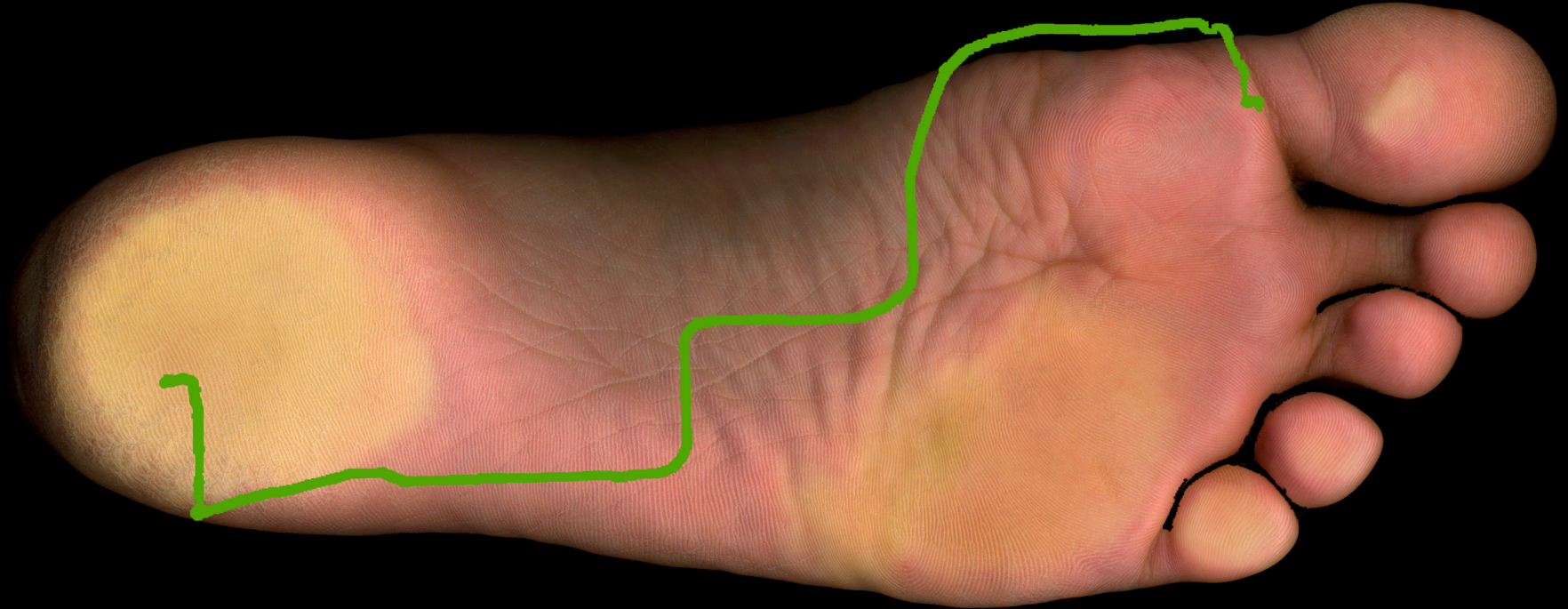


Contemporary_Flânerie:



_Reconfiguring_Cities

Quotes_on/around/toward_le_flâneur

"The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flâneur ... it is an immense joy to set up house in the heart of the multitude ..."
—Baudelaire

"The dialectics of the flâneur: on the one side, the man who feels himself viewed by all and sundry as a true suspect and, on the other side, the man who is utterly undiscoverable, the hidden man."
—Benjamin

"Basic to the flâneur ... is the idea that the fruits of his idleness are more precious than the fruits of labor. The flâneur, as is well known, makes 'studies'."
—Larousse

"Anyone can become a flâneur—what I call 'becoming-flâneur'—which is a continual process and an aesthetic experience and an aesthetics of existence. In one's becoming-flâneur, what transformation takes place is the very subjectivity of the subject—and radically so."
—Summers

"The flâneur is the lover of universal life [who] enters into the crowd as though it were an immense reservoir of electrical energy. ... He is an 'I' with an insatiable appetite for the 'non-I'."
—Baudelaire

"[T]he city splits for the flâneur into its dialectical poles. It opens up to him as a landscape, even as it closes around him as a room."
—Benjamin

"The situationist 'drifter' was the new flâneur. ... Like the flâneur, the drifter skirted the old quarters of the city in order to experience the flip side of modernization. And situationist writing carried over some of the flâneur's cavalier attitudes ..."
—Sadler

Credits to them

Credits to them

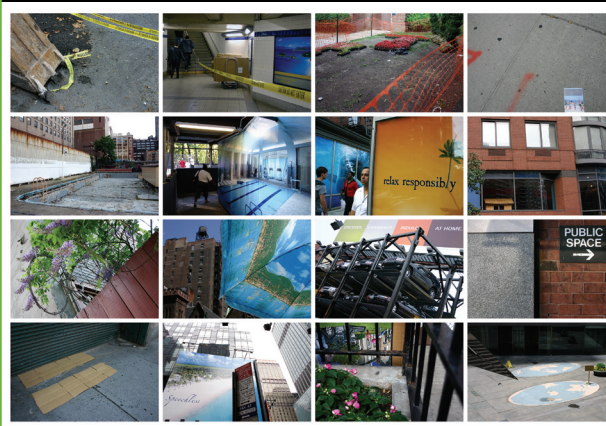


born_in_Ilmenau/Germany
lives_and_works_in_New_York_City/NY
www.danielblochwitz.com

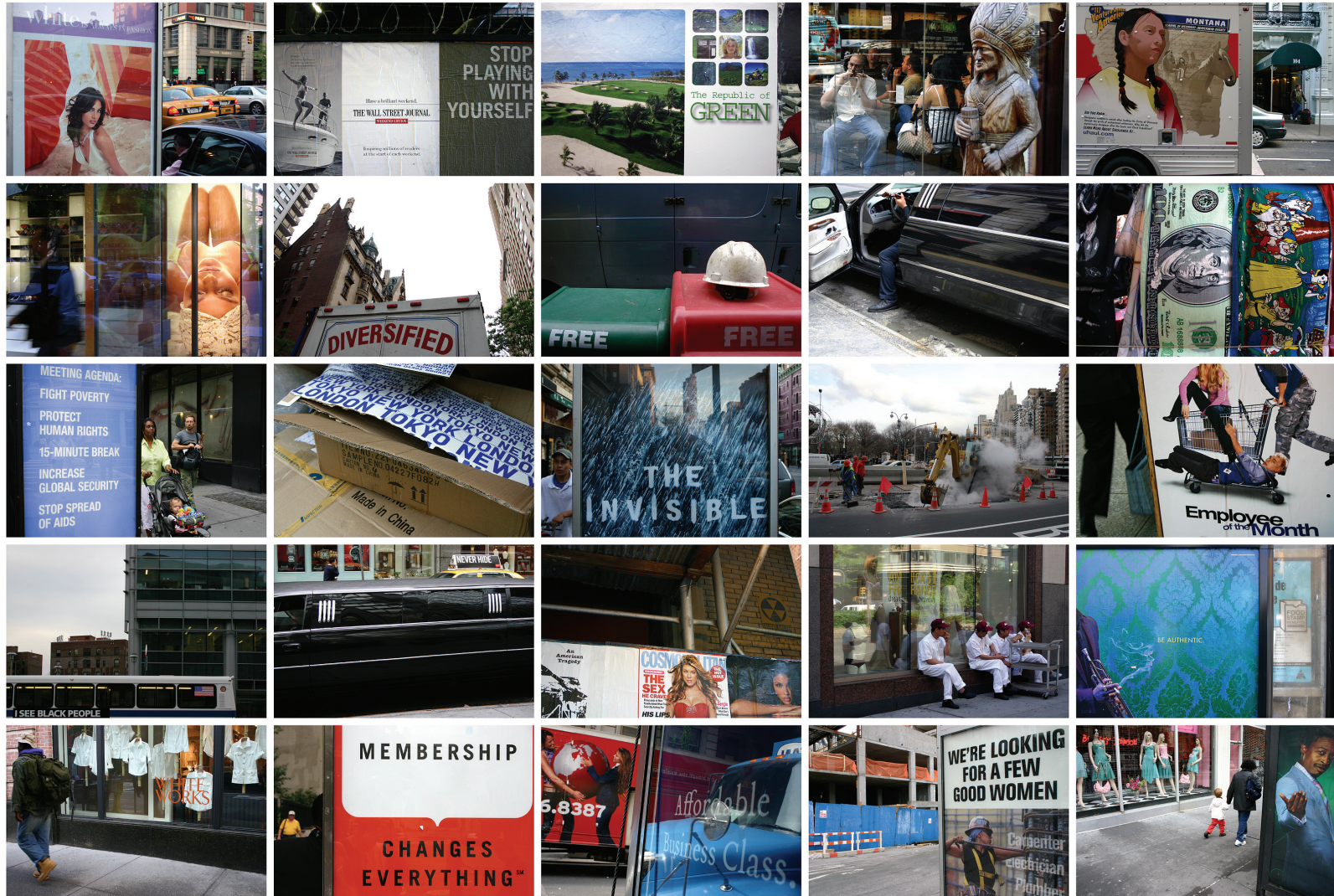
I see my photographic work within the tradition of the documentary. However, I attempt to go beyond a straightforward approach and incorporate also tools derived from film, (new) media and linguistics.

I attempt to snatch meaning from the chaotic urban text structure (Textgefüge) through meticulous, almost analytical framing. In my mostly serial work, one can find didactic confrontations between more than one punctum, visual quotations and subversive-semiotic allusions, all of which construct in their frequency and often aided by text an investigative and methodical account from my documentary photographs.

The general topics of my work reflect my interest in politics and history. Being part of a generation that grows up between cultures, ideologies, and continents as well as at the exclaimed "end of history" fuels my investigations into the meaning of home (or German: Heimat) and be/longing, patterns of migration and borders, aspects of class and economic divides, and representations of signs and language.



White_Works
digital_c-print
2006-2007





born_in_Auchel/France
lives_and_works_in_Paris/France
www.christopheboete.net

Utopia is the place of nowhere. This photographic project tends to give us some insight about this non-place. In an urban universe from which man is always away, we meet a Nature with various forms and shapes. In its diversity, Nature seems to take possession of territories characterized by the oppressing uniformity of buildings. The aim of this work is to modify the perception of the city but also to change the representation of the relation between City and Nature.

I have chosen to use the medium-format plastic camera Holga. With this camera the work is quite basic and does not leave much freedom for the photographer, apart from the frame, the place and the moment. It is not possible to control all the parameters that will have an impact on the image because of several default flaws of the camera. However, it is possible to create double (or triple) exposures, which is a key-point in this work associating Nature and City.



Urban_Utopias
photography
2007-2008



Antonia_Carrara



born_in_Rome/Italy
lives_and_works_in_Paris/France
www.antoniacarrara.com

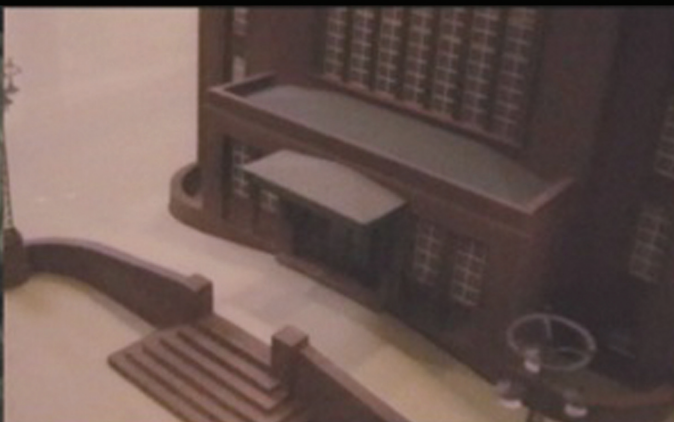
My video works investigate perceptions and constructions of the world. In *Talks from Above* a man speaks about satellite images, while the camera scrolls through old fashioned architecture models. The voice-over originates from a recorded interview with P.G., a researcher of remote sensing; he is describing the images he sees on his computer screen.

Through a precise work of editing, the voice seems to be talking about the images that the spectator is watching. A slight feeling of dislocation is created by this sliding between what is heard and what is seen.

In *My Surnatural Power* at a crossing point, my body splits and doubles, so that I do not have to choose which way to walk anymore.



My_Surnatural_Power
single-channel_video
2008



Jeremy_Drummond



born_in_Edmonton/Canada
lives_and_works_in_Philadelphia/PA_and_
Richmond/VA
www.jeremydrummond.com

In the summer of 2006, I embarked on a road trip throughout the majority of North America to capture source material for future projects. Upon returning home, I decided to leave this material for satellite and digital imaging technologies. Foregrounding virtual exploration as a form of contemporary experience; I became interested in this collapse of space and time as an extension of physical, yet peripheral experiences associated with older forms of mechanized travel – particularly, the automobile.

Drawing connections between medieval urban design and contemporary gated communities, I also became interested in issues regarding environmental stability and false notions of safety within the context of globalization. In both content and process, *65-Point Plan* functions as point of departure in my expanding interests in landscape development, architectural environments, and relationships between technology and human perception.



65-Point_Plan_for
Sustainable_Living
offset_acid-free-
postcards
2008



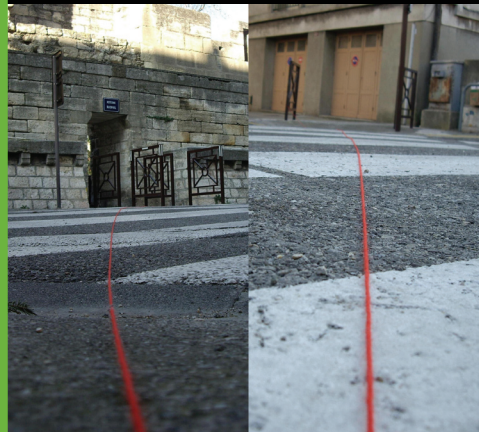
Flore_Gardner



born_in_Abbeville/France
lives_and_works_in_Avignon/France_and_
Ardgay/Scotland

Reflecting my own nomadism between two countries and two languages, two ways of seeing and thinking, my research explores “In-between-ness”, this particular state of being at once both and neither. I look at different forms of in-between-ness (nonsense, paradox and infra-thin difference, melancholy...) using contradictory / complementary forms within my practice (sculpture-action, drawing-writing, sewing-photography...) In fact, the “in-between” is a ruse for showing two things at once...

The Red Thread consists of two elements. Firstly, a one-day performance during which I unravel a ball of red wool as I walk around town during the day, leaving a trace of my passage through the everyday labyrinth of the streets, squares, secret passages and even inside houses and other buildings. And the traces of this performance: photographs of the red wool as it progressively meanders through the town; an ink drawing on tracing paper which traces out my itinerary as one single line, a kind of “anti-map”.



The_Red_Thread
performance
photography
2007



Richard_Metzgar



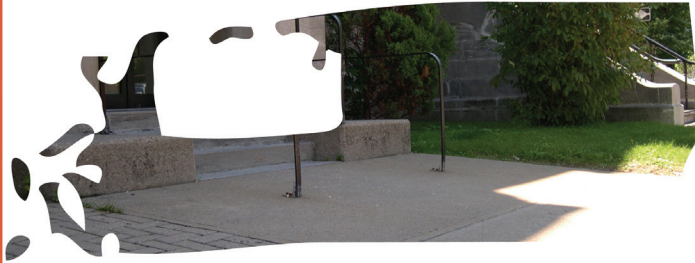
born_in_Lewisburg/PA
lives_and_works_in_Oswego/NY
www.oswego.edu/~metzgar

This body of work addresses a cycle of investigations on urbanism and in the everyday as a primary space of cultural experimentation. Through interventions I test and invent mediators through which to understand place and public space. Driven by a series of ongoing algorithmic walks undertaken individually and with collaborators, I have sought to capture human and nonhuman agents with photography, video, audio, and physical collections of the nonhuman and material culture. What is the condition of a world that is continually inventing new modes of urban engagement?

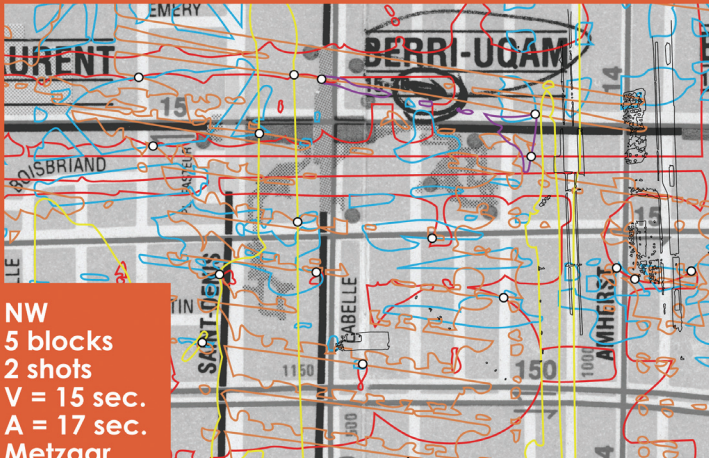
With over 60% of the world's population living in urban areas, we have crossed a threshold that clearly upsets the convention of the culture/nature dichotomy. But it also upsets the notion of a regional, national, and international identity/ies, in that these are continually shifting terms by the very nature of what passes through them/engages with them respectively. How then to understand the urban but as a multi-varied flux of transversal forces that are in continual interaction with one another. Is it possible to locate these transversal movements with an emergent practice of research that seeks a new form of engagement with the world?



ST-ANDRE/ST-CATH



1581 7-2012:00:40 12:59

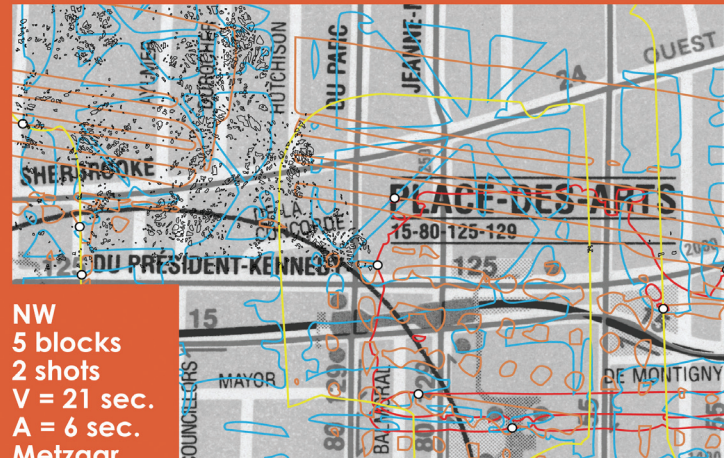


NW
5 blocks
2 shots
V = 15 sec.
A = 17 sec.
Metzgar

J-MANCE/SHERBROOKE



2568 7-1915:11:46 4:11



NW
5 blocks
2 shots
V = 21 sec.
A = 6 sec.
Metzgar

Richard_O'Sullivan



Born in Stuttgart, Germany
Lives and works in New York City, NY
www.joedoe.com

A three-screen video work, *Blood Landscapes* travels from the shattered urban landscape of downtown Los Angeles out into the wilderness of the American West.

The central screen begins with a jittery, fragmented portrait of L.A.'s urban decay. On the left screen we cross the Mojave Desert surrounding Los Angeles: the brittle plants and distant escarpments are the only features of this brutal heat-scoured landscape. On the right we journey through Yellowstone, where natural fire has ravaged the forest, and the outlines of the dead trees stretch as far as the eye can see.

The three screens compare human and natural destruction: *Blood Landscapes* suggests how our own patterns of devastation and dissolution might mirror those of nature. It also compares the errant wandering of the urban flâneur with that of the transcontinental traveller. The random flashes of the city on the central screen offer a different temporal experience to the continuous, flowing landscapes of the natural world.



Blood_Landscapes
three-channel_video
2008

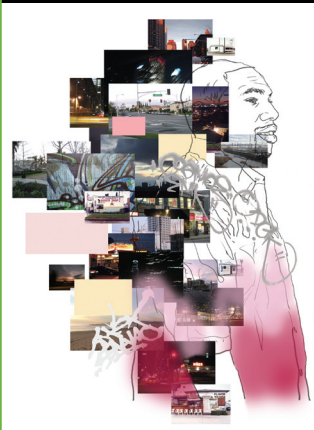




born_in_Los_Angeles/CA
lives_and_works_in_Los_Angeles/CA
www.glynnisreed.com

Urban Corridors is a series that embodies a subjective experience and interpretation of sites in cities. Each work contains traces and extracts from the urban visual experience. The pieces knit together mosaics of abstract imagery and photographs that draw both from a snapshot aesthetic and a documentary tradition.

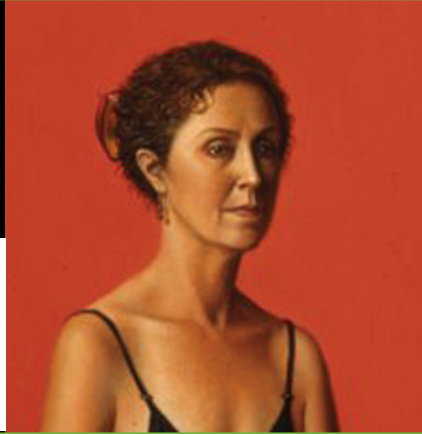
Working with graffiti and tagging brings connotations of encryption and anonymity and a discussion of the relationship between language and power. Within the work there is also a strong human presence through the drawn figures that pull together and contain the diverse imagery. Through the images found on the streets of Los Angeles, New York, and Atlantic City I rearrange, reconfigure, paint, and construct a visual experience that I reclaim and recreate into my own.



Urban_Corridors-Kenny_
Jr.
digital_c-print
2007



born_in_Sandusky/
OH
lives_and_works_
in_DeLand/FL



born_in_Rio_de_
Janeiro/Brazil
lives_and_works_
in_DeLand/FL
www.cyriacolopes.com



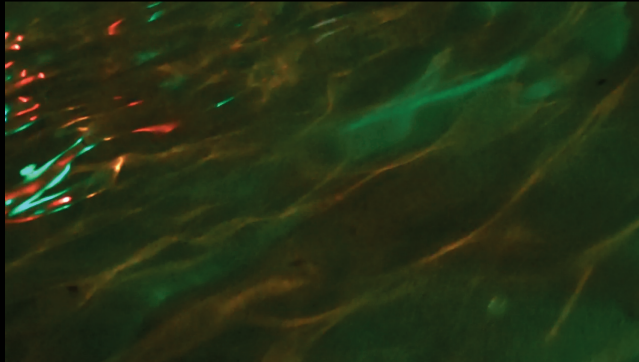
HIM: In 1969 the U.S. poet Terri Witek spent one year in Recife, Brazil. Forty years later I want to imagine then, there and her (myself a transplanted person: a Brazilian in the U.S. since 1999). I use her sentences/memories as directions on how to see DeLand, FL as a possible Recife (I, who have never been there). I photographed and videotaped the U.S. as a surrogate for Brazil. We are symbiotic flâneurs in the unconscious streets of an infinite, unstable city, astronauts of our own invented moon.

HER: It is 1969, the year of Apollo 11. Although I am from the U.S., I am out walking in Recife, Brazil, where I will live for one year (I am just beginning to know the words for “street,” “city,” “live.”) Someone is following me or just ahead - will we meet? I keep walking as far as 2009 in a small city in Florida, where I take pictures to see if I can see what he is seeing. When I do this the girl I was speaks over the great reef of time. In the breaking of her words over memory’s sharpness, DeLand speaks through Recife, where Cyriaco is out walking.



Portuguese sparkled English – plus our own contraptions.

recife(s)
two-channel_video
2009



Stephan_Schulz



born_in_Berlin/Germany
lives_and)_works_in_Montreal/Canada
www.maybevideodoes.de

While walking through the city I often find myself gazing at construction sites, garbage trucks, automated parking lot gates and the like. I usually slow down and stop to investigate their hidden mechanisms and odd appearances. I am inspired by their size, their collection of movements and the extreme specificity of the task they fulfill.

In my installations and performances I use electronic media and public interventions as a language to communicate my perception of the world. I make motors run, lights flicker, cars drum and necks turn. My work involves re-purposing consumer contraptions and reclaiming city property as public material. These are crucial elements of my work's aesthetic impact and introduce new vocabulary enabling me to expand my discourse and to establish my voice with more precision.

Through the performative nature of my works I attempt to establish temporary relationships between a site and the public occupying it; sometimes by encouraging direct dialogue, other times by fostering the experience of the passersby.



Equally_Distant_From_
Both_Sides
performance
two-channel_video
2008



Jody_Zellen



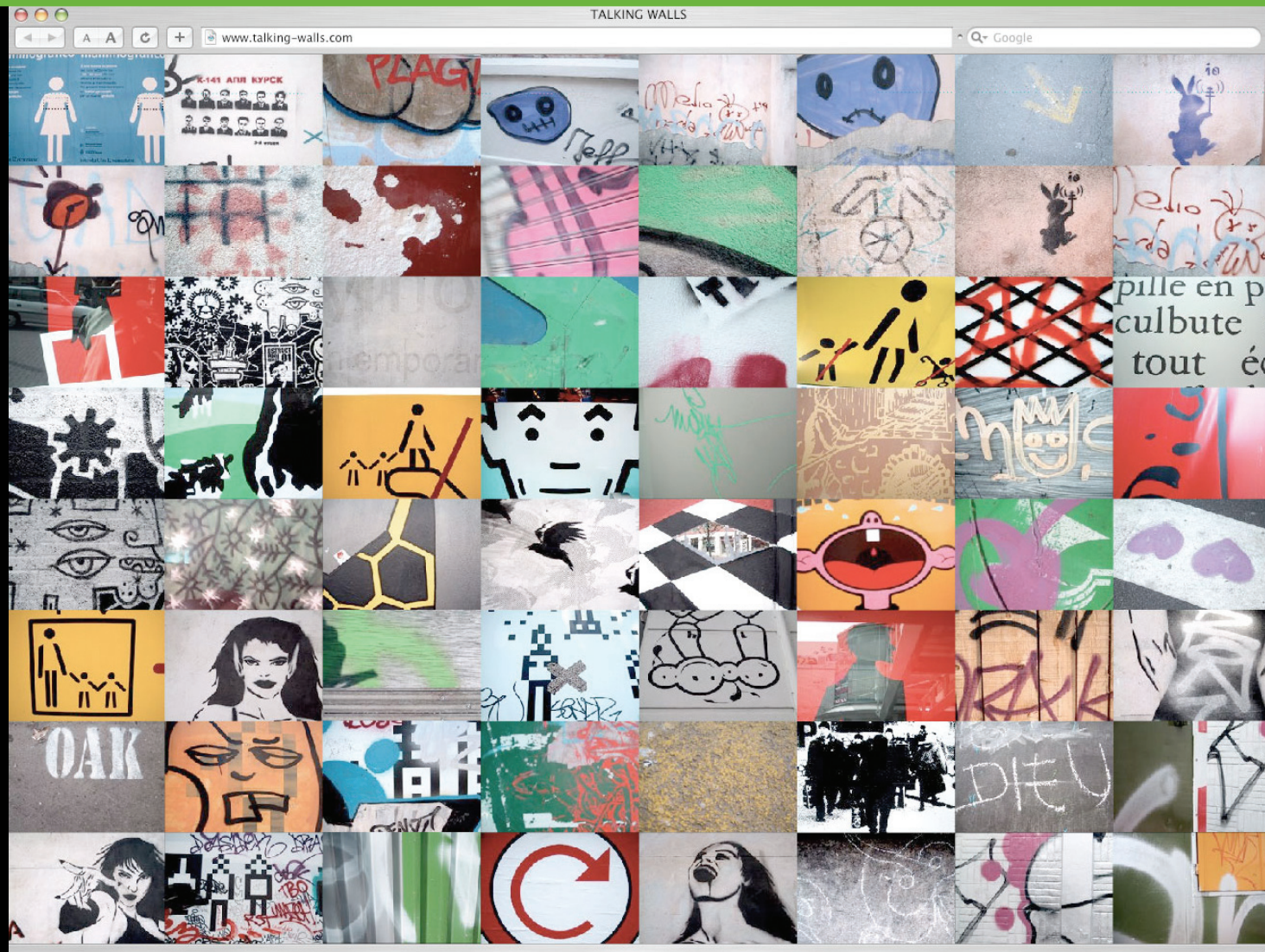
born_in_Boston/MA
lives_and_works_in_Los_Angeles/CA
www.jodyzellen.com

I use representations of contemporary and historic cities culled from media sources as raw material for aesthetic and social investigations. In my work I explore architectural spaces as well as digital spaces, making projects that are site specific or use the medium in unexpected ways. Through a bombardment of disparate images my pieces celebrate the complexity and unpredictability of urban space. I am interested in the patterns, structure and design of the urban environment as well as modes of communication within it, such as the internet or the daily newspaper which has long been a source, as well as an source of inspiration for my work.

Ghost City is an ever changing website, a virtual city that has become an archive of changing web technologies. It has no physical space or real time beyond the space and time of the viewer's interaction with the screen. Ghost City uses the space of the web as a sculptural space, allowing viewers to interact with animated graphics to delve deeper and deeper into an imaginary city



Ghost_City
website
1996-2009



Claude Chuzel



born_in_Paris/France
lives_and_works_in_Paris/France

My art works focus on poetic, videographic, photographic and painting research. My production mode is based on mutations. Through the different steps and treatments of pictures, the traditional codes of representation are put out of order.

In the video *Work* one sees files of workers, lines of workers. They are building a modern Babel in Dubai, but it looks like a mysterious dance. Seen from one point of view, just like if the spectator was looking a painting, *Work* is a modern painting of a post-modern enterprise.

I leave the spectator in front of the enigma, in front of this choreography of a globalized world.



Work
single-channel_video
2007



Sean_Capone

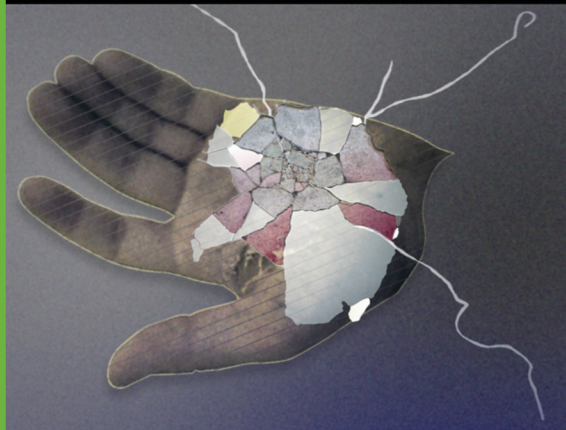


born_in_Rochester/NY
lives_and_works_in_New_York_City/NY
www.thesupernature.com/specialprojects.html

Lake is an experimental sketchbook about cities, memory, and desire, created using imagery shot solely with a low resolution cellphone and set to music by Caural (Zac Mastoon).

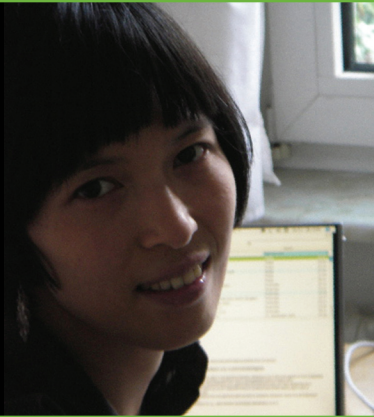
The idea of random urban wandering is called a *derive*, and was a method used by Surrealists to create abstract mappings of the city. The psychogeographical traces were, in this case, obtained with a phone camera, then uploaded to a laptop and animated in a nonlinear way, accentuated by generative 3D animation.

The imagery was shot in four different cities over several months, with certain visuals inspired by chapters from Italo Calvino's *Invisible Cities*: "Memory is redundant; it repeats signs so that the city can begin to exist."



Lake
digital_animation
2006





born_in_Berlin/Germany
lives_and_works_in_Berlin/Germany

In my work I look at how memory, (hi)stories and migration leave traces in landscapes and spaces, visible or hidden, and how these traces can be described, scanned and reproduced with the medium of video/film. By creating poetic spaces and focusing on the movement of the cinematographic image, my works bring together reality, memory, and dream, and thus articulate that the “in between” is not a place of emptiness but of sensitivity and awareness.

The somnambulist is a fictional story of a girl, taking place in the real space of the city and in a Berlin apartment. It is about the death of the beloved grandmother, whose “absent presence” is the connecting thread. The girl walks endlessly through the city, a walk not only through the real space of Berlin, but also through her dreams and memories. Reality, as well as time, does not only have one dimension: these different worlds are synchronous.



the_somnambulist-right
three-channel_video
2005



Penelope_Cain



born_in_Adelaide/Australia
lives_and_works_in_Sydney/Australia

In *Camouflage #2* a stressed and harried office worker obsessively covers himself with meticulously printed A4 paper, in an ineffective attempt at camouflage against the wall of a CBD office building. In this attempt he mimics the chameleon-like survival instincts of animals in the wild.

In this work I draw on my dual art and science training, referencing principles of animal behavior and evolutionary science to posit a quirky hypothesis about the displacement of animal-based survival instincts to the stress-filled contemporary work environment. *Camouflage #2* is part of an ongoing series of video-based works exploring the contemporary urban condition.



Camouflage_#2
single-channel_video
2005-2008

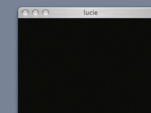
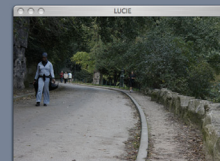




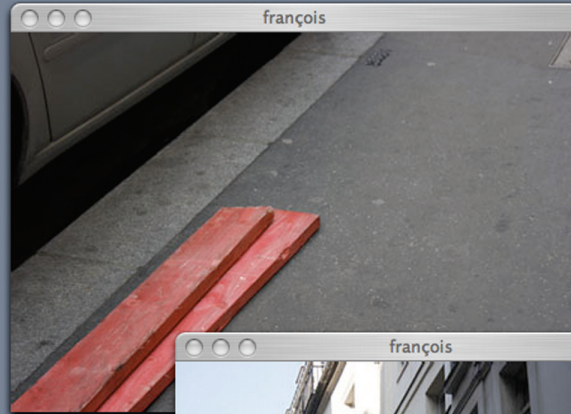
born_in_Bremerhaven/Germany
lives_and_works_in_Berlin/Germany
www.jornebner.info

Inspired by Eric Rohmer's film "The Aviator's Wife," (*sans femme et sans aviateur*) is a browser-based work that depicts contemporary Paris, happened upon following the main locations of the movie. The film acts as a guide to the discovery of urban situations. The photographic imagery and audio material were recorded during walks, bus and metro rides in October 2007, in a manner similar to the Nouvelle Vague film maker - although without any pre-arrangements for settings and observations; and with repeated visits to the locations. My intention is to honor this filmmaker's powers to get me interested in Paris, and at the same time make a work that discovers the city, even if only for myself.

(*sans femme et sans aviateur*) consists of four chapters each depicting different urban areas: the artificial mountainous landscape of the Parc des Buttes Chaumont; a gentle area in the West; the tourist spots of intelligencia in the centre; the busy, military guarded Gare de l'Est; and a bus back to Buttes Chaumont. Each of the four chapters is introduced with an image of the respective street map; and accompanied by a metro noise.



(*sans_FEMME_et_SANS_aviateur*)
browser_art
2008





born_in_Englewood/NJ
lives_and_works_Newburgh/NY
www.ryanroa.com

Interaction with public sculptures is a series of public interventions that exist as documentation. These works were created with the final image in mind. Each individual piece was titled by the date on which the performance took place. The documentation is in the form of three images taken of the actions combined into one image that acts a filmstrip, implying movement over time.

In these interactions, I committed mundane private actions, such as shaving, working out, and showering. These actions took place in public spaces, and incorporated public sculptures as functional objects that were utilized in the tasks at hand. In these pieces I worked with photographers that were blatantly apparent so that the passers by were aware of the relationship between the images, the actions, and the objects. This work investigates notions of public and private space, the function of public art, and the relationships of images to objects, and actions.



10-25-07
(Interaction_with_
Public_Sculpture)
digital_image
photography_by_Martin_
Murphy
2007





born_in_Cape_Town/South_Africa
lives_and_works_in_Portland/ME
www.leonjohnson.org

FAUST/FAUSTUS IN DEPTFORD imagines Christopher Marlowe's 16thC Faustus and Goethe's 19thC Faust in the last few minutes of their lives as nomadic allies. This travelogue interweaves documentation of live performance and psycho-geographical drift, triangulating the unmapped distances between the Faustus legend, Christopher Marlowe's death in Deptford near the river Thames and Oscar Wilde's vandalized tomb in Paris.

They emerge from beneath the river to cross Maryon Park, the site where Antonioni filmed the crime at the center of Blow Up. The two men traverse myth and history, history and presence in real time. Following a pilgrimage to repair the dismembered Sphinx that hovers atop Wilde's tomb, the two are able to make their final trip to Deptford, the site of Marlowe's murder in 1593. Finally, in the fading light on the bank of the Thames, a miserable guide appears to lead the men to the next, or the last, destination. The concept of spatiality in *FAUST/FAUSTUS* suggests that urban space is constantly offering temporal zones for passive and active inscription: our culminative narratives, over time and in relationship to place, creates a memory-patina and ultimately determines our perceptions of empty space as infinite archive.



FAUST-FAUSTUS_IN_
DEPTFORD
single-channel_video
2003





born_in_Salzburg/Austria
born_in_Langenau/Germany
work_in_Stuttgart/Germany
www.winkler-koeperl.net

I Our main field of activities is “urban interventions” realized in various places around the globe, like Cairo, Chengdu (China), Mexico-City, Tokyo, Budapest, Montreal or Paris, where we lived between 4 and 6 months to explore the urban space and to develop site specific interventions. The process of planning, implementing and mediating these projects on travels and, at first, beyond the institutional context, provides us a unique insight into the individual areas and communities. Getting involved into the everyday life of the spot is an important part of our practice.

In our interventions we aim to reflect the observations made beforehand in connection with our own personality and cultural background. These actions are lead by the idea of alteration and interventions, where the initial observed situation is still recognizable and establishes new contexts through its modification. Performative remarks are made to unknown spectators and passer-byes “in situ”, and documented via photographs and video. In order to stay flexible and mobile, we prefer to express our ideas by minimalistic means, refraining from effects in videos and from digital manipulation in photographs. As narrators and actors we often appear in our works to testify our wanderings around the worlds and across borders.



metro_mexico
single-channel_video
2003



云南白药酊



born_in_N'Djemana/Chad
lives_and_works_in_New_York_City/NY
www.alexanderreyna.com

We live in a world where what we know, at a basic level, has been processed, refined, and dictated to us, sometimes by corporations and sometimes individuals, the creators of the sounds, images, and ideas that have been processed, refined to give us our being. They have their truth for us. They have their meaning for us – and because it is their meaning, it is our ‘emptiness’.

My work comes from the same impulse that gave rise to the 19th century Baudelairian notion of the Flâneur. I wander amongst the visual imaginary of their images. I take them as a starting point in my art, but I subvert the icons of their intentionality.

Subversion is recontextualization of hyper-designed and superficial icons into my world of meanings. This flâneur is absurd, beatific, self referential, and corporate, but also with deeper meaning. His art explores aspirations and dreams, hopes and fears, realities and fantasies, truth and lies. Above all it is meant to stun, to stop you dead in your tracks. And then you see: beauty made out of emptiness.



STAR
single-channel_video
2007





born_in_Ottawa/Canada
lives_and_works_in_Halifax/Canada

The ubiquity of consumer camcorder use in public spaces has spawned new vocabulary such as *equivoillance*. This new term refers to the notion of citizens surveilling each other, on equal footing. It also encompasses the fear that we may become our own moral guardians, usurping the role traditionally assigned to legal and bureaucratic institutions.

Consisting of two video channels, shot at two different times, *Times Squared* explores this concept. One channel was captured in a public square in Seville, Spain. The shooting there followed the most stringent Direct Cinema guidelines, severely restricting my subjective input: a stationary camera, wide angle. Its editing made manipulative tricks evident, compelling viewers to detect a narrative and possibly draw conclusions, while highlighting video's ability to fracture time and geography, by creating new, virtual spaces not found in the natural world. The second video reconstructed the initial Seville narrative in Halifax, Nova Scotia, where the actors were directed to simulate the timing of the actions and gestures of the Seville individuals.



Time_Squared
two-channel_video
2008



George_Drivas



born_in_Athens/Greece
lives_and_works_in_Athens/Greece_and
_Berlin/Germany
www.drivas.org

I occupy the space where the raw materials of the analog world and the subtleties of the virtual interact, expand, and contract. I always lie somehow between the past and the future, observing me and my surroundings.

My geography has a contradiction: It is full of no-name heroes in empty, abandoned open-air or enclosed spaces, existing without past or future, being at the same time liberated and trapped. They are drifters moving between an (unknown) past and an (uncertain) future, questioning themselves or being questioned, being distant or close, alien or very familiar, watching around or being watched, serving a position as viewers but also as subjects for viewing on a constant surveillance.

(Un)fortunately I am one of them.



The_Decision
single-channel_video
2007





born_in_New_Britain/CT
lives_and_works_in_Fargo/ND
www.henrygwiazda.com

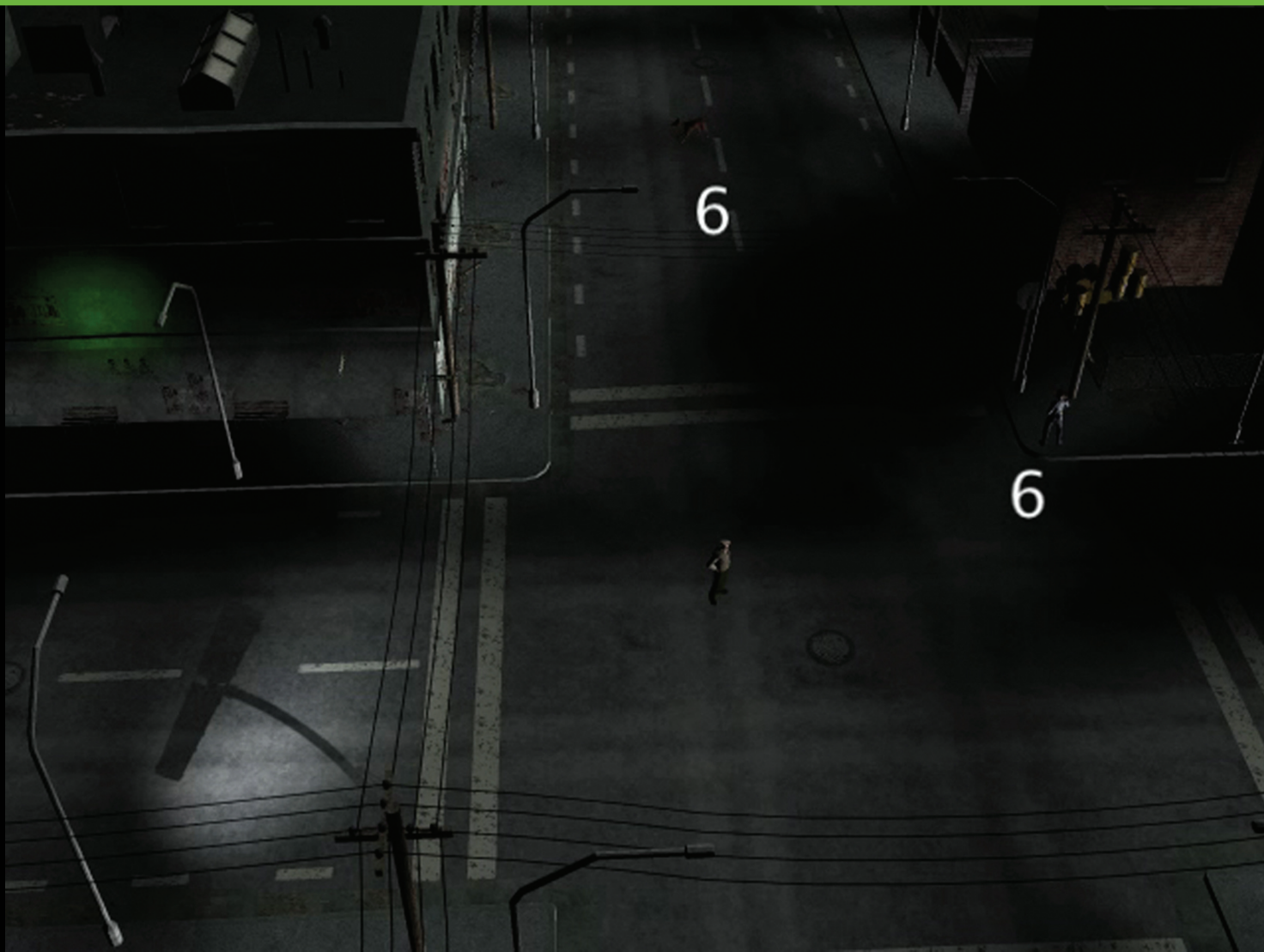
In *claudia and paul*, a flâneur and a flâneuse are out late at night observing and being observed. Why are they there? What are they doing? What is their relationship, if any, to each other? They have become an integral part of the urban landscape. How do they contribute to their environment by their actions and non-actions? How does the environment of the crossroads influence how we view them? Their activities and non-activities are essential to the dynamics of the crossroads where they meet.

It shows that each motion, whether it is made by human, animal, object, light or sound, is connected and extended by other motions to compose a phrase, a sentence of great artistic interest.

On a another level, this work is about repetition and memory. How do our perceptions change over time experiencing the same events? Each small, choreographed scene can be appreciated for itself, but on subsequent viewings, takes on a separate meaning. They become metaphors for our lives, our dreams and ourselves.



claudia and paul
computer-based_video
2008





born_in_Bad_Lippspringe/Germany
lives_and_works_in_Baltimore/MD

Charm City Travels is part of an ongoing research project, visual essay and developing folktale about life in a post-industrial city. In the series, Baltimore resident Sibelius Anton navigates the city's physical and psychological terrain. He goes about his day, engaging in quotidian activities from feeding the birds to watering plants. Yet, these mundane acts occur against the backdrop of a city transformed by ecological and economic devastation, physical decay, and social unrest.

Sibelius wanders the city's neighborhoods, charting their contours and liminal spaces. He responds to the sites and situations encountered, yet his actions reflect on the past. He plays music in front of an abandoned concert hall, installs flowerboxes on boarded up buildings, takes a break at a shuttered coffee shop, and rests among the flowers of a park now laid waste by a highway project. Sibelius bears witness, confronting the dilemma of our modern condition: left with the ruins of industry and shaped by the structures we inherit, we are tempted by nostalgia to relive and reconstruct the past, yet must creatively engage with the present in order to realize social progress.



Charm_City_Travels
photography
2006

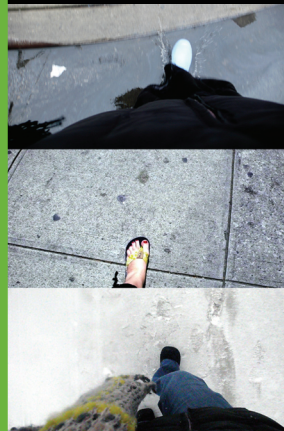




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My work analyzes communication and its effects on perception. I have explored variants of discourse, documentation, alphabetic systems, signing, mapping, and language in relation to human body. Since 2006, my work has been dedicated to walking - analysis of bordering, fragmented, urban spaces of large cities inhabited by diverse communities. Through photographs and drawings, I have explored how walking the city can become a spatial drawing. These works document walk routes and the effects of urban walking on the body.

The photographic series *Walking* was shot over a period of time [2006-2008] and is based on visual signs and various degrees of interaction and physical gestures that facilitate or cut off communication. These photographs are pervaded by ubiquitous sense of estrangement resulting from being both present and detached [while walking], and inspired by the urban idiom of cities and neighborhoods, which I have had the chance to walk through in the past few years. WALKING resembles a photo-sequence, examining movement through the use of early chrono - photographic techniques. It documents the walk routes and captures vacant traces of objects, signifiers, landmarks and anonymous passers-by.



Walking
photography
2006-2008





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A daily route envisions, as a topographical mapping, the culturally inscribed nature of our everyday travels. The project seeks to render visible our movement through the built environment of the city, revealing patterns of passage flow through the urban body: the privileging of one route over another, the concentration of movement through particular neighborhoods, and the repetition and variation of a traveler's movement over time.

Photographs document the yellow public waste bins along the daily route between my home and the city. The bins were filled with shredded color paper, the color selected to echo the environment around the bins.

Maps broadly tell us the practicalities of place names or elevations, but how can we register and connect to a sense of place? Walking a route does not necessarily mean we experience and recognize a space. One understands space according to our physical and emotional position. The motivation behind this work is not so much about how we perceive a space in general but how we mark a space through our actions.



A_Daily_Walk
photo-collage
2007





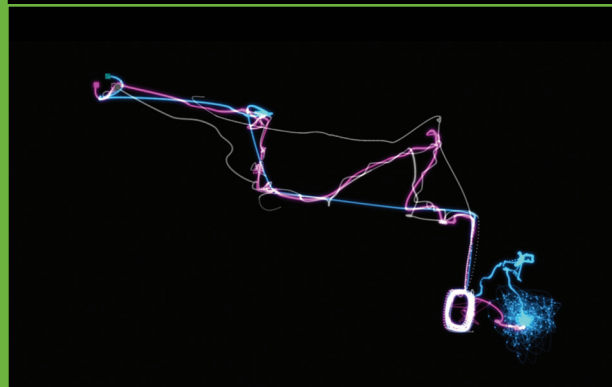
born_in_Berlin/Germany
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This piece deals with synchronicity of parallel events, which exist independently but close to one another. One camera follows him, another follows her, all in one steady shot. The eyes of the spectator follow him or follow her, while editing and watching an inner film.

The events in the three screens are connected by the emotional geography of the protagonists, their sentimental interior design or the internal maps of perception and emotion each one is carrying with oneself.

Getting older, I think about traces I left in life: leaving patterns on the ground, imprints on the walls and in hearts of other people; urban bodies, moving on interior patterns, following emotional maps; a sentimental journey; being connected emotionally but separated in space. This is my inner GPS.

Wherever we go, we always stay the same.



MAPS_OF_EMOTION
three-channel_video
2008



An eccentric urban wanderer, the flâneur was a fixture on the streets of 19th-century Paris almost as soon as sidewalks widened enough to accommodate idlers. French poet and art critic Charles Baudelaire's 1858 essay "The Painter of Modern Life" was among the first critical attempts to elevate the flâneur from a marginal, indolent ambler to the artist-flâneur who produces art from the exploration, observation, and reading of everyday urban life. Baudelaire had himself in mind, of course, and also the contemporary French Realists who opposed the outmoded artistic traditions of academicism, so removed from modern life. Around seventy-five years later, Walter Benjamin describes the artist-flâneur as mobilized and inspired by the urban spectacle, driven to make art out of the dizzying overlap of architectural demolition and construction, of commodity display, and of new forms of mass media—what he refers to as the phantasmagoria of the urban. Benjamin in turn had in mind the Surrealists, who at that moment were allowing their own Parisian immersions to derange their senses. In the middle of the 20th century, the Lettrists and Situationists, inspired in part by the Surrealists although focused on a more outward anarchism, intended to divert and destabilize the city with their urban drifts. All of these artists derived a certain odd pleasure from the shock effects of modern city life, distilling them into an urban poetics at once playful and disturbing.

The aesthetic practice just described is flânerie. Although flânerie's original proving ground was the rapidly urbanizing Paris of the 19th century, it retains significance today particularly in world cities beyond the west. Globalization has reinvigorated flânerie as an effective means for artists to navigate, interpret, and represent the sensual bombardment of today's globalizing cities. Twenty-first century ambulant aesthetes have reestablished the walking practice's fruitful application far beyond its male-centered, Franco-European roots. Flânerie's widened possibilities now incorporate a feminine filtration of the urban with much greater force than ever

before.

Contemporary Flânerie: Reconfiguring Cities presents a new generation of transnational artists who respond to cities with the gusto of originary flânerie, so a brief history of flânerie's aesthetic and intellectual dimensions is in order. Flâneurs of artistic or scholarly pursuits have long been considered iconic figures of modernism who processed newly industrializing cities of the west in subjective terms by aimlessly wandering through them, absorbing startling, contradictory novelties, and translating their experiences into art that was as radically modern as the fleeting moments it attempted to capture. Impressionism is considered to be a quintessential product of flânerie as well as much of early avant-garde cinema devoted to the capture of urban life's fast pace. After World War II, however, as urbanism became more mundane, as subjective expressivity became suspect, and as cosmopolitanism seemed a naïve, utopian Eurocentricism, flânerie faded away as yet another modernist cliché. Globalization, however, has renewed flânerie's contemporary relevance (along with modernism's). Today, artists in world cities at various stages of urban development have reclaimed this time-honored, proven method for an aesthetic reconfiguration of rapidly modernizing cities in process.

In between flânerie's "ur modernity" and its present reconstruction, it existed largely as a sociological trope for most of the 20th century. Sociologist Georg Simmel suggests in his "The Metropolis and Mental Life" of 1903 that, for the sake of psychic survival, the metropolitan subject must resist the extremes of angst and exuberance lurking in city streets in favor of what has become the very recognizable urbane trait of a studied nonchalance. Simmel provides a kind of overcorrection for Baudelaire's stated desire to bathe in urban multitudes. By the time Walter Benjamin analyzes 19th-century Parisian flânerie from his vantage point in the 1920s and 1930s, he laments its disappearance. He ruefully describes the flâneur's incremental demise as the ever more

rational, planned Parisian thoroughfares undermine the reflexive possibilities of random urban wandering. Throughout most of the rest of the 20th century, the flâneur lives on as more sociological trope than flesh, a mere metaphor for strategic urban walking, for observing the city from mostly rather impersonal distances.

The original flâneur's spontaneous, embodied, and visceral reactions to the city, marked by pleasure, trauma, nostalgia, and wonder, were no longer guaranteed as modern cities' increasingly prescribed routes, commodified pathways, and "heritage walks" managed flânerie to the point of emptiness. The high modernist practice whereby artists derived inspiration from their idiosyncratic experiences of urbanizing space had been rendered quaint and bygone. Now flânerie persisted more as a postmodern practice whereby urbanists derived knowledge from a "reading" of the city as text. The former was highly emotional and multisensual, involving random strolling. The latter was somewhat affective yet more dispassionate and primarily ocular, involving a strategic mobility. Both practices were conceived in terms of traversing cities on foot and suffered as urban spaces were ever more uncondusive to such locomotion. The coup de grâce for flânerie as a means toward an urban appreciation, either artistically or intellectually, occurred when cities' spaces became so transparent through planning and commodification as no longer to afford sufficient spontaneity for the practice's aesthetic stripe nor to demand the intense scrutiny of its sociological stripe. Simultaneously, emerging postcolonial perspectives questioned the validity of an urban analysis that had been based primarily upon western cities. Notions that had developed in tandem with the rise of the metropolitan west, such as modernism and cosmopolitanism, were dismissed as too narrow to have meaning for the rest of the world and inappropriate as urban universals. Flânerie was similarly tainted.

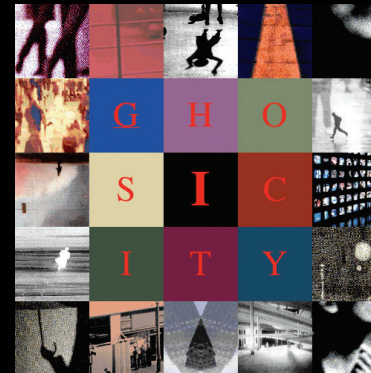
The arc that I have just traced spans a little over a century, from roughly the 1860s through the 1980s. By the late 1990s, globalization had revived modernism and cosmopolitanism as viable concepts beyond the west. From Latin America to Africa through the Indian subcontinent and Asia, rampant economic, technological, informational, and migrational flows resulted in globally connected cities whose economic and built environments underwent radical transformation seemingly overnight. As the past rapidly gave way or mingled strangely with an ever-shifting present, "modern" surged back into scholarly discourse to describe the fresh shock effects of world cities emerging around the millennial turn. "International" gave way to "interurban" as these new cities arranged themselves along a network of world-wide interconnections that transcended national boundaries, so that "cosmopolitanism" now describes a truth more than it ever had before. Postmodern critique remained useful in terms of distinguishing western modernism from global modernism: the term "glocal" to describe local differences that withstand globalization's homogenizing effects emerged at this time. Nonetheless, the fast-paced novelty of the urban experience also demanded a typically modernist, immediate and experiential immersion in the life of the streets for optimum interpretation.

Today's cities are wondrous again as a reterritorialized modernity in globalizing and world cities combines with global and local characteristics to endow cityscapes with the quotidian yet phantasmagoric potential that only a flâneur of old—embodied, sensual, emotional, artistic, and intellectual—may truly unravel. The last decade's witness to artistic flânerie's reinvigoration speaks for a strong desire to find a way through the unpredictable and transformative conditions inherent in today's urban spaces, rife with the creative chaos of intersecting and self-generating networks of technological, informational, capital, migrant, and even microbial

flows, the combined effect of which is as momentous as the shift from agrarian to industrial economies in the 19th century. Thus, at the turn of the 21st century, flânerie is rekindled as a subjective process involving all five of the senses recording at full bore. The work in Contemporary Flânerie: Reconfiguring Cities reflects this turn. The artists included in the exhibition create urban poetics by means of a flânerie as called for by Baudelaire and Benjamin. They visually document their complex, emotive responses to the provisional, transgressive, and self-generating dynamics of global cities, producing art in a mode that scholarship is beginning to identify as belonging to a "second modernity." The predominance of video and digital technologies in Reconfiguring Cities features media appropriate for representing the multivalence and velocity of the urban drama, which Baudelaire in his day could only liken to a kaleidoscope. What is more, the exhibition's artists contribute to a new discourse that twines the separate aesthetic and sociological threads of 20th-century flânerie. Their visual renditions produced by contemporary flânerie offer not only vivid documents of cities in transformation but also artistically represent the "urban imaginary" (the urban represented through an imaginative transcription of its direct observation), an appropriately poetic term originating from a sector of the social sciences that advocates a combination of aesthetic, ethnographic, and geographic attention for a complete grasp of the global metropolitan experience. Reconfiguring Cities's artists combine art and the social sciences. In doing so, their art addresses the mounting transdisciplinary calls for models of aesthetic perspectives on urban mobility.

The new artist-flâneuses/flâneurs once again translate direct, pedestrian immersion in the labyrinths of the urban and interurban. They embrace the need to realize a visual communication that incorporates the considerable physical and emotional dimensions

of the human body's interaction with global, urbanized space. For the representation of today's wildly experiential pathways through the marvels of recently built urban environments and their highly active surrounds of ethnic and cultural diversity, a re-enfleshed and emotionally re-strung flânerie--sensitive and porous to the messy aspects of city life--remains necessary.



Jody_Zellen
Ghost_City
website
1996-2009

Charles Baudelaire, "The Painter of Modern Life," in *The Painter of Modern Life and Other Essays* trans. and ed. by Jonathan Mayne (New York: A Da Capo Paperback: 1964).

Walter Benjamin, *The Arcades Project* (Cambridge, MA: The Belknap Press of Harvard University Press, 1999).

Georg Simmel, "The Metropolis and Mental Life," in *The Blackwell City Reader* ed. by Gary Bridge and Sophie Watson (Oxford: Blackwell Publishing: 2002), 11-19.

Magdalena Nowicka, "Mobility, Space and Social Structuration in the Second Modernity and Beyond," *Mobilities* 1, 3 (November 2006): 411-435.

Kathryn_Kramer

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As an artist, I am interested in exposing the paradoxes within and idiosyncrasies of communication technologies as they intersect personal experiences. As a curator, my goal is to bring together converging differences in artistic practices that walk along the same path.



Robert_Summers

born_in_Los_Angeles/CA
lives_and_teaches_in_Los_Angeles/CA
_and_Manchester/England

As an art historian in contemporary art and theory, I am invested in rethinking art history from critically queer angles: hence, I focus on feminist and queer visualities. I have presented and chaired panels both nationally and internationally, and I have published essays in anthologies and journals on queer theory and contemporary and performance art.



Vagner_M_Whitehead

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In my artistic practice, I am interested in exposing the paradoxes within and idiosyncrasies of communication technologies as they intersect personal experiences. As a curator, my goal is to bring together converging differences in artistic practices that walk along the same path.



Credits to them



Credits to them

Quotes_on/around/toward_le_flâneur

“Those who love the city, in its profoundest sense, become the shame of that city, the détraqués, the paupers.”
—Barnes

“‘How Beautiful the Street!’ is a favorite phrase of the chronicles of flâneries.”
—Benjamin

“[T]he flâneur gets drunk on the commodity, the détraqué on refuse. ... The détraqué is (like the flâneur) ... objectified, but he is intoxicated with the process of degradation by which he becomes ‘incommunicable’ and unconsumable.”
—Chisholm

“The flâneur still stands on the threshold. ... He seeks refuge in the crowd. ... The crowd is the veil through which the familiar city beckons to the flâneur as phantasmagoria—now a landscape, now a room.”
—Benjamin

“The flâneur and the prostitute share a ‘queer’ relationship: streetwalkers, voyeurs. Thus, the historically ‘masculine’ figure of the flâneur has a relationship to the ‘feminine’ figure of the prostitute—given that Christine Buci-Glocksmann has stated ‘the feminine is engraved upon the flâneur’s body’. Indeed, the flâneur is ‘queer’.”
—Summers

“Apart from all those literary preoccupations ... a gleam of sunlight reflected from a stone, the smell of a road would make me stop still ... and also because they appeared to be concealing ... something which they invited me to ... take from them, but ... I never managed to discover. ...”
—Proust

“An intoxication comes over the man who walks long and aimlessly through the streets. With each step, the walk takes on greater momentum. ... Like an ascetic animal, he flits through unknown districts—until, utterly exhausted, he stumbles into his room. ...”
—Benjamin

"The street conducts the flâneur into a vanished time."

—Benjamin