

### Historical types of walkers:

Wandering mystics/monks, philosophers, medieval craftspeople, scholars, romantic poets, seekers of support/truth (ideas/skills/words/causes), traveling doctors, itinerant musicians, contemporary journalists

Artist/writers/thinkers have, for centuries, championed walking and travel as both physically/emotionally rewarding

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### BROAD TIMELINE

Mid to late 1800's → The terms of *flânerie* date to the 16th or 17th century, denoting strolling, idling, often with the connotation of wasting time. But it was in the 19th century that a rich set of meanings and definitions surrounding the *flâneur* took shape.<sup>1</sup>

1920s → Dada/Surrealists were planning excursions and walks

Performative action in contemporary artistic practice stems from postwar artmaking (there was a dramatic shift in the 1950s).

1950s → Letterists/Situationists develop the **dérive** (drift)

1958 → Allan Kaprow establishes the idea of the **happening** (a call/invitation for artists to abandon object-based practices for limitless investigation of relationships between ideas/acts/everyday life)

Mid-1960s → Photo/Video allowed capturing of these events

1960s-70s → experimental practices (conceptual performance, land art, process art, readymades, found materials, joining of art and life)

#### Examples:

- *Fluxus* - street theatre, tours, impromptu performances (George Maciunas, George Brecht, Yoko Ono, Mieko Shiomi, Nam June Paik)
- *Art Povera in Italy* - use of humble materials to free oneself from conventions of art market and corporatization of art - disavow singular maker.
- *Land Art* - developed out of Minimalism in 1966-67

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<sup>1</sup> Turcot, Laurent (2008). *Le promeneur à Paris au XVIIIe siècle*. Paris: Gallimard. pp. 10–43. ISBN 978-2070783663.