

Just the 2 of Us

Plans for three dual stranger walks by Dillon de Give

Published on the occasion of Flux Factory's Fall 2013 exhibition,
Untitled (As of Yet) curated by Christina Vassallo and Sally Szwed



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All photographs by Dillon de Give unless otherwise noted

Just the 2 of Us manifesto

of base awkwardness, serendipitous poetry, and latent politics

Agreement

- We are two (2)
- We will not know each other
- We submit to artificial introductions
- We accept a degree of chance and opposition in pairing
- We make one (1) slow, self propelled movement (walk) through a shared space together
- Our togetherness has a discrete beginning
- We follow a predetermined path that has starting and ending points
- Our togetherness is “feature length”
- We manufacture a privacy
- We consent to making a record of the meeting

And

- We may walk away at any moment
- We may be of different identities and groups
- We may observe or analyze our surroundings
- We may dispute the rules of the space

Introduction

Last year I spent some time in Portland. While I was there my wife came to visit me. We made a short car trip to the Pacific coast and stayed at a little motel. Since there wasn't much else to do in the area, we made our way down to the beach for a walk at low tide. Somewhere in the course of that walk I realized that, as hackneyed as notion of "taking a long walk on the beach" is, it truly is a remarkable activity. There is something vast and unknown on one side, and all the entanglements of human civilization on the other. You have to negotiate your relative position: gauge your policy towards incoming waves— when to run away, when to let the water wash over your feet. All this occurs while having (or not having) a conversation. The experience somehow implicates an intimacy between the walkers. I wondered about this, and thought it would be nice to create a structure for people to think of the act of walking on the beach with someone as an artwork.

Long Walks on the Beach was the first of a series of seasonal events in which strangers were paired for one-on-one walks in public locations. The subsequent *Long Walks in the Park* (fall) and *Long Walks in the Museum* (winter) continued as variations on a form: frames for thinking about the effect of public space on private conversation, and vice versa. These were experience-based artworks that used walking as a medium, facilitated with elements of administration, choreography, performance, and a style of documentary photography. The walks (purposefully or not purposefully) called out to different kinds of people to respond to a subtext of location (to summarize bluntly: beach=romance, park=nature, museum=foreign culture.)

Two people walking and talking is a tried and true activity. *Just the 2 of Us* is about an attempt to harness it. What follows are planning documents for the three "dual stranger" walks we organized in 2012-2013 presented with minimal commentary or interpretation. The reader is invited to restage these or similar walks if he or she wishes. My request is that this remains non-commercial activity.

A note on preparation

The plans on the following pages focus on “day-of” forms for the walks. Here are a few notes about what happened beforehand. In general, my protocol was to set up a phone number and answering machine to serve as the first point of contact. Calling would allow a potential walker to hear information (i.e. date, terms etc.) and leave a message with schedule preferences. Walkers were usually paired based on these preferences. In some instances I sought to match or include members of discernible social groups (such as birdwatchers and dog walkers in *Long Walks in the Park*, or English-second-language students or foreign nationals in *Long Walks in the Museum*). This required different recruitment methods, such as writing to relevant organizations, or simply being present in the location to speak with people. Beyond this decision, I used (virtually) no premeditation in the act of pairing. For example, though there was an unavoidable association with the notion of romance in *Long Walks on the Beach*, we purposefully did not collect information about gender, age, or sexual preference. This was because the walk was not intended as a dating service— just as *Long Walks in the Park* was not considered a bird watching lesson (or an attempt to watch birds while walking dogs!), and *Long Walks in the Museum* was not an educational tour of the Met. Of course, some of those interactions were potential outcomes, but only one of many things two people might do on a walk. My suggestion (for anyone interested in repeating these experiments, or ones like them) is that in some cases it will be wise to identify the existing players or social groups of a shared space, in other cases it won’t. Seeking participation in a focused way can add to the dimensionality of the walks and provide a structure to explore difference, but it can also limit the number of people that are able to step into the walk-structure. In all cases, I believe that the walk itself should remain relatively uninflected. In other words, though small suggestions can be made to guide the walkers before they leave, what is being facilitated is *just* a simple walk that two people take together. That’s really it. The beauty is in the lack of control over their private discourse. From the moment they leave the starting point to the moment they arrive at the end, anything can happen.

Long Walks on the Beach

Long Walks on the Beach

(917) 300-9521



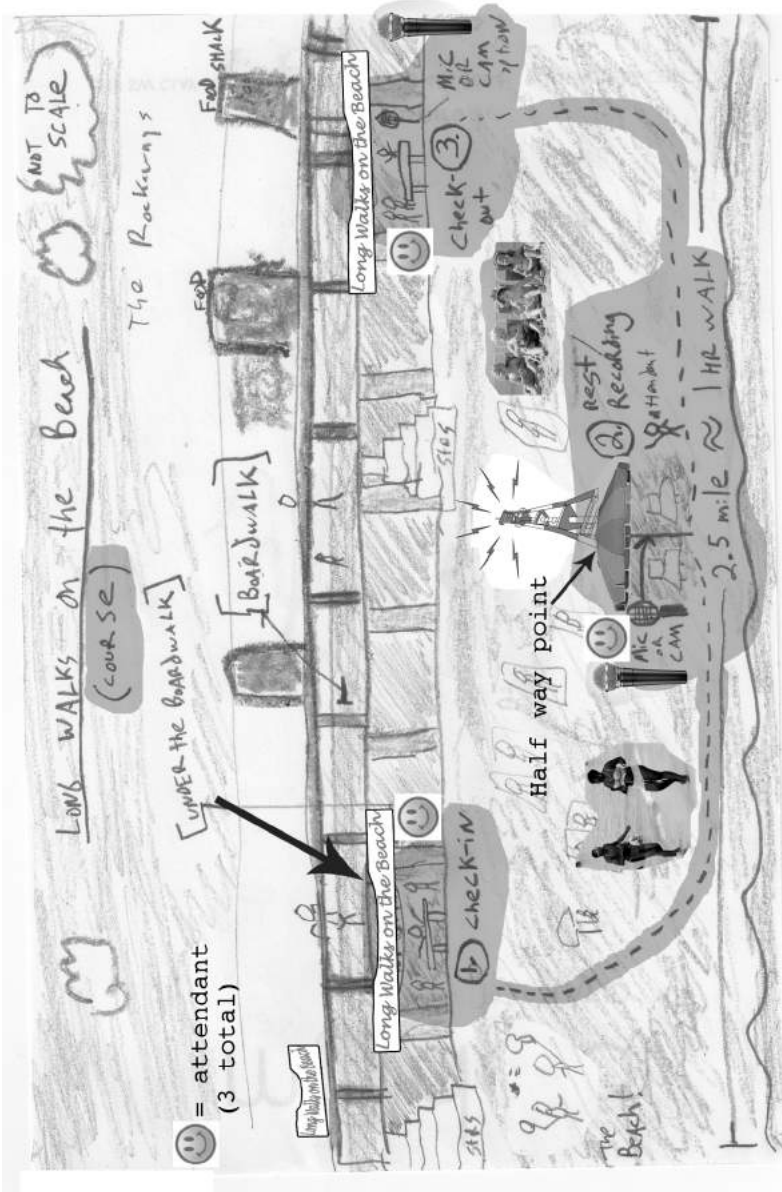
Dates: August 25-26, 2012

Location: Rockaway Beach

Long Walks on the Beach, by Dillon de Give, is a public project that provides a framework to literally enact a cliché with a stranger. On August 25th and 26th randomly paired people will take a long walk on the beach together. This is an experience-based artwork that uses walking as its medium. Each pair may become friends for life, or never speak to each other again. During the weekend of facilitated walks, a broadcast station will be available to share important conversational insights.

Would you like to take a long walk on the beach? There are a limited number of appointments. Please be ready to state your availability for the weekend of August 25th and 26th. First call, first served. **Call (917) 300-9521** to make an appointment with a stranger.

Long Walks on the Beach is the first in a seasonal series of dual stranger walks in affiliation with The Walk Exchange and Flux Factory. This series is part of Flux Factory's upcoming Fall 2013 exhibition, *Untitled (As of Yet)*, a group show about unexpected circumstances, the breakdown of routine, and displacement as a potentially fruitful phenomenon.



Facilitator Handbook

(Long Walks on the Beach)

PROJECT

Long Walks on the Beach is a framework to pair two (2) strangers for a long walk on the beach. About 64 people have signed up ahead of time. Two people every hour— a staggered schedule. Two small tables with matching rainbow umbrellas are placed 2.5 miles apart on Rockaway beach. These are the start and end points of the walk. Each walker gave his or her favorite color in case we need a tie-breaking mechanism. One couple arrives every half hour. AM session 10am-1:30pm, PM session 4-7:30pm. 8 couples each.

LOCATIONS

Front Desk: Beach 67th Street on beach near boardwalk (2 Facilitators)

Receiving Station: Beach 124th St. on beach near water (2 Facilitators)

FRONT DESK ROUTINES

1. CHECK IN: When a person approaches take their name, and scheduled time if they have one (they can sign up for one if they don't). If they are more than 20min early, or 10min late (and their partner has already been reassigned) ask them to leave their name, and wait in the area to be called.
2. They must read and sign THE WAIVER (pg 22-23)
3. They are given the SPIEL:
 - A. The walk is about an hour (don't reveal the direction)
 - B. There is a recording station at the end of the walk. It is located near the water, aligned with the end of the boardwalk.
 - C. You may stop at any time if you are uncomfortable.

LWOTB documentation: Front Desk (next 3 photos: Christina Vassallo)



4. INTRODUCTION: One Facilitator escorts the person to the water's edge to wait for their partner. Suggest they gaze out at the ocean. The other Facilitator remains at front desk. IF the partner is already waiting, the two are introduced (a simple common introduction: "Joe, I'd like you to meet Bob, Bob I'd like you to meet Joe. Do you know each other?") If they *do* know each other, give them the option of re-scheduling at a later time, but its also fine if they go on a walk together.

5. JOINING of hands and sending on way:
 - A. Facilitator stands in front of the couple, and reveals the direction, "You will be walking in this direction," (points). You can build this up a little for fun if you want.
 - B. Reminders: "It's about an hour to the end of the walk and the recording station. It's your choice about what you would like to say at the recording situation."
 - C. Comforts: "There are bathrooms at 86th, 96th, 106th St. and food stands along the way on the boardwalk."
 - D. "Any questions?"
 - E. Joining SPIEL (example): "Many people associate holding hands with a walk on the beach, so we are going to ask you to begin your walk holding hands. We are also asking you to begin in silence so that words don't get in the way right off the bat. This is only the beginning of the walk. Do this only as long as you think the beginning should be. You may decide to stop holding hands when you reach that lifeguard stand (pick a point 30-50yards away to give an possible option of when to release.) You may decide to release before that, or after that. It is really up to the two of you to decide. When you do release your



hands you may decide to begin the conversation, but please don't speak before that. Is that OK with both of you?"

- F. JOIN and RELEASE: Only after the complete explanation (and allowing the walkers to get used to the idea for a second) does the Facilitator move, positioning themselves *behind* the couple. Now the Facilitator takes both of the walker's hands and joins them. They hold the joined together in their hand (i.e. Facilitator's hand holds the walkers holding hands.) "Ok I am going to send you on your way now," or however you would like to phrase it. "You can start walking." Facilitator: walk with them, holding the hands together for a few steps. When you are confident they are on indeed on their way, gently release, leaving them holding hands, and melt back to the front desk. Note the time they begin.

FRONT DESK ADDENDUM

- Walkers are asked to show up 15minutes early. If they are 10 minutes late (i.e. past the time of their scheduled walk), re-partner with someone on the waitlist.
- If someone shows up/inquires (either from the beach, or from the city) and hasn't signed up ahead of time, check to see if we have any cancels they can take. If not, put them on the waitlist. Ask them to wait on the beach in the nearby surrounding area, but not right next to the front desk.
- There are no rules for pairing people other than we want for the people not to know each other previously i.e. to be strangers.
- The minimum time between releasing couples is 15 minutes.
- If its been 15 minutes and more than one person is on the waitlist, with no one scheduled, begin to pair the waitlist.

LWOTB documentation: the course (next 3 photos: Ramsay de Give)



- If you don't know exactly where the person you need is, go into the surrounding beach area that you have designated for waiting, and just call with out, "Bob, Bob, we have a walk on the beach ready for you." Just like they do when your sandwich is ready. Only you have to take a short walk into the crowd on the beach– which should be interesting in itself.

RECEIVING STATION ROUTINES

There are two distinct Facilitator roles here, The Interviewer (the main question asker) and The Receiver who will usher upcoming couples into the recording situation, easing the transition between walk and recording.

RECEIVER: Look for couples walking down the beach. Approach them before they get to the station and ask them if they are taking a "long walk on the beach". Ascertain that they have come from 67th Street. Say something to the effect of, "You have reached the end of the walk, congratulations! Please come with me." Lead them into the recording situation, and ask them to have a seat. Generally assist Interviewer. Feel free to ask questions during interview as well.

INTERVIEWER:

1. Starting with open-ended questions: What were you just talking about? I noticed that while you were walking you were (slow, far apart, looking around, talking to other people etc.) Can you talk about that?
2. "Documenting" their conversation: What was the first thing you talked about? How did it progress from there? Did you reach any conclusions? What did you learn about your partner? What do you think your partner learned about you? Did you share anything with your partner that you wouldn't share with people in your personal life? How do you feel now?

LWOTB documentation: Receiving Station



3. Journalistic questions: Have you ever been to this beach before? Has what you know about the Rockaways changed? Why did you come here today? What were you expecting? What were your intentions? What was the best moment you both shared together?
4. Ending: Would you be open to the idea of walking together again? Do you think you'll stay in touch?

RECEIVING STATION ADDENDUM

- When all is done you may invite them to continue to walk. Fort Tilden is another hour away. The subway is at 116th.
- Couple recordings may become group recordings.
- Some people might inquire, and wish to participate in the walks in reverse, starting from the 124th street Receiving Station. If this occurs it's OK. In fact it will be very interesting. We can establish a waitlist, similar to the Front Desk. When two people are sent on their way, instead of being released with hands held, they will have an assignment to look for the couples coming the other way, and to pose a specific topic or question to them.

Post walk note: The audio recording session successfully functioned as a moment of reflection for walkers. However, beyond that it may not be integral to this walk. The initial hope was to have a radio station set up for broadcasting the conversations so other people on the beach could tune it to hear. We were unable to do this. And so, the audio interview scenario may have felt a little questionnaire-y at times, which was not the intention. Additionally it's not clear to me as of this date what to do with the extensive recordings that were gathered (contact me if you have ideas).

York

perfect weekend

SATURDAY, AUG 25

Hurricane Irene mucked up plans for last year's annual booze tournament on Governors Island. So for **Recess 2012** (Governors Island, 212-673-4314, recessnewyork.com, noon-5pm; free) the game-staging organization is holding a blowout 32-team tournament, featuring squads from Aze Hotel, Kickstarter and other creative organizations. At least three courts will be open for unaffiliated players (and more will become available as the tourney winds down). If you tire of tossing balls, take a test ride on a vintage-looking Linus bike, or cool off with JeJu ice cream in flavors such as sweet corn with shortbread and coffee with spicy chocolate cookie dough (\$4).



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SUNDAY, AUG 26



Romantic tropes come together in an unusual way as Flux Factory and the Walk Exchange present artist David de Give's performance piece **Long Walks on the Beach** (Location disclosed with reservation; visit fluxfactory.org for details; Sat 25, Sun 26; free). Call 917-300-9521 to leave your name, e-mail and favorite color, and you'll book a rendezvous with a total stranger. The two of you will meet at an appointed time and place at Rockaway Beach and set off for an hour-long jaunt. What happens next is up to you and the Fates. The experiences will be documented, and eventually incorporated into a gallery show set for fall 2013.

SATURDAY, SEP 1



A former pharmaceutical headquarters opens its doors for experiments in art and nightlife at Winkel & Balktic's **Stranded V: Laboratory** (Flushing Ave at Marcy Ave, Bedford-Stuyvesant, Brooklyn; wandbevents.com; 10pm-sunrise; \$7BA, advance \$26). This year's edition takes a sci-fi turn: past events transported attendees from NYC to a sweet desert island (2008), the Galapagos (2009) and the Forbidden City (2010). While we wouldn't want to jeopardize the scientific method with assumptions, you can expect an immersive Burning Man-type vibe to take over the 50,000-square-foot

SUNDAY, SEP 2

Debate the merits of your preferred *Enterprise* commander—Captains James T. Kirk or Jean-Luc Picard—at **Dueling Star Treks** (The Paley Center for Media, 25 W 52nd St between Fifth and Sixth Aves; 212-621-6600, paleycenter.org; 2pm; \$5-\$10; through Sept 30). To celebrate the 25th anniversary of *The Next Generation*'s first season, the organization poses the question of whether that show was superior to the William Shatner–helmed original series. Fans of both will doubtless get a kick out of clips from episodes, as well as season five's celebrated installment, "The Inner Light," in its entirety.



MONDAY, SEP 3



Cap your long weekend with live music and lots of sun at the **Indian-American Day Carnival** (Eastern Pkwy from Schermerhorn Ave to Grand Army Plaza, Queens Heights, Brooklyn; 22am-Sunrise; free). This massive affair has a never short on costume and dancers (moko jumbies, steel blaring soca and cumbia) and plenty of flags from islands such as Barbados, Jamaica, Trinidad and Tobago. Look for vendors stationed along Eastern Parkway selling island eats like jerk chicken, curry goat and oxtail. If you're up before dawn, you can catch the J'Guez, at which steel bands and revelers march from Grand



I acknowledge that the sun, the ocean, various sea birds, other flying objects (such as a Frisbee™) or other people on the beach could conceivably harm me. I acknowledge that Dillon de Give and the Flux Factory have not altered the beach environment significantly. I am entering the same beach environment that is open to the public. I further acknowledge that they claim no control— and indeed have none— over those environmental elements listed above, or any others.

I retain the right to walk away from this project at any time if I deem it to be unsafe or particularly unpleasant. I promise not to sue Dillon de Give or the Flux Factory for any injury that I might incur by chance.

Print name_____ Sign name_____



I acknowledge that documentary photography may be taken during The Long Walks on the Beach project. I acknowledge that it is my choice to participate in the audio recording session at the end of the walk, and that I am not required to identify myself by name in that recording session. Documentation will not be used for any political or commercial purposes.

I grant Dillon de Give and affiliates of the Flux Factory the rights to image files, audio files, transcripts, and produced pieces (such as but not limited to multimedia, print media, stories and audio CDs) with no conditions or restrictions.

Print name_____ Sign name_____





*LWOTB 32 resulting
handholding images.*

*4" x 6"
Edition of
8 sets*

LWOTB CREDITS:

Facilitators:

Damian Binieck (chief interviewer)

Veronica Dougherty

Bess Matassa

Virginia Millington

Georgia Muenster

Sophia Skeans (representing Rockaway Artist Alliance)

Kimsu Theiler

Food provided by:

Allison Smith

Thanks:

Vivian Carter

Done in conjunction with Flux Factory and The Walk Exchange

Long Walks in the Park

LWITP call (posted in pet sores, birding listservs etc.)

Long Walks in the Park

Call for:

Self-identified
Bird-watchers

♂ and ♀

Self-identified
Dog-walkers

in

Prospect Park, Brooklyn

November 17 and 18, 2012



1962 PULITZER PRIZE WINNER

AP Photo by Paul Vathis

About the walks:

Long Walks in the Park is a venue for dialogue on park philosophy. On November 17th and 18th, a series of walks will pair one (1) bird-watcher and one (1) dog-walker in the style of a Camp David politician's stroll. The walks will traverse Prospect Park's famed Long Meadow. In order to promote a neutral atmosphere, no dogs or binoculars will be allowed. On December 2nd, a meeting will be held to discuss the results.

About the project:

Following on the heels of *Long Walks on the Beach*, *Long Walks in the Park* is conceived as an experience-based artwork that uses walking as its medium. It is one of four seasonal walks-in-public by artist Dillon de Give in association with Flux Factory and The Walk Exchange, as part of Flux Factory's 2013 exhibition, *Untitled (As of Yet)*.

Diplomat for a day:

We are seeking nominations for bird-watchers and dog-walkers (self-nominations, or nominations of other people). No level of "expertise" is necessary, only experience with one of these recreational practices and a willingness to discuss one's beliefs about it. For more information, please:

telephone:

917-300-9521

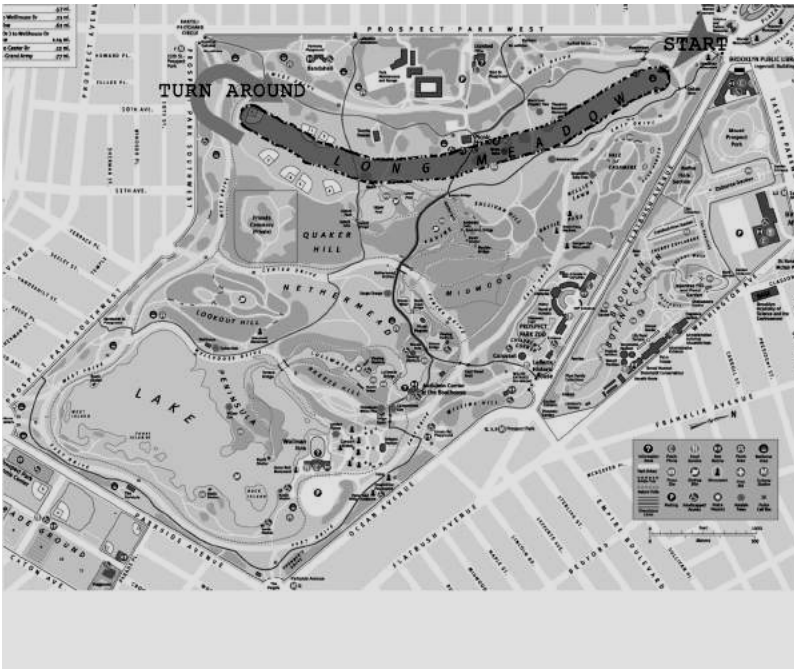
or email:

yahoo@implausibot.com.

The Walk Exchange

**FLUX
FACTORY**

LWTPP walk map: Long Meadow, Prospect Park. Brooklyn



Facilitator Handbook (Long Walks in the Park)

PROJECT

An architecture to pair a single representative of two power groups (birdwatchers and dog walkers) on a long walk in the park. Since there is occasional antagonism between the groups, there should be no expectation of a high level of participation. The proceedings in general should be handled with care and sensitivity—emotions run high around this relationship. Below the surface of the activities lie core personal beliefs regarding the relationship of humans and nature.

THE CALL / SCHEDULING

Participants are referred to as “representatives”. They should ideally be *nominated* for the project (self-nominated works as well, there is no formal system of nomination as of yet). Representatives schedule a time for their walk. These may occur at half hour, or one-hour intervals. Each walk will have two strangers, 1 member of each group, never more than 2 walkers, and never 2 representatives from the same group. IMPORTANT- dogs and binoculars are not allowed on the walk. It is a walk for humans. It is not the activities that are being paired, but the people with experience coming together. FLYER: the Paul Vathis AP image of Eisenhower and Kennedy walking and talking (taken from behind) may be used on the flyer to give it a political feel. The flyer can be distributed as a PDF and posted at pet stores, nature centers etc. If possible, get in touch with the decision-making groups that represent birdwatchers and dog walkers in the local area.

THE COURSE

The walks occur at a large public park used by both dog walkers and birdwatchers. An out-and-back walk in a long uninterrupted meadow is the best terrain/setting. It can be combined (*cont. pg 36*)

LWITP scouting image: off leash hour at Long Meadow, Prospect Park



“To a bird, a dog
is a wolf.”

From: Peter [REDACTED]@yahoo.com>
To: "implausibot@yahoo.com" <implausibot@yahoo.com>
Sent: Friday, October 26, 2012 9:01 PM
Subject: Re: Walks in Prospect Park, art project

Dear Implausibot,

First of all why not publish your name?

If you want to see birds, you don't bring a dog with you. I photograph birds and dogs are constantly flushing birds I have in my viewfinder. It happened today. To a bird, a dog is a wolf. Dogs are not afraid of birds (most dogs) and birds of all sizes are terrified of dogs of all sizes.

I assume you have a dog. Personally I love dogs, but when the rules state they should be on leashed between the hours of such and such, that rule should be obeyed. Many people who own dogs walk their dogs off the leash of all times of day in Prospect Park.

I've been working in the visual arts for many years as a painter and photographer. What is the sense in this project?

Peter

your comment

[Inbox](#)
[LWIP](#)
[LWIP/LWIP hostilities!](#)
[Responsible Dog Ownership <...@yahoo.com>](#)

11/15/12 ☆

I don't know who you are, but I deleted it. It is a stupid idea because it implies that dog walkers and bird watchers are ordinarily enemies or at least disconnected sets. In fact, one fellow I know is enough of a bird watcher to have done a "big year" in New York, and also walked his dog in Prospect Park. But he kept it leashed. Our beef is not with dog owners or dog walkers. It is with the minority of dog owners who let their dogs loose in the parks

BIRD WATCHERS

for Long Walks in the Park

DOG WALKERS

for Long Walks in the Park

(cont. from pg 30) with a forested area if there is a clear continuity/path between the two. However it is important that the course be simple. If there are many “directions” to follow, the representatives will inevitably get lost. You may want to give the walkers an option to choose a new (different) return route. The walk is one hour.

THE DESK

The desk is situated at one end of a field in a conspicuous location. It should display 2 styles of political party looking SIGNS (pg 34-35) that might read: *Birdwatchers for Long Walks in the Park* and *Dog Walkers for Long Walks in the Park*, right next to each other. Since this is an out-and-back (or loop) walk, the desk is the beginning and end of the walk. This whole project can be done with one (1) Facilitator, however it is nice to have more interested/informed people hanging out informally at the desk. The desk also functions as a way to get the word out/sign people up for the walk. If possible, set up the desk and spend some time in the park well in advance (2-3 weeks) of doing the walk. People will be interested in the signs and potential representatives may surface. Have some printed handouts.

FRAMING

If one representative arrives early, it is ok to chat about how things have been going, what ideas are floating around, etc. In a way, we are asking them to be a think tank. The more ideas, the more critical thinking that goes into the discourse of the co-existence of the groups, the better. When both have arrived, introduce the representatives to each other. Be sure to announce which side each represents.

OPTIONAL RITUAL START:

Two possibilities for setting a tone for the walk follow. Neither is necessary. There could also be room for interpretation here...



1. Give the walkers a set (or a series) of words as conversation-starters: terms associated with each practice, such as “Lens and Leash”, “Forest and Field”, “Observation and Control”.
2. Before the walkers begin, announce that you (Facilitator) are going to walk straight out into the field about 20-25 yards. They can begin their walk when you turn to come back. As you do this, they have a moment to just stand there and do nothing, watch you walk away in the direction that they will soon walk, and get used to this strange situation. They can walk past you on their way. You could say, “Have a nice walk,” as you pass by if you like.

PHOTOGRAPH / DISCUSSION

When they return ask them to recap any relevant points that were discussed. If there are new walkers arriving, everyone can talk together. If they wish to speak about any (inter) personal substance that occurred on the walk, they are welcome to, however the Facilitator need not inquire about anything beyond a summary of ideas on shared usage of the park. Facilitator should take notes. These can be used to determine talking points at the public meeting. Invite/urge them to come to the public meeting in which these issues will be further hashed out. Take a photograph of the two parties shaking hands and looking at the camera in front of the political signs.

PUBLIC MEETING

Scheduled for several weeks later. Manage the meeting in any way you see fit. Invite power holders. This is a place where the private discussions get publicly aired. The Facilitator(s) from the walks can act as moderators. It will be helpful to record audio or assign a note taker in order that the sentiments do not just dissolve into the air. This is a place where all opinions and ideas should go on the record.

LWITP resulting handshake image examples



THE LENS AND THE LEASH

Edited public post-walk meeting. Dillon de Give (DG) - artist, Ada Smailbegovic (AS) - poet and literary critic, Melissa Cooper (MC)- writer, playwright and author of the blog "Out Walking the Dog", Ken Chaya (KC)- birder, artist, and creator of the "Central Park Entire" tree map, Christina Vassallo (CV)- Executive Director of Flux Factory.

DG- [This walk] was not purely about the pleasure of walking, but about defending an activity, or an identity. It was a lot to ask in some cases [because of the tension between the groups].

CV- I feel like it's a very lopsided tension. I'm a dog walker and I never knew it existed. I feel like it's something birdwatchers might be more sensitive about.

DG- That came up a lot. In most cases it's a one-way grievance.

MC- I think that the dog walkers are viewed rather like their dogs: big, galumphing, getting in the way, and not aware.

KC- It's seriously contentious, it's becoming more so. From what I observe, the birdwatchers just want the people on the side of the dog walking to follow the rules. The dog walkers, well, there are a variety of responses. For some people their dog is really their child, their family. They feel a real affront that you're attacking- not this dog- but this identity that completes part of their life. And then there is, "Well this is my park too and who are you by the way? I don't see a badge. How dare you tell me what to do?" I've had a number of encounters. I do speak to people, in a

respectful way. I've been threatened, but so far no blood no fowl. As a birdwatcher I feel very protective about this unique environment. It's right on the Atlantic flyway, there are spectacular birds, there are areas that I call "edge" where there's grass and woodland, and the birds come out on the grass. If your dog is running loose, we're not going to see any birds. There is an area for your dog to run loose, and hours that activity is allowed. We're asking that you respect our park usage. I have a dog who I walk in the park everyday. There are times when I take her off the leash. If there's anyone around, if I feel I'm infringing on a person's peaceful usage of the park, I will keep her on the leash. If there are children, she's on the leash. But I get it. There's something exciting about watching your dog run. That freedom, that exercise— that's an animal that's really in touch with nature, feeling it.

DG- We heard that, "I love seeing my dog run in the field, but to see it run among the trees," and I know this is the key issue from a bird watching perspective, "is the sense of freedom that I want my dog to have, a relationship with nature that is more inmate."

KC- Olmstead and Vaux called this [the park] a great social experiment. That's still true today. I'm not sure they knew how social things could get, but it was created in that spirit. Where our paths cross are all these potential opportunities for issues of conflict, or sharing.

AS- I feel like there is something interesting in this question of identity of people, and then this relationship to the animals. The way that the people experience the landscape and the environment, compared to the way that the animals they identify with experience the landscape. You accurately know that these birds are attracted to a kind of "edge" condition between woodland and grassland, or particular kinds of trees or shrubs. We have that information, but in another sense there's a projection, questions like: What does my dog want? What kind of landscape does

(AS cont.) it want? What is it doing when it's playing? I'm interested in that sense of anthropomorphic identification, thinking about the animal and its desires in relation to your own desires, then imagining what the landscape might look like to that other creature.

MC- I don't let my dog off the leash ever. That's because of the kind of dog he is. He's just a little shaggy benign looking mutt, but he's an unbelievable hunter. I've seen him catch rats, which I have no problem with, but I don't want him catching squirrels. He's always on the leash, and I have no problem with that. I agree it's lovely to see your dog run free, but I also feel like his whole life is constrained by my choice of where to live, and always has been. I've lived in other places with him. That's just the way it is. I'm pretty tough-minded about that. When I came back to New York— I had been gone 20 years— and it was my dog who got me to see nature. It was because I walked the freaking dog that I was suddenly noticing hawks and raccoons. My life changed. It was expanded, deepened, widened, everything, because of the dog... He was an entryway [to nature] not a conflict. Yes I've had to train him not to make sudden moves when I'm watching something, because then he will scare it off. That's part of the companionship. It's been kind of a dialogue. He's been an asset, which is really contradictory to what's mostly seen [with dogs], so I think I straddle a line in that regard. There's a way in which the dog can be a bridge.

DG- That seems to suggest that the animal's perception has taken the lead.

MC- Yes. He allows me to see into his world, because he sees it first.

AS- I think there might be a parallel, a common ground. That shift in perception is probably also going on for

birdwatchers. You are imagining— you're watching this thing interact with the world. It has very different needs, different kinds of things that it finds important than you do.

KC- When I was brought into the park in the 80's by a couple of birder friends of mine I was suddenly exposed to this world. These guys were good. They'd hear a "chip" and they'd say, "Oh that's a so-and-so, let's go find it." And they *would* find it, and it *would* be a so-and-so. It just blew the top of my head off. It was the spring, there was movement everywhere, and song, and I said, "You mean this has been going on? I've missed this for 30 years?" For me it was a life changing experience.

DG- The idea of companionship is such a strong aspect to a relationship with a dog, which may not be present in a bird watching situation. I wrote down a list of contrasting terms in these practices. One of the pairs was "exercise vs. census"— in terms of what is achieved by each of these figures respectively. From my experience, being in the field with birders, *identification* is prized as a mode of interaction. There's something interesting about that as a goal.

MC- That is really interesting, the drive to identify. It sort of defines being a birder. With a dog you can only stay still for so long. Part of the point of taking the dog out, is to walk the dog. There's a limited amount of binocular work you can do. I don't consider myself serious in that way. [Birding] is more sensorial. It's not about exercise. I'm not going to that level, to really identify that "little-brown-job". I just see it, I watch it, I get to observe it, but I don't have the time— I'm not sitting with my binoculars *and* a book, able to go back and forth, because I have this other party that I'm dealing with.

KC- As a birder I'm much more of an observer. It's all chance— what you might see, what might be new. It's much

(KC cont.) more of being a visitor to the forest, than when I take my dog for a walk, which is a daily routine. That routine could certainly be interrupted by the unexpected, by chance, and who I might meet. But with birding I never get tired of being in the park. Every single trip is an event and it's special.

AS- I'm interested in the question of park both as architectural work of art— this made thing— and also a space that nature floods into, sometimes through chance, or unpredictable encounters. Going back to identification and even biodiversity— how should we think about the space as both a nature and culture landscape?

DG- Maybe the Robert Moses type perspective is that the parks are [first and foremost] public open space. They need to get as much use as possible. That use may entail a deep level of appreciation, but maybe it's not bad if it's just somebody smoking a cigarette and sitting on a bench. I'm wondering about this moment when natural beauty may come back into restrictions and rules for the “unlearned” view of the park. I'm trying to inject some of the controversy back into the conversation because there are parties that aren't represented here.

MC- The park is not a monolith. People need to feel that it is their park. Anybody that lives in New York needs to feel it is their park. You can go put a blanket down, have a picnic, smoke a joint if you're a teenager. Whatever it is that gives people the sense of being close to nature— even if that's not what they're there for. That doesn't mean that there aren't areas of the park that aren't protected, or quiet. That's partly education, about the fact that all of the park isn't the same.

KC- The questions that you ask are the endless enigma of park management. Do we, as a species, feel safe with boundaries, or do we feel captive with boundaries. Do laws make us feel secure, or do they feel like carrying

piano on your back. Those are big questions. In some ways, as a society, structure is really necessary, but structure without understanding is useless. The point of education is valid.

AS- I'm coming back to the thing you said, that the park is not a monolith. Going back to that point of perception, and human/animal difference, having your dog open up your perception in a particular way. There is also something going on in imagining different use, or really *many* uses. There's something opening up here for me about having to imagine difference in other people along with that difference in animal perception. For me a kind of ethics of differentiation, a way of having many different possibilities open. It seems that park management is about how to imagine different uses, and then have them not conflict in particular temporal or spatial arrangements. The public isn't a homogenous thing, human or animal.

DG- It might be an interesting exercise to say, if there was some sort of outcome of this meeting, some sort of message, monument, epitaph, whatever. What could that statement or object do?

LWITP CREDITS:

Collaborator:

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Facilitator assistance:

Blake Morris

Speakers at meeting:

Ken Chaya

Melissa Cooper

Ada Smailbegovic

Christina Vassallo

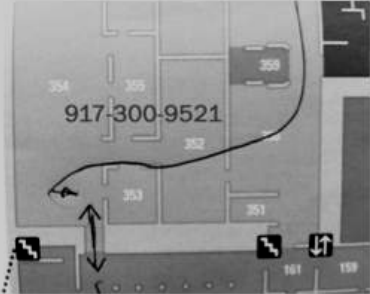

Intern:

Louise Duffy

Done in conjunction with Flux Factory and The Walk Exchange

Long Walks in the Museum

LWTTM call (posted in restaurants, sent to organizations and online)



Long Walks in the Museum

April 13 & 14, 2013

Have you ever wanted to walk through a museum with a stranger?

Long Walks in the Museum is an artwork and activity planned at the Metropolitan Museum of Art, but not officially recognized by the museum. It is a way to connect people through the experience of the museum, and to exchange thoughts, opinions, and information while viewing the galleries together.

We invite you to participate in a series of one-on-one walks that will pass through the Egyptian, American, Medieval, European, African/Oceanic/American, and Greek galleries. This is an invitation to be led by an unofficial docent, and to serve as an unofficial docent. Each person will also be able to choose an object from the collection to enter into our alternative exhibition catalogue.

This activity is free of charge. Anyone is welcome and no special experience is necessary! To make an appointment for April 13 or 14 call 917-300-9521. Walks last about an hour.

Long Walks in the Museum, by Dillon de Giya, is the third in a seasonal series of dual stranger walks in affiliation with The Walk Exchange and Flux Factory. This series is part of Flux Factory's upcoming Fall 2013 exhibition, *Untitled (As of Yet)*, a group show about unexpected circumstances, the breakdown of routine, and displacement as a potentially fruitful phenomenon. It is supported by National Endowment for the Arts and the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.

Dates:
April 13 & 14, 2013

To make an appointment:
Call 917-300-9521

Please note: appointments are limited

Web link
<http://www.fluxfactory.org/events/long-walks-in-the-museum/>

LWITM call in Greek and Egyptian establishments



Facilitator Handbook (Long Walks in the Museum)

PROJECT

Long Walks in the Museum is a series of one-on-one walks that pair strangers at the Met Museum. The project positions people in relation to art. Each walk will follow a circuit on the first floor of the Met. Approx. 17 people are scheduled to participate each day. A single person will arrive every half hour. Each goes on two walks: following on the first, leading on the second. A Facilitator leads the first walk of the day and follows the last walk of the day. At all times two (2) LWITM Facilitators are stationed in the lobby. The project is not recognized by the Met. It does not break any rules either. When you arrive: Come at least 15 minutes early. Purchase a ticket, pay-what-you-wish. Dillon will reimburse you for one dollar (\$1). Connect with Dillon (who will be wearing red hat) in the lobby, on the left side. We will operate between the benches on the left side and the central information stand, sometimes grabbing a seat on the bench.

WHO

For each wing the walk passes through (Egyptian, Greek, etc.) I have posted flyers at relevant restaurants or contacted organizations (i.e. Medievalist society). This will hopefully produce a few wildcard individuals. The participants will be approx. young 60% art-interested types. The other 40% will be a group of Korean students studying English language at LaGuardia Community College. Please keep in mind, these students are still learning English.

ROLES / TERMS

- Facilitator: 4 people, (one AM and one PM shift each day) who have been briefed, given this document, and a detailed explanation of this work.
- Follower: a participant on their first walk.
- Leader/Docent: a participant on their second walk.

EQUIPMENT

- Camera: given to Leader in the stair section of the walk, to take a portrait of the Follower.
- Alarm clock: given to Leader during main walk to keep time.
- Navigation card: given to Leader during main walk (a card that explains the cardinal turning points: pieces of art that tell the party when to turn left).

FACILITATOR ROUTINES

(2 Facilitators working at all times)

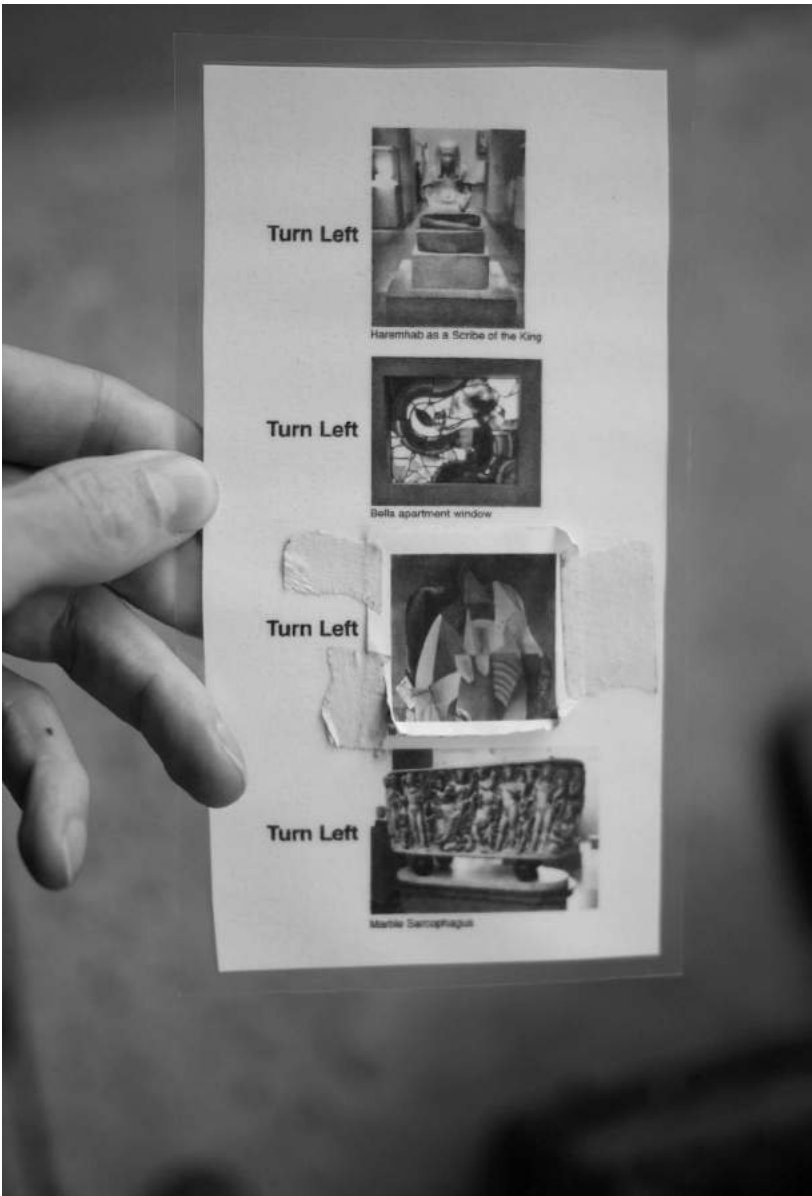
PART 1: ARRIVAL OF THE WALKER

Walkers will have instructions to enter the Met using the main stairs (not the underground entrance). They will enter on the left side and look for someone with a red hat. A red hat will be worn by at least one of the Facilitators at all times. When the participant makes contact:

1. Their name is checked off the list.
2. They are given a \$1 dollar bill and told to go purchase a ticket, using the money. They may pay more if they like, but they should now it is pay-what-you-wish. You may suggest they say, “One ticket for one dollar please,” when they get to the counter. NOTE: keep the exchange of money discrete.

PART 2A: RECEIVING COUPLES, CATALOGUE ENTRY

Couples will return from their walks each half hour. A Facilitator meets them, takes the alarm clock, and the navigation card. The Follower (the participant who has only been on one walk) will stay with a Facilitator to be paired with the next walker (see part 2B). The other Facilitator will escort the Leader (who has finished their second walk) to make a CATALOGUE ENTRY. The entry (described in more detail below) will be recorded with audio. They should briefly describe something they noticed on the walk, and locate it on the map of the museum.



AUDIO RECORDING / LOCATING ON MUSEUM MAP

1. Please state your name.
2. State your entry for *Long Walks in the Museum* catalogue.
3. Indicate the location of your entry on the map.
4. Goodbye.

PART 2B: INTRODUCTION, STAIR CLIMB, PHOTOGRAPH

While the recording is happening, the other Facilitator will be doing part 2B. Assuming the next walker has arrived, they will be introduced to the Follower (who now becomes the Leader). The Facilitator then walks with them towards the foot of the large central staircase that extends back from the lobby. The Facilitator does not need to go past the guards into the museum proper, they wait at the edge. They say:

“Joe this is Bob, Bob this is Joe,” (substitute actual names.)
“Thanks for taking a Long Walk in the Museum. Joe has just returned from his first walk, so this will be repeat information for him. Everyone will be going on two walks today. For the first walk, they are a Follower, for the second they are a Leader. The Leader can think of themselves as a docent if they like. Joe is the Leader now, because he just finished his first walk. Bob, Joe will show you the route through the museum. Then you will show it to the next person. Does that make sense? We begin these walks by climbing the stairs. At the top, the Leader takes a picture of the new person pointing. So you’ll walk up there together as a little warm up ‘get to know you’ moment. Joe will take your picture pointing, Bob. Just point into thin air. If you don’t want to show your face in the picture you don’t have to.”
Now give the Leader the camera. “Joe, please just take only one picture of Bob at the top of the stairs. Then come back down and meet me. I’ll wait for you, meet me back here in 5 minutes.”

When the couple returns, take the camera back. Give the Leader the alarm clock, and the navigation card, and continue...

LWTTM pointing images (taken by walking partner)



“Ok, I am about to send you on your way. Use the alarm clock to make sure your walk is only half an hour. Before you go, let me tell you about the *Long Walks in the Museum* catalogue. Each person will make an entry. We’ll make entries by doing an audio recording at the end of the walk. Your entry should just be something you noticed, something that you find interesting—something that you would like to share. It might relate to your conversation, or the experience. It might not. It might be another person you saw, or a water fountain, an atmosphere, or a beam of sunlight, or an artwork— it could be anything in the museum, but just choose one thing. Only the Leader makes an entry. So Joe, you’ll give us your entry when you return. Bob, you’ll do yours after the next walk, just keep this in the back of your mind ‘til then. In general try to walk through the museum as if it were a mall or an airport. Don’t be distracted by looking at art, just focus on the walk. Ok, you have about 25 minutes to walk together, please be aware of the time. Do you have any questions? Joe, I’ll turn it over to you now, are you ready to lead? Go ahead.”

Send them towards the Egyptian wing. Repeat with new arrivals. Remember: Facilitators also go on a walk. The AM Facilitator will lead the first walk. The PM Facilitator will follow on the last walk.

WHAT IF:

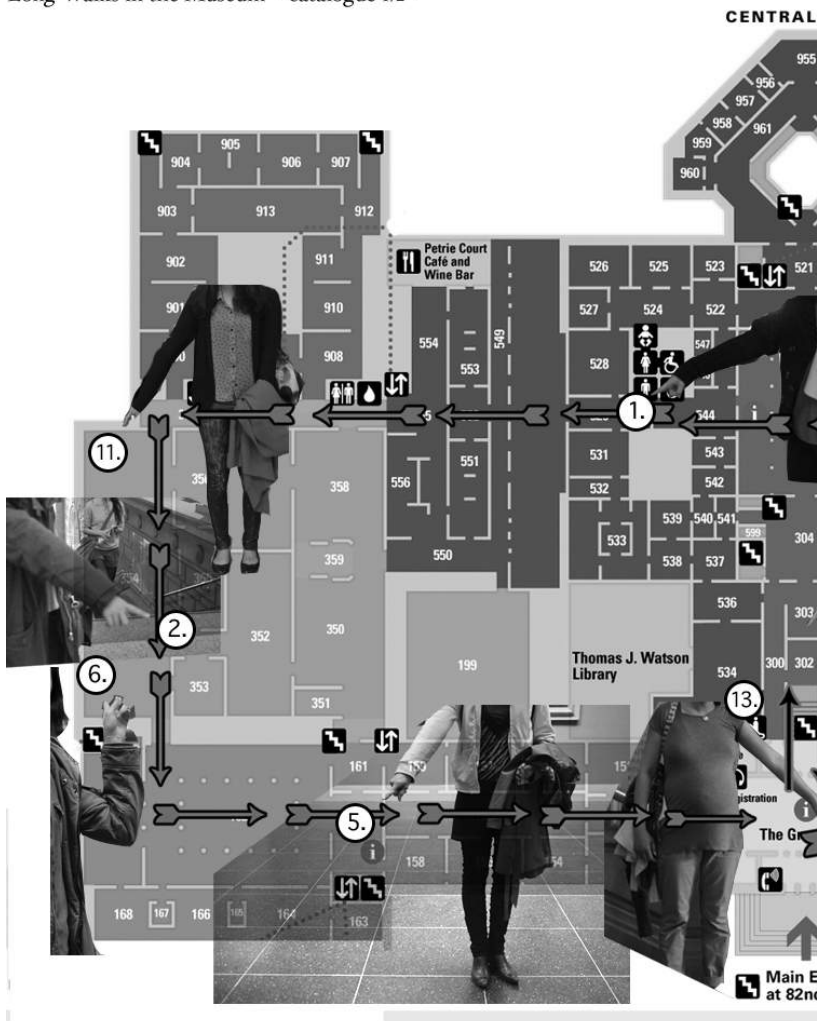
- Someone from the museum approaches you and asks what’s going on: Tell them we have invited some people to meet at the museum for a series of one-on-one walks that pair strangers. It’s really neat and The Met is so great, we are having such interesting conversations (keeping it positive). They ask if we have permission: Let them know everyone is paying admission. Then direct them to Dillon.
- A participant doesn’t show up: Pair the person with the next participant instead. The project works as long as a Facilitator leads the first and follows on the last walk.

LWITM documentation: Facilitator position (photos: Stephen Wuensch)



Metropolitan Museum of Art

Long Walks in the Museum - catalogue 1/2 -

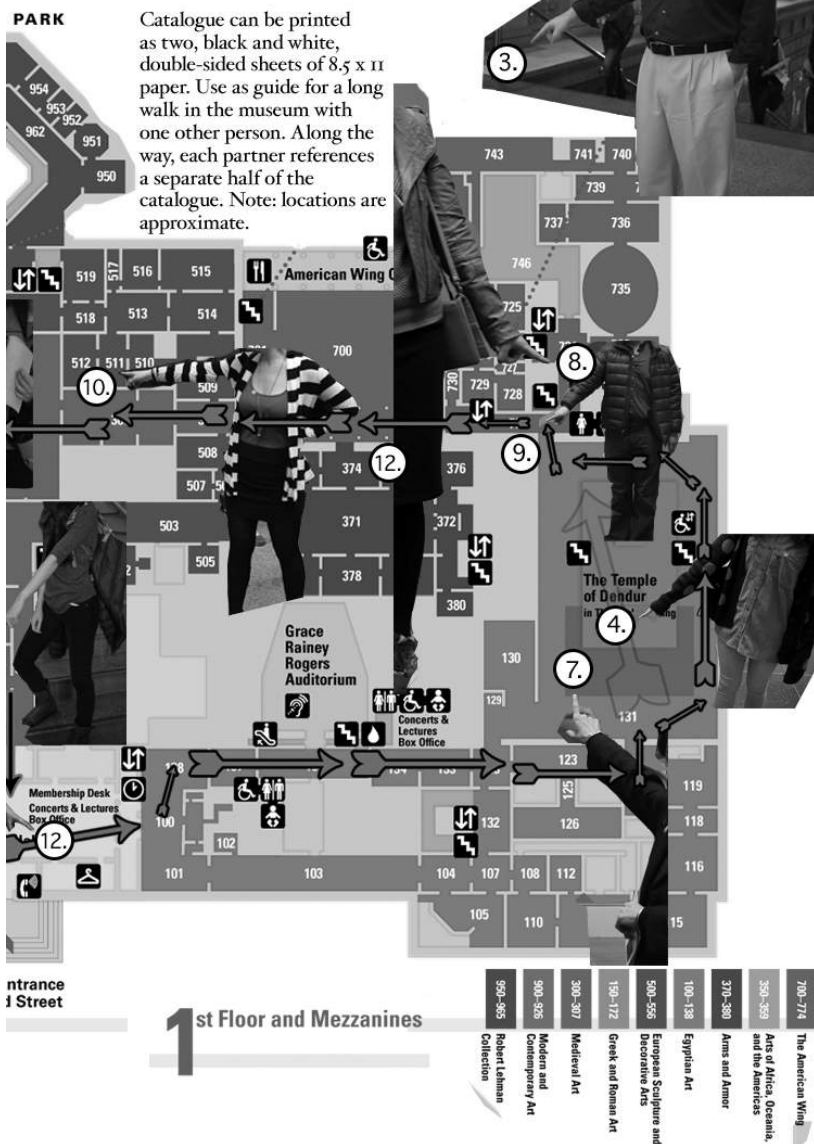


On April 13 and 14, strangers (foreign and domestic) were paired for a long walk in the museum. This project was created by Dillon de Give as part of the Flux Factory exhibition, *Untitled (As of Yet)*.

Start
1/2

Instructions:

Catalogue can be printed as two, black and white, double-sided sheets of 8.5 x 11 paper. Use as guide for a long walk in the museum with one other person. Along the way, each partner references a separate half of the catalogue. Note: locations are approximate.



1. Faberge Eggs Under normal circumstances I never would have noticed the Faberge eggs, but I noticed them the first time we went around because you made a remark about Easter, and them being out because it was Easter. Then I noticed them again, because I made the same remark to the person I gave the tour to. Then she wanted me to take picture of her in front of them and she seemed to really enjoy them. So now I'll never forget those eggs.

2. Art I want to talk about the African art. The ceiling has a roof, an individual roof and its stitched together, so we can see the whole thing. It's a really nice way to show all of it. I remember the Greek and Roman art. I really loved the sculpture. It was really beautiful, the "Hermes Holds Medusa's Head". I was really impressed about that sculpture because I really love the Greek, Roman history- myth! I remember the story about Hermes. She killed Medusa. It was interesting.

3. The General Spaces When you discuss with two people walking through, there is less focus on particular pieces of art, but you're more focused on the general spaces. What attracted my attention most were the large spaces, like the Temple of Dendur, the court on the American wing, the sculpture corridor wing, and the two Greek and Roman places. The one with the bright lights- dark contrasty lights- was very different from the diffuse long room here. The spaces that you walk through are the greatest attraction when you do a little circumnavigation through the whole thing. The particular pieces on the wall are almost minor relative to that, when you do it in a half hour.

4. Bright Light I don't remember which spot it is, but you know that very bright light with sculptures? There was the window, very big windows and lights coming in the room. It was really beautiful.

5. Ambience and Details There were so many things, but in general the walk was going through different rooms and different lights. I was talking about the difference ambience every time that brings you from one history to another. Sometimes your eyes are getting stuck- I don't know- I'm thinking about some eyes of a sculpture,

another moment it was maybe a knife that I was focusing on. It's more ambience and small details on objects.

6. Oceania Especially the most interesting is the Oceania section. We can easily find European sculpture in other countries, but Oceania is rare.

7. A Ballad It's very interesting to be in the museum and not in the museum, because we are speaking with somebody about other things, and not especially about the collection. It's very surprising for this. We are in the great museum, but the most important thing, I think, is to have a discussion with the person. Perhaps we forget the collection, because it's important to try to have an exchange with the partner. Then we discover very quickly the museum, like in a ballad. We discover the different parts of a museum, not like a real visit but like a ballad, with a partner, with a friend, and very, very slowly: a very slow ballad. With a full person. But is it a particular time? It is not the time of the visit, the usual visit of this place. The water, the fountain. The temple. You can have a wish.

8. Edward, Antiques The person who walks with me was great. This Edward. He was very kind and he told me about the space in the Met. I also think Met space is very large, and so I like it. Before Edward I met Peggy. She and I went to Europe section and the furniture and the plates, like an antique, was beautiful.

9. Gift Shop It's really the actual physical spaces that are so incredible. There were so many times where the setting, the architecture around us was surprising. In particular, the Temple of Dendur is my favorite room and has such an amazing feel to it, an openness. The other thing that was interesting was entering the American wing and noticing that the first thing you encounter is a gift shop. That was something that came up in both walks. The American Wing has this element of commerce that stands out.

10. Locks, Keys and Teaching Gender

The first time I walked through the museum I noticed a really beautiful key. It was from France, about the year 1580. The second time I wanted to see it again, but I couldn't find it. Instead I came across some medieval locks that were really beautiful and ornate. I was thinking about keys and locks, and how every day utilitarian things have lost their aesthetic quality. They are no longer these ornate beautiful objects. Perhaps we might appreciate places that we enter a bit more if we used these beautiful objects to get in. I found it interesting that I came across one on each walk. They weren't meant to be paired together. The second thing happened, over in the Indonesia, New Zealand section. I was listening to a family talk to a very young child, not even two years old. They were holding him up in front of the glass and pointing to a family of figures. They were using the figures to teach the baby about gender. Earlier, in the Egyptian section, I was listening to a woman instruct her children and thinking about how everyone becomes a teacher in this space, whether they know what they are talking about or not. It was especially interesting listening to the family teach the very young child. Literally the father said, "Which one is the mother? That one has the vagina." I've seen figurines that were much more sexualized than these, ones that have much more prominent man parts and female parts. These were pretty ambiguous; these weren't the ones I would teach... but then again if you went to those overly exaggerated ones, maybe that would be a bad example, "This is what it means to be a man. You have to have this giant penis". I thought it was curious. The child was so young and the parents were teaching gender roles.

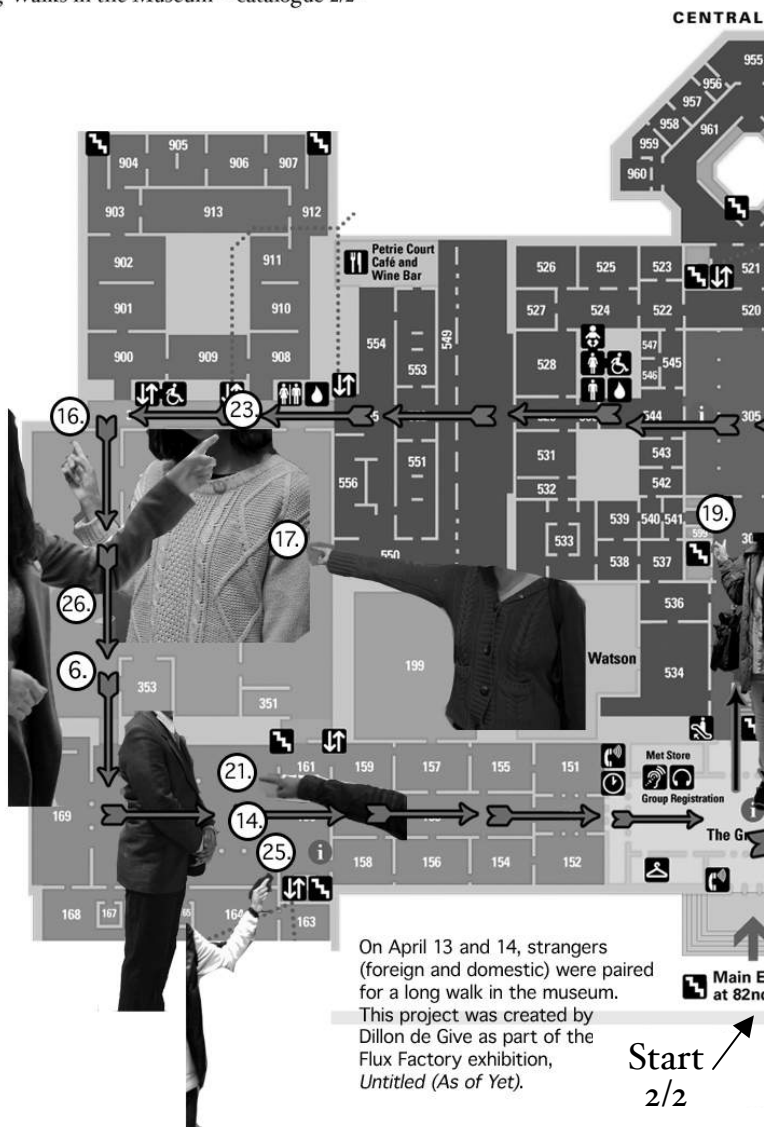
11. Wood Canoe I like Oceania rooms. There are many sculptures from wood. I've never seen that kind of sculpture before. It's wonderful that it's so high and big. And a long canoe I saw. I don't know what it means, but it's so awesome and gorgeous to me.

12. Cat House I liked the pool in the Egyptian area because it was nice and cool walking through there. It was refreshing. I didn't really notice a favorite piece. I like the flowers in the front. The first walk we spent a lot of time in the decorative room section and noticed a little cat house or dog house. We seemed to be interested in the same stuff, the different little nooks that you walk in, we both veered in those directions. She was pretty quiet but at the end she just said, "Congratulations!"

13. Partner's Body My entry is my partner Tassy's body. We talked a little bit about it on the walk in terms of what its like to be pregnant and to maneuver space in that way. I'm so used to moving through space in a kind of unfettered way, and one of the things that was so significant about this walk is that we can flow very easily. I started to think about impediments to that flow. She was walking at a steady clip, but she told me what it was like to sort of be in her body. Maybe it was a lull in the conversation and then I noticed her sort of [rocking] back and forth. The second thing was the non-American-ness of the space. I don't know why I feel this way- whether it was the art itself, or the tourists, but I really didn't feel like I was in the US on this particular walk- the attention to monumentality and beauty in the space is so often not the chief value in New York.

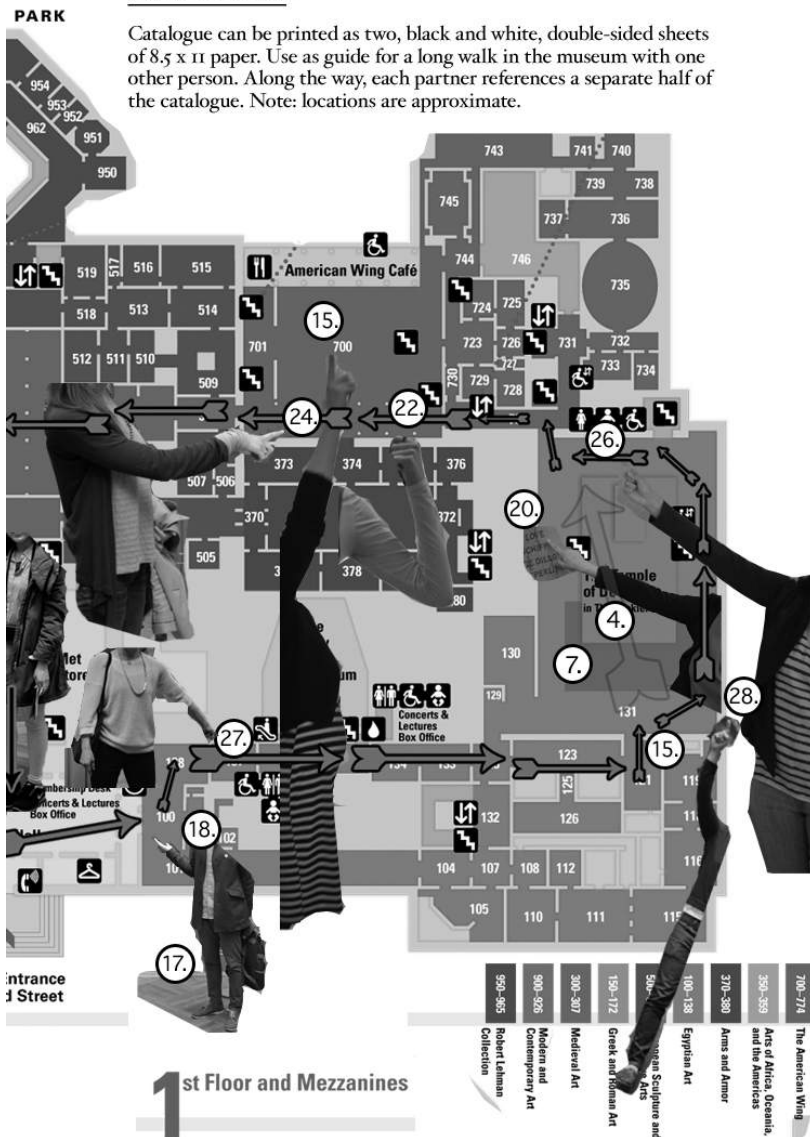
Metropolitan Museum of Art

Long Walks in the Museum - catalogue 2/2 -



Instructions:

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14. **Fountain** Wherever there is a fountain, there are coins and currency. The Met has a huge fountain outside which is stacked with pennies, dimes and nickels. There's one inside in the Italian wing, the ancient arts wing. It's a lovely fountain and obviously there's currency there. I'm not as interested in the fountain as in what's in the water. What are people doing with the water? In the Met they seem to have a certain reverence for it. I think you can dip your hand into the water, but I wonder what would happen if you take a little bit of the money. There was a docent right next to me at the fountain. Is she there to make sure nobody steals the money? Is it the Met's money? What happens if you take a few coins? Would it interfere with her guarding the art? You are told to look at art in a certain way, and all is ostensibly meant to help you in the enjoyment of the art, but I wonder what a little bit of disturbance to these ambient environments would do.

15. **Stories and Temperature** I knew that I was going to be distracted by the artworks, but I did focus more on two things. One was moments: little stories that happen in the museum, beyond the art: moments of couples holding hands, or a someone sketching, sharpening his pencil and dropping the sharpener, looking for it under the bench. Or us spying on the copier behind the plant to see what piece he was really doing. The other thing was changes in temperatures of the environment. You go from something really sunny and springy, and you want to take your cardigan off, to something really dark and cold, and suddenly you're chilly. And then you go into this kind of old space where the atmosphere is heavy— heavy because the curtains are too heavy, heavy because there's too much furniture.

16. **A Picasso** I like Picasso's painting the most and I'm surprised at the huge museum. I didn't know about the art like that, but I know Picasso and I expressed it. Egyptian culture is very surprising. I saw a person drawing pictures.

17. **Walking Partners** My two walking partners had never been to the Met before. They had both only been in New York for a month. One was really interested in going to a baseball game, one a basketball game. My

second walking partner and I talked a lot about sculpture. He had been to the Vatican and spent two hours looking at the ceiling in the Sistine Chapel. I was happy to show him a Rodin sculpture, which I think is really amazing. I get so drawn into certain pieces, there are colors and things I want to look closer at. I usually come to the Met with another person who is interested in what I'm interested in, or alone. It was good not to indulge in this too much. It meant that I was more engaged in the conversation, and not just taking-in the art, but thinking about the institution, about what we were doing— about conversation. We went through 3000 years of history in half an hour. Not being able to think critically about art was sort of an exhilarating experience.

18. **Scratches** I was very surprised about the arts which are preserved until now. Even though it was 3000, 6000, 2000 years old. It was very amazing. I was sorry that in some sculptures, there were scratches by the people. Egyptian culture was about 2000 years ago, but the scratches were 1820. That was very funny.

19. **A Comb** I was really impressed that the art is preserved well. Out of everything I saw, a comb. There was a comb, an old comb. The comb was similar to what my grandmother had. The comb has a heart shape in it. I like that the most.

20. **The Temple** It's bathed in light, and staged on granite. I was struck by how out of time and place it is. There were blown-up black and white photographs of the original site on the wall next to it. It is some god-forsaken island in the middle of the Mediterranean sea— crumbling ruins. The desolation of that landscape in comparison to the clean, meticulously maintained space of the Metropolitan was striking. Why do we spend the money and the time to do this? What does it give us that is so important? And it is important. That's the thing. You're struck by the majesty. It makes an impression, even on skeptics like me. I thought, "Yes, I want to sit here and look at this old temple. I don't want to go to Greece. I would be cold, I'd be hungry. The hotel would be like three islands away". It's not the same. I was struck by the utter dislocation, and why? Why we do that.

21. Guilt There were all of these objects. I felt like I was just breezing by them and sort of taking them for granted, not really appreciating what they were. It was as if I were walking down the street, perhaps, with people rushing by me. I just felt very indifferent. Then I started to feel a little bit guilty. Maybe I should be appreciating the art? I was aware of it, but don't think I was taking the time for it, perhaps the time that it deserved. It wasn't about the art. Even though I'm surrounded by magnificent works of art. They just seemed insignificant, when really, perhaps they're more significant than what we were doing.

22. Personal Information, Rome I had a very visceral, in-your-face reminder of how little you know people— everyone around you. I was asking my walking partner all of these questions, and I was thinking about how there are so many strangers. Everyone has all this life-information that you just don't know. It seems like a very banal observation, but it struck me. The other thing I noticed is Rome. I lived there for a little bit, and for some reason it kept coming up in conversation. It wasn't when we were walking through the Roman galleries either. The first time she brought it up, I didn't bring it up. It turned out we had both lived there. The second time it might have been more in my head, because she asked me about churches.

23. Museum I think it is a very good opportunity to see the museum with two foreign friends. It is very funny and a very meaningful time. Before I visited here I didn't like museums, but I changed my tune. It is true. It is a very nice time to me. Thank you.

24. Drawing I was really interested to see how people were using the space. As I was walking around with my walking partner, I was noticing how people were interacting with each other and the space. There were a few people sketching what they saw, and doing some really amazing drawings, which I was very impressed and excited to see. There was a man sketching one of the bronze statues. It was completely amazing and elaborate with multiple shades of black and white pencil. Only pencil.

25. European Sculpture I like to see European culture, so me and my partners had a good experience. I like the European sculpture.

26. Grad School My partner and I discovered that I'm going to the same grad school that she went to. We had been paying attention to the art, but after that we kind of lost track. It just became this weird whirlwind—a mixing of these crazy disparate cultures, and walking through them so suddenly, such different atmospheres. It was an interesting feeling. I've been to the Met before and this walk confirmed that my favorite room is the Oceanic art room. I don't know anything about Oceanic art and everything there is so new to me. Some things look like cartoon characters, creatures that you never thought of. I find them fascinating.

27. Not Coincidence I found that there were a lot of moments of... not coincidence. It made me sort of believe that coincidences don't exist and that there's a lot to be said for colliding worlds, or constellations of experiences. I found out that the woman that I walked with the first time would attend the same graduate school I did. And one moment we were talking, and the words she was saying were on the wall, on a poster. The poster said "climate change", and she was saying something about that, but she was using it in a different way— maybe climates of art? Maybe she had just read it. The entire time I felt like little connections were being made. My past, her future, really strange.

28. Playground My wife and I are expecting our second child. In general you see the world differently. Things are at different levels of importance. Coming through the Sackler wing, the Temple of Dendur, where they have those huge north-facing windows, looking out that way there's a playground. The contrast for me was really poignant between the sort of austere super-controlled, super-structured interior and the chaos and wildness of the playground. That, to me is a really nice, incidental thing that happens there.

Long Walks in the Museum catalogue 2/2

LWITM credits:

Facilitators:

Siddhartha Lokanandi

Bess Matassa

Christina Vassallo

Stephen Wuensch

LaGuardia Community College Liaison:

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Mille Nielsen

Done in conjunction with Flux Factory and The Walk Exchange

About Just the 2 of Us

Dillon de Give is an artist and educator whose collaborative work spans a variety of subjects including humor, nature and the everyday. He often uses walking as a creative social activity. Dillon holds a BS in Radio/Television/Film from Northwestern University and an MFA in Art and Social Practice from Portland State University. He lives and works in Brooklyn NY.

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Flux Factory is a non-profit art organization that supports and promotes emerging artists through exhibitions, commissions, residencies, and collaborative opportunities. Flux Factory is guided by its passion to nurture the creative process, and knows that this process does not happen in a vacuum but rather through a network of peers and through resource-sharing. Flux Factory functions as an incubation and laboratory space for the creation of artworks that are in dialogue with the physical, social, and cultural spheres of New York City (though collaborations may start in New York and stretch far beyond).

www.fluxfactory.org

The Walk Exchange develops educational and creative walks that are free and open to the public. We emphasize the body as a way to produce and transmit knowledge. Since 2010, The Walk Exchange has led an annual training course, an informal monthly walk series, and has partnered with organizations to conduct workshops and site-specific projects. We walk to learn about spaces, ideas, and each other.

www.walkexchange.org