticizing both the movement and the mover. The camera thus renders visible not only the spatial trajectory of the walk, but also the embodied and performative qualities through which movement is enacted, experienced and negotiated in relation to place. The footage functions as a form of note-taking, enabling the walk to be revisited through the recorded images and re-examined with each viewing, opening up new trajectories through which the walk might unfold. The moving images expose the often-unconscious processes of decision-making that shape how we negotiate open space, respond to obstacles, navigate difficult terrain and contend with distraction. In this sense, the footage makes perceptible the continuous adjustments through which the body negotiates its surroundings, bringing otherwise habitual and largely unnoticed actions into the field of attention. The accumulated footage registers the passage of time through space while offering glimpses into the multiplicities, uncertainties and tensions that constitute even the seemingly simple act of walking. As an artistic enquiry, the moving image makes visible how intention and contingency shape the walker's embodied agency, contributing to a phenomenological understanding of place.

Bio

Trevor Borg is a multidisciplinary artist, researcher and curator. He is Associate Professor of Art in the Department of Digital Arts at the University of Malta, where he also served as Head of Department (2021–2025). He works across media, including drawing, painting, sculpture, video and installation. His artistic research moves between place, space, ecology and the more-than-human, with particular interests in walking and collecting. His work has been shown in a number of important exhibitions and venues worldwide including the 58th Venice Art Biennale (2019); the Beijing International Art Biennale (2022); the London Design Biennale (2023); MUZA – The National Art Museum of Malta; Spazju Kreattiv, Valletta; the European Parliament; the Oil Mill, Kalavasos; the University of Leeds; the Sheffield Institute of Arts; the NRW-Forum, Dusseldorf; the Stadsschouwburg De Harmonie, Leeuwarden; the Villa Claudia Feldkirch, Vienna; the Tetley Gallery, Leeds; the Museu Arxiu de Montblanc; the Museum voor Moderne Kunst, Oostende; the Kunsthalle, Mannheim; the MKM Museum Küppersmühle, Duisburg; the Künstlerhaus Austria; the Malta Biennale (2024), Valletta; the Carbon Tierra Biennale, Ptolemaida (2024) and the Museo Archeologico, Bari. He has curated various exhibitions and his work has been published in different academic journals and catalogues and presented at international conferences. He is a member of the research network LAND2 and an associate at Cut Contemporary Fine Arts Lab at Cyprus University of Technology. In 2023, as part of Open Square Collective, he received the Arts Council Malta, Best International Achievement Award. Website: www.trevorborg.com

RIDHA DHIB

Artist

France

Mnemosyne

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

international FOOTNOTES symposium
walking art, ritual and technology

Abstract

Mnémosyne is a hundred-day walking performance from Paris to Nafplio, 29 July to 5 November 2026. The heartbeat, not distance, is its unit: what I call vital cost. Each day, cardiac data and GPS record two lines of the same event. These lines do not coincide. Cardiac recording begins before the first step and continues after the GPS has stopped. The protocol distinguishes three phases: pre-walk, walking regime and decantation. Some heartbeats belong to the work while having no coordinates, and the protocol refuses to invent positions for them. *Footnotes* proposes the footnote as a parallel path, an annotation of place, a geolocated point where experience and data meet. *Mnémosyne* reverses this proposition. What if the map itself were the footnote? What if the geographical line were only a partial inscription of an event whose bodily reality exceeds what can be located? On 4 October, the Trigno viaduct collapsed. On the day's sheet, a grey line still joins both banks: the impossible road. Below it, the inland U my body walked, at a cost of 65,393 heartbeats. The planned line became a footnote to the lived one. Through Cardio-Cartographies, I will examine the gap between the mapped line and the lived physiological line. The heartbeat does not illustrate the route; it registers what traversing a territory costs a body. As in any rite of passage, the walk does not end with arrival: I will speak one week after it. *Mnémosyne* follows a principle: "measured by sensors, lived by the artist, composed with AI." When plausible images and texts can be generated without experience, how can an archive remain accountable to an event that took place? The heart overflows the map. The unlocated beat is not missing data: it marks the limit beyond which the work refuses to invent.

Bio

Ridha Dhib is a French-Tunisian walking artist, born in Sousse in 1966 and based in Paris. Trained at the École des Beaux-Arts de Toulon, he has developed an artistic practice in which walking, the body, digital tools and writing operate together. His smartphone functions as a mobile studio, recording traces, images, voices and fragments of experience while he walks. His long-distance works include *Hor-I-zons* (2019), a walk of approximately 3,400 km from Paris to Sousse, and *Ex-tracés* (2022), a 5,232 km walk from Paris to Mardin retracing the Balkan refugee route in reverse, inscribing 160 passages of the Geneva Convention relating to the Status of Refugees in Braille across eleven countries. Across these works, the walked line becomes both material and method: a way of producing encounters, inscriptions, memory and forms. Since 2025, Dhib has developed Cardio-Cartographies, a protocol in which the heartbeat becomes the unit of vital cost. GPS traces, cardiac data, images, voices and written material are assembled into a daily archive under the principle "measured by sensors, lived by the artist, composed with AI. *Mnémosyne* (2026) extends this research through a one-hundred-day walk from Paris to Nafplio, scheduled to arrive on 5 November 2026. The project explores how a living body can measure, inscribe and archive the experience of crossing a territory in the digital age. Website: www.ridhadhib.com

ANN DE FOREST

Writer / Artist

United States

Making Tracks / Keeping Track: The role of writing in the ritual of walking

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
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Abstract

Writing about a walk is a form of alchemy. Whether making notes in a journal or narrating a travelogue, the post-walk ritual of writing transforms the transitory inscriptions a walker's body has made through a landscape into an enduring artifact. To be literally faithful to the experience demands a narrative as long as the walk itself. Alchemy, though, is an act of distillation. This talk will look at Ridha Dhib's daily writing collaborations with AI and his final distillation of 100 days of walking into a single poem in the context of other walking writers' ritual practices and the artifacts that result.

Bio

A writer and a walking artist, Ann de Forest is drawn to the resonance of place. Her essays, poetry, and fiction have appeared most recently in *Flyway Journal, La Picioletta Barca*, and *LA Review of Books.* She is the editor of *Ways of Walking*, an anthology of essays (New Door Books, 2022) inspired by her experience walking the entire perimeter of Philadelphia, the U.S. city where she lives. That project has prompted ongoing explorations with a growing community of artists and writers about the power of slow creative practice and art as collective witness. In 2024, Ann was invited to be an artist-in-residence at India's Shillim Institute and with the Napeague Collective in Long Island, NY, walking and documenting fragile wild landscapes. She hosts Walking America for Walk Listen Create, a series of conversations with authors who write about walking. URL: https://walklistencreate.org/author/ann-de-forest/

ALEXANDRE GEFEN

Literary Scholar

Director of Research - CNRS

In the blank spaces of the map: What 21st-century French writers have done to the geography of France

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
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Abstract

In his talk In the blank spaces of the map: What 21st century French writers have done to the geography of France, Alexandre Gefen presents a mapping of the various cartographies that French writers have produced in recent years by walking, traveling by train, or even riding horses, tracking the non-places of the territory with GPS, the unseen from satellites, the invisible territories.

Bio

Alexandre Gefen, CNRS Research Director within the Unit of Theory and History of Arts and Literature of Modernity (UMR7172, THALIM, CNRS / Sorbonne Nouvelle University – Paris 3), is a historian of ideas and literature. He has been Deputy Scientific Director of the Institute of Humanities and Social Sciences of the CNRS for 8 years. He is a member of the Academia Europaea. He is the author of more than 30 books and 200 articles focusing notably on culture, contemporary literature, and literary theory.
URL: https://www.ae-info.org/ae/Member/Gefen_Alexandre/CV

GINA GIOTAKI

Assistant Professor

University of the Peloponnese

Walking Together Apart: Ritual, Interdisciplinary and Peer-to-Peer Pedagogy in Dialogue with Dhib's 'Mnémosyne'

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
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Abstract

This paper discusses an interdisciplinary artistic and pedagogical collaboration developed in dialogue with artist Ridha Dhib's long-durational walking performance *Mnémosyne*, a 100-day journey from Paris, France to Nafplio, Greece. Four artists-academics at the Department of Performing and Digital Arts collaborated to bring together students and disciplinary pathways, using walking as a shared method of artistic inquiry, embodied research, and collective learning. Four modules – "Dance and Technology: Approaches to Composition and Research" (Gina Giotaki), "Performance and Space" (Athena Stourna), "Performance Art" (Bill Psarras), and "Performance in Greece" (Katerina Kanelli) – converged around Dhib's journey. Over six weeks, students from different years and specializations engaged in joint classes, site-specific performance and walking practices across Nafplio. Drawing on somatic approaches to dance making and mindful walking, students explored the sensory, emotional, social, geomorphological, and architectural dimensions of space. The six-week collaboration across modules, artist-academics and students became an accompanying act of distant support to Dhib's solitary journey, whose approaching arrival generated a collective process of attention, anticipation, and artistic response.

On the last stretch of his journey, students and faculty accompanied Dhib to the final destination, the National Gallery in Nafplio. Dhib's arrival was met by Athena Stourna's *Léthé (Λήθη/Oblivion)*, a welcoming ritual bridging the physical duration of the 100-day walk and Dhib's concluding ten-minute performance. Drawing on Marcel Mauss's theory of the gift and counter-gift («Essai sur le don», 1924), the ritual articulated a gesture of artistic and social reciprocity: a celebration of Dhib's 100 days of walking and Stourna's 100 days of waiting. In this project, walking became a common ground for transdisciplinary dialogue and learning, on which bodily experience, site-specific practices, and technological applications could intersect and cross-fertilise. Differences in disciplinary knowledge and experience became resources for peer-to-peer learning that aimed to facilitate a cross-curricular dialogue and understanding. We propose that walking alongside another artist's journey served as a vehicle to unsettle disciplinary and hierarchical boundaries, both in terms of learning system and knowledge acquisition, and in positioning students and faculty as co-learners and co-creators. Rather than simply translating an artistic process into educational content, the project foregrounded conscious artistic engagement as a mode of learning in its own right.

Bio

Dr. Gina Giotaki is a dance artist, and Assistant Professor in Dance at the Department of Performing & Digital Arts at the University of the Peloponnese. She is a member of the Advisory Committee for Dance at the Hellenic Ministry of Culture, and member of the interministerial working group for the pilot

programme for Cultural Prescription in Greece. Prior to joining the Department of Performing and Digital Arts, Dr. Giotaki had served for several years as Senior Lecturer in Dance at Edge Hill University and at Liverpool John Moores University, where she directed the education and outreach team of JMUpStart Dance Company. Dr. Giotaki is a choreographer and certified Somatic Movement Educator in the Body-Mind Centering® method. Her ongoing research and artistic work focuses on the development of an interdisciplinary pedagogical, creative and research framework grounded in theories of embodiment and the lived-body, and on the application of somatic practices in contemporary dance and intermedial performance, performer training, and dance practices in community and health contexts. She has collaborated with major artistic organisations such as English National Ballet, Richard Alston Dance Company, Shobhana Jeyasingh Dance Company and Liverpool Improvisation Collective, as well as with artists including Miranda Tufnell, Karen Nelson, Katy Dymoke, Andrea Buckley, Pauline Brooks and Sue Ackroyd. Dr. Giotaki holds a PhD in Dance with scholarship from Coventry University, an MA in Dance Studies from the University of Surrey, and a first-class BA (Hons) in Community Dance from Liverpool John Moores University. URL: https://pda.uop.gr/en/staff-memberen/g.giotaki

The paper is co-authored: Gina Giotaki and Athena Stourna

ANNEMARIE LOPEZ

Writer / Digital Curator

walk · listen · create

Walking as Gathering: Stories from the Supermarket Aisle

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
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walking art, ritual and technology

Abstract

Consider an ordinary form of walking: going to the supermarket. Moving through aisles with a basket or bag, the shopper follows a route shaped by habit, memory, economics and desire. Objects are gathered and carried home. Repeated over time, this journey becomes a domestic ritual, a rhythm of planning, choosing, gathering and carrying. Drawing on Elizabeth Fisher's theory of the carrier bag as an early human technology and Ursula K. Le Guin's "Carrier Bag Theory of Fiction," this presentation considers the shopping bag as a technology for gathering fragments of narrative. Against heroic stories of battles and conquest, the carrier bag offers a structure of entanglement and care. The supermarket walk may not be epic, but it holds a different narrative shape: cyclic, meandering, shaped by tracing, gathering and return rather than a heroic trajectory. The presentation discusses experiments collecting artefacts and digital traces from supermarket journeys — abandoned receipts, product labels, shopping lists, photographs and routes through the aisles — and transforming them into textual fragments from which stories of unknown lives might be assembled. Phone cameras, grocery apps and algorithms become extensions of the traditional carrier bag: tools for collecting, sorting and interpreting traces. Where commercial systems use such data to profile shoppers and extract value, this work asks what happens when those traces are gathered differently: not to monetise the shopper, but to create speculative narratives that acknowledge both the textures of everyday life and the unknowability of the people behind the traces. Combining research and creative practice, this presentation explores the supermarket walk as another kind of story: one made by gathering and weaving fragments and allowing connections and narratives to emerge.

Bio

Annemarie Lopez is a writer and walking artist whose work explores how stories emerge through walking, place and everyday encounters. She is Co-director and Digital Curator at walk · listen · create an international platform for walking artists and practices. Her projects combine creative writing, field research, sound, video and digital storytelling, attending to the overlooked details and narrative possibilities of everyday places. Annemarie holds a PhD in Cultural Studies and Creative Practice from Macquarie University, where her research examined psychogeography and the relationship between urban walking and storytelling. She has taught digital storytelling and place-based practice at Royal Holloway, University of London, and worked for many years as a cultural journalist and editor, including for *The Week* (UK), *The Sydney Morning Herald* and *Australian Art Review*. Her current work includes *Storylarking*, a participatory walking and writing practice, and creative research into supermarkets as spaces of ritual and narrative. Website: https://walkandwonder.co.uk

CHRISTIAN NOLD

Senior Lecturer

The Open University

Bio Mapping: Walking, Physiology and Spatial Justice

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
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Abstract

What does it mean to map a city through your nervous system? Created over twenty years ago, Bio Mapping was a seminal participatory art project that invited people to walk through their local environments while wearing custom biometric sensors that measured physiological arousal to create collective maps of emotion. The project allowed people to identify hotspots in their neighborhoods, highlighting urban problems before official planning processes noticed them. Since that time, these technologies have been used within environmental psychology, neuroscience and urban planning but are often used in an extractive way that detaches data from the communities who generate it. Here, I introduce Bio Mapping 2 as a return to this territory, focusing on mapping more-than-human encounters as a medium for public engagement and situated inquiry. Walking with sensors transforms the body into an active instrument of exploration that does not treat emotion as a purely internal state or the environment as a static backdrop but focuses on bidirectional agency. Bio Mapping 2 explores the deep relationship between people and their neighborhoods, designed to support grassroots campaigns such as protecting city farms and contesting airport expansion. I will discuss how updating this project bridges physiological data, everyday feelings, and shared arguments, offering communities embodied ways to challenge planning decisions through the act of walking.

Bio

Christian Nold is a Senior Lecturer in Design at the Open University, inventing new models for collective representation. His work involves practice-based ontological design through public interventions. Over the last two decades, he has created large-scale public projects such as the acclaimed "Bio Mapping", "Emotion Mapping" and "Bijlmer Euro", which have been staged with thousands of participants across sixteen countries. He has written numerous books and journal papers, including Emotional Cartography: Technologies of the Self and The Internet of People for a Post-Oil World. Website https://github.com/Softhook/BioMapping

BILL PSARRAS

Assistant Professor

University of the Peloponnese

Walking and transmitting: Steps, poetry and Morse Code

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
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Abstract

The talk explores the creative and experimental intersections between walking and transmitting processes in author's art practice, which highlights the personal neologism of *topogesture*. Verbs in action: walking, transmitting, writing, coding, decoding. Touching signals, palpable poetry -shifting from light and sound towards haptic events. In particular, having as a foundation the ongoing interest of the author in Morse code, poetry, and performance art - the processes of coding and decoding as poetic gestures are apparent in his artworks. Based on these and drawing to specific histories and qualities of the Morse Code, the text aims to reflect on the artist's in-progress method of converting steps to Morse durations (dots and dashes); of considering the walking body as a telegraphic device not made of pulses (light) but of moments of stillness and movement (palpable on surface). What does it mean to walk a silent poem through haptic signals?

Bio

Bill Psarras (b. 1985) is an artist and academic exploring poetics across different media. He is an Assistant Professor at the Dept. of Performing and Digital Arts, University of the Peloponnese, at the intersections of walking/performance art, video installations and digital media. His art practice is associated with aspects of the city and wandering as metaphors for the human condition, bringing together the geopoetic and the technological through site/walking performances, installations, video/digital art and poetry. As an artist for 2020/21, he received the ARTWORKS SNF Artist Fellowship Award. His artworks have been exhibited in international festivals, group exhibitions and cultural institutions across Europe, US and Asia (*Onassis Foundation, MOMus, Η ΔΕΗ συναντά την Τέχνη 2, CICA Museum of Art, Thessaloniki Concert Hall, FILE, Athens Digital Arts Festival, VIDEOFORMES, WPA Media, Film and Video Poetry Society, Ονειρεύονται τα Ηλεκτρικά Πρόβατα 2024, ROOMS 2013, OutTopias Benaki Museum, Nice!, Video Art Miden, Matera Festival, FONLAD, Cadence Video Poetry, International Forum of Performance Art 2023, Bari International Art Expo Festival, Royal Academy of Arts Summer Exhibition 2010*). He holds a PhD in Arts and Computational Technology (Goldsmiths) with his thesis proposing the concept of "*hybrid flanerie*", an MA in Digital Arts (University of the Arts London) and a BA in Audiovisual Arts (Ionian University). His research and art practice has been funded by AHRC, State Scholarships, NEON, Onassis, SNF Foundation. His arts-based research has been published across academic journals (LEA MIT Press, Technoetic Arts) conferences (ISEA, Hybrid City, TTT, Walking Encounters) and book chapters (Routledge, Palgrave Macmillan), in the intersections of performance, geohumanities and digital arts. Bill is also a musician across rock and ambient genres, and has also published two poetry collections. Since 2019 he is founding member and Art Director of *Primarolia* organisation. Website: billpsarras.com

ATHENA STOURNA

Assistant Professor

University of the Peloponnese

Walking Together Apart: Ritual, Interdisciplinary and Peer-to-Peer Pedagogy in Dialogue with Dhib's 'Mnémosyne'

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Bio

Dr. Athena Stourna is a scenographer, theatre and performance maker, and researcher. She is an Assistant Professor in the Department of Performing and Digital Arts of the University of Peloponnese (Greece) and holds a Ph.D. in Theatre Studies from the Université de la Sorbonne Nouvelle - Paris III. Her broader research and artistic interests encompass scenographic practice, food performance, space,

ritual, and memory. She is the author of *La Cuisine à la scène : boire et manger au théâtre du XXe siècle* (*Cuisine Onstage: Food and Drink in 20th-Century Theatre*, 2011). Her article 'The Domestic Kitchen as Performance Space: The Female Artist vs. the Housewife' (*Critical Stages/Scènes critiques*, 2023) received the Best Article Prize at the 2023 Janovics Center Awards for Outstanding Humanities Research in Transnational Film and Theatre Studies. Athena was a Visiting Fellow at the Casa de Velázquez (Académie de France) in Madrid (2004) and at the Seeger Center for Hellenic Studies at Princeton University (2017). She is a grantee of the Friends of the Princeton University Library (2019) and an alumna of the Mellon School of Theatre and Performance Research at Harvard University (2016 & 2022). As artistic director of the multinational Okypus Theatre Company, she has created productions staged in theatrical and non-theatrical spaces – including museums, archaeological sites, and public spaces – across Greece, the Czech Republic, Wales, and Argentina. She is also a core member of the international collective The Food Project, investigating the intersection of foodways, culinary heritage, technology, and performance. URL: http://pda.uop.gr/en/staff-memberen/astourna

The paper is co-authored: Gina Giotaki and Athena Stourna

GEERT VERMEIRE

Artist / Writer / Curator

co-founder walk · listen · create / The Milena Principle

What Follows the Footstep? Walking Commons across Physical and Digital Worlds

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

international FOOTNOTES symposium
walking art, ritual and technology

Abstract

Drawing on twenty years of artistic practice, this presentation explores how walking generates shared stories, relationships and responsibilities that continue beyond the walk itself. It approaches “walking commons” through commoning: the practices of listening, exchange, reciprocity and care through which people sustain connections with one another, with places and with the more-than-human world. *Locative Media Supercluster* provides a starting point for examining how these relationships emerge between physical and digital encounters. Memories, sounds, observations and narratives gathered on foot become annotations that others can encounter, respond to or reinterpret. Maps become meeting places, and walkers become collaborative cartographers. The sociality emerging from these stories lies in the conversations they initiate, the differences they reveal and the connections they sustain across distance and time. Digital platforms can keep these exchanges open, allowing experiences from one landscape to meet those from another. These practices are considered alongside *WALC (Walking Arts and Local Communities)*, a Creative Europe project connecting walking arts initiatives across five countries. Examples from *walk · listen · create, Made of Walking, WAC (Prespa International Walking Arts Encounters/Conference)* and the *Walking Assembly* show how shared movement, recurring gatherings and collective learning can develop into an ecology of relationships. In dialogue with the symposium’s focus on ritual and technology, return and repetition emerge as ways of renewing these relationships while preserving differences between participants and places. The concluding question, “What follows the footstep?”, brings these strands together. A footstep leaves a trace; traces become annotations, maps and conversations; conversations can become relationships and commons. Yet continuity depends on who returns, shares responsibility and carries something forward. The presentation asks how walking commons can support future-making: creating conditions for possibilities that did not exist. What do we hold in common because we walked together, and what can we make possible with it?

Bio

Geert Vermeire is a Belgian artist, writer, curator and artistic researcher whose practice connects walking, listening, storytelling and locative media. With more than twenty-five years of international experience, he develops participatory projects in cultural and natural environments, exploring how embodied encounters generate relationships, shared knowledge and responsibilities towards places and communities. He is co-founder of walk · listen · create, a platform and living archive for walking arts, and co-founder and managing director of Locative Media Supercluster. Through collaborative mapping, sound walks and digital storytelling, his work brings artists, researchers, educators and communities into dialogue across physical and digital spaces. He is co-founder of the Milena principle and initiated Made of Walking in 2016, an international programme of encounters in which walking creates conditions for exchange, collective learning and collaboration. Vermeire is artistic coordinator of WALC - Walking Arts and Local Communities, a Creative Europe cooperation project connecting partners across five European countries. His curatorial collaborations include the International Walking Arts Encounters in Prespa, The Walking Body in Guimarães and the Walking Assembly in Catalonia. He co-created Earth

Art Revolution, an initiative connecting art, ecology, emerging technologies and stories of human and more-than-human relationships. Across these initiatives, he approaches walking as a practice of commoning: bringing people together while attending to differences, local knowledge and ecological interdependence. His research considers what follows a footstep, examining how stories, maps, archives and recurring encounters sustain social relationships beyond an event and open possibilities for collective future-making through shared attention, care and imagination.

Websites

https://www.walctogether.eu
http://supercluster.eu
https://earthartrevolution.org

LORI WAXMAN

Art critic, Lecturer

School of the Art Institute of Chicago

Where Did the Footprints Go?

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

international FOOTNOTES symposium
walking art, ritual and technology

Abstract

For *Mnemosyne*, Ridha Dhib walks for 100 days only to produce a 10-minute presentation. The final form of his three-month long process will be an artwork that lasts but a fragment of time, despite the mass quantities of digital data and personal encounters gathered. Indeed, to some extent the poverty of the display is part of the point, pre-conceived in the artist's proposal as central to the tension between lived experience and record-making. This is hardly atypical in the history of walking art, a genre ever-present among modern and contemporary art movements but often quite hard to perceive, because the bulk of it takes place privately, outside the gallery, expansively and unrecorded. The Surrealists were great ambulators, but where are those traces? Richard Long hikes for weeks at a time yet yields just a single photograph? Walking resists representation. To some extent this is true of much time-based art, but walking poses special challenges, in part because of its commonness: all humans do it, whether on two feet or in a wheelchair. Ubiquity equals invisibility. For my talk, I will survey various ways that walking art has been expressed over the past hundred or so years, attempting to think through some of the reasons why this exhibition challenge persists, and what we might learn from it about walking, art, and the human experience.

Bio

Lori Waxman is the *Chicago Tribune*'s longtime art critic and a monthly columnist for *Hyperallergic*. She teaches at SAIC and performs occasionally as the "60 wrd/min art critic," including at Documenta 13. She is the recipient of a Warhol Foundation Arts Writers Grant, a 2018 Rabkin Prize, and the Jean Goldman Book Prize for *Keep Walking Intently*, a history of walking as an art form. Lori Waxman is a Lecturer, School of the Art Institute of Chicago (US). Website: https://www.saic.edu/profiles/faculty/lori-waxman

YVES WINKIN

Emeritus Professor - University of Liège

Honorary Professor - Conservatoire National des Arts et Métiers (CNAM)

Walking with Erving Goffman

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

international FOOTNOTES symposium
walking art, ritual and technology

Abstract

Within an urban context, walking is a very complex interactional process, even when we walk alone. Inspired by Erving Goffman's work (Relations in Public, 1971, chapter 1), I will try to see to which extent pedestrian traffic practices have been transformed in the last few years by multiple additions to the basic "vehicular unit," such as backpacks, suitcases, iPhones, and airpods, to say nothing of wheels of all kinds. While the traditional eye-to-eye contacts seem to be regressing, are there new signals offered to passers-by in order to avoid collisions? A few big cities now offer lanes on sidewalks for pedestrians watching their phones, while the many pedestrians on wheels are being pushed aside. Ethnographic work is currently being conducted in several cities in Europe, with the idea that there are local/regional differences in ways of walking and relating to others. Goffman only observed pedestrians in a few American cities in the 60s. While his notional apparatus seems to be still quite valid today, new analytical tools may be needed to face both cultural differences and technological advances. Ultimately would we say that deference and demeanor (Interaction Ritual, 1967) between pedestrians are affected by those new ways of walking?

Bio

Yves Winkin is Professor Emeritus at the University of Liège and honorary professor at the Conservatoire National des Arts et Métiers (CNAM). He is also associate professor at the Université du Québec à Trois-Rivières. Yves Winkin is a specialist of Erving Goffman's life and work and a specialist of the "New Communication", which led him to delineate an "anthropology of communication" in the 1980's. He was Director of the Musée des Arts et Métiers, part of CNAM, from 2015 to 2019. His latest books are joint ventures: *Travailler avec Erving Goffman sur tout terrain* (with J. Collin, 2026), *Micro-liens : entretenir la Ville relationnelle au quotidien* (avec Sonia Lavadinho, 2026), *A quoi sert un bureau ? Anthropologie des espaces de travail universitaires* (avec Jason Luckerhoff et François-René Lord, 2027). His recent book on Erving Goffman is now available in English: *From Erving to Goffman: A Work in Performance ?* (mediastudies.press, 2026). An overall presentation of his work is offered in a book of dialogue: *La Communication au long cours. Conversations avec Jean-Marie Charpentier* (C&F, 2025). Website: https://en.wikipedia.org/wiki/Yves_Winkin

YANNIS ZIOGAS

Professor

University of Western Macedonia - Greece

The Center as an Ontological Quest

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

international FOOTNOTES symposium
walking art, ritual and technology

Abstract

The concept of the Center is an enduring concept that persistently defines the artistic process. It is connected to broader universal ontological issues that are also encountered in various fields such as religion, philosophy, and politics. One can think of the huge waves of migrants drawn toward a center where supposedly prosperity is awaiting; the refugees of war conflicts that are forced to move, often walking, towards places of even relative safety; the pilgrims journeying to Mecca, Santiago de Compostela, or Ai Giannis o Rossos (Saint John the Russian) moving towards under the pull of a center defined by religious belief; or military expedition crossing continents to conquer far-distanced places of promised distant bastions of wealth and authority. Similarly, artists have been journeying, sometimes on foot, to place themselves in a Center, in a location where they could tap into the vital currents of their time. One can cite Brancusi, Herzog, Tarkovsky, and Wenders, who walked in the process of an ontological quest. The paper examines the contemporary concept of the Center in the realm of art and the way it shapes the artist's position of today. It will explore how Prespes is established as a multifaceted art Center amidst the nomadic realities of today, the post-traumatic wounds of communities, the relation to and the current predicament of the art world.

Bio

Yannis Ziogas was born in Thessaloniki (Greece, 1962). Painter and walking thinker. His main visual practices are painting, installation work and walking. He has served as Dean and Professor at the Department of Fine and Applied Arts, School of Fine Arts, University of Western Macedonia (Greece). He studied Math (BS University of Athens) and received his Master's in Fine Arts at the School of Visual Arts (1991) in New York; He holds a Ph.D. from the University of the Aegean (2013). Yannis has realised twenty-two solo exhibitions and has participated in numerous group exhibitions in Greece and internationally. He has worked in residencies in New York and taught as a visiting lecturer in many Universities in Greece and abroad. His work has been reviewed nationally and internationally (New York Times, Artnews, Sculpture, Giornalle dell' arte). He is the author of several essays on art theory and of the books 'The Byzantine Malevich', 'Tarkovsky in Chalkis', 'Censorship in Visual Arts', 'The Diary of a 407/80' and 'Forbidden! Censorship of Visual Artworks in Greece 1949-2016'. Walking is since 2007 an important component of his art practice and he has realised more than 30 walk pieces since then. Since 2007 he organizes the walking artistic and educational process 'Visual March to Prespes'. He has organized International Conferences on Contemporary Aesthetics with an emphasis on Walking Art, the most recent one of it being the Encounters/Conference Art/Walking Bodies/Walking Practices, Prespes 2019, and the e-publication Walking Art/Walking Aesthetics, Interartive, 2018). He is coordinator of the International Walking Arts Conference Prespa (WAC), co-artistic coordinator WAC. Website: https://walklistencreate.org/author/ioannis-ziogas/

WALC CAFE

Curated by walk · listen · create

Chair: Dr. Annemarie Lopez

walk · listen · create

Unchartered Paths: Walking, Art and AI

DEPARTMENT OF PERFORMING AND DIGITAL ARTS
UNIVERSITY OF THE PELOPONNESE

international FOOTNOTES symposium
walking art, ritual and technology

ROUNDTABLE

A hybrid WALC Café at the *Footnotes* symposium
Unchartered Paths: Walking, Art and AI

DATE: 12 November 2026
DURATION: 18.45-19.55 (Athens GR time)



Image: Ridha Dhib ©

How do artists work with AI while questioning how it shapes their attention, choices and creative practice? Dr. Annemarie Lopez hosts this informal conversation from the University of the Peloponnese, Nafplio with Bill Psarras, Athena Stourna and Ridha Dhib, joined online by artist and technologist Babak Fakhamzadeh, alongside other symposium speakers and participants. Taking Ridha's 100-day walk from France to Greece as a starting point, the café explores how AI and other technologies influence our encounters with places, people and stories, and our own memory of these events. This closing discussion draws together questions emerging throughout *Footnotes* symposium, welcoming contributions from those joining in person and online.

In collaboration with

walk • listen • create

Footnotes image: Bill Psarras © 2020

FOOTNOTES WEBSITE

https://footnotessymposium.wordpress.com/

FOOTNOTES STREAMING

https://youtube.com/live/jfwstDjiN_4?feature=share

DEPARTMENT OF PERFORMING AND DIGITAL ARTS DPDA

https://pda.uop.gr/en



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University of the Peloponnese

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