

Migrating Voices

Polyphonic, immersive, connected device

This text describes the artistic research underway for the creation of *Migrating Voices* as part of the Europe Creative WALC project.

Migrating Voices, a polyphonic work, questions walking and migration intrinsically linked to human history, the codes of hospitality and the mutation of our relational modes in the digital age.

Migrating Voices implements a living artistic process, built on meetings and collective actions. A harvest of sounds, images, and stories from four continents, leads us on the path of a «world to come»¹.



¹ DESCOLA Philippe, *Ethnographies des mondes à venir*, ISBN 978-2-02-147304-9, Ed du Seuil, 2022.

perspective d'une société hybride, foisonnement hétérogène d'organisations sociales, de manières d'habiter et de cohabiter."

PREAMBLE

LA GARE #7, HOSPITALITÉ EN ACTIONS :

LA GARE #7, HOSPITALITY IN ACTION: A PROCESS OF RELATIONAL CREATION IN A RURAL ENVIRONMENT²

Sylvie Marchand, author, “exo-centered” director, seeks to create something in common beyond the circle of communities assigned to her. The power of art as a vital transformation movement is her vehicle. The Gigacircus constellation³ accompanies her on the paths of *Migrating Voices*.



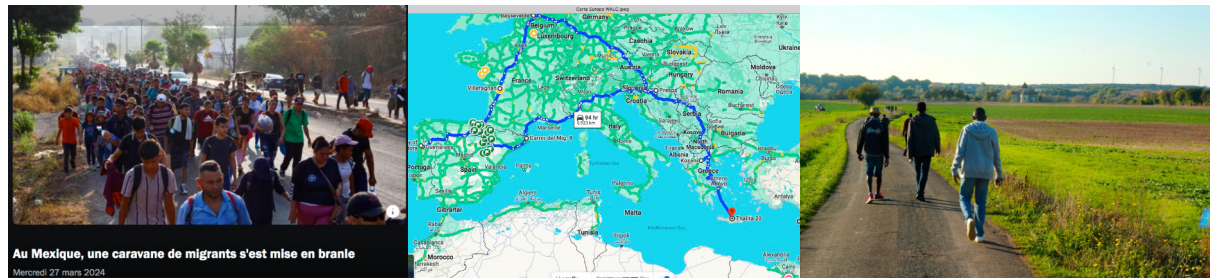
FROM PRESPA to VILLEFAGNAN.

The WALC project radiates from **Prespa**⁴, a crossroads of borders that divide the Great Lake into three countries, where the art of walking is linked to the issues of migration. This region is marked by the history of territorial struggles in a multipolar, violent world, which pushes populations to leave their country, and others to seek refuge there. Qudratullah, Ahmed and Louaï, and many others from Afghanistan, Egypt or Syria, crossed the Prespa region before arriving in France, in **Villefagnan**. Their voices are at the source of this project. Their stories lay the foundations for *Migrating Voices*.

² *Hospitalité en Actions*, Gigacircus, 2024, *Regards sur de nouveaux lieux tiers en ruralités*, 2024, HAL open science, UBIC.Lieux-intermediaires.DRAC-NA 224.pdf, Pouthier, Chevance, Guillot, pp 45-50.

³ Marie Pierre BAUDRY, 2018, Culture, Patrimoine et création, *Gigacircus*, Revue Le Picton, N° 248, pp 61 - 66

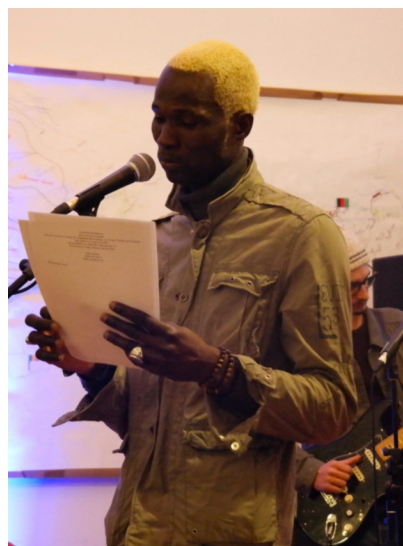
⁴ The Lake Prespa is located on the tripoint of North Macedonia, Albania and Greece.



"Crossing international conflicts, "migrants" are those who sew, who gather, who connect wounded worlds.

In parallel with my quest for the ritual roots of art in Mexico and Mongolia (see Appendix 1), since 2006 I have been exploring border areas, Franco-British and Mexican-American jungles (*AmeXica sKin*, *Arizona Trails*)⁵, as far as Egypt. My creative approach maintains affinities with *Walking Artists* such as Francis Alÿs or Mihret Kebede, who embrace the themes of migration and borders as extreme cases of mobility and its limits.

Since 2017, Lionel Camburet and I, accompanied by a kaleidoscope of communities, have hosted *Hospitalité en Actions*⁶ a permanent creative process with exiled artists who cross borders, deserts, and forests on foot. Gare #7 is our "Intertribal in Vivo Laboratory", the factory of ethno-decentralized meetings where the nascent community of those who seek other paradigms, open up to other visions of the world, feed on heterogeneous cultural contacts, cosmopolitan cooperations, gathers.



5 Cf. <https://www.gigacircus.net/fr/creations>

6 Sylvie Marchand et H  lo  se Morel, « *Entretien avec Sylvie Marchand : Hospitalit   en Actions Artistiques* », e-*Migrinter* [En ligne], 2024, URL : <http://journals.openedition.org/e-migrinter/3340>

WALKING, HOSPITALITY, RESILIENCE

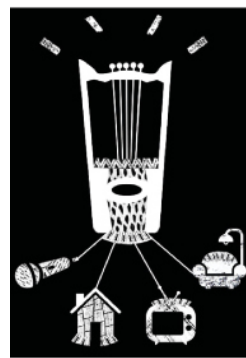
In the South West of France in Villefagnan, our daily life as artists since 2017 has been made up of musical encounters and walks with asylum seekers. Discovering our landscapes on foot and practicing sound arts, so many restorative encounters that promote resilience. Throughout our conversations, the newcomers recount the sometimes terrible circumstances that pushed them into exile, the crossing of borders, the reception conditions and the ways/voices of comfort. The volunteers who open the door to them sing the joy of hospitality. They welcome migration as an opportunity, the fertile renewal of our communities.

WALKING, MIGRATING

At the end of this first quarter of the 21st century, what tools do people who travel on foot use to find their way? to organize their journey? to communicate, to help each other? What are the systems of representation of the connected body? Faced with the first catastrophes of a merging world, how do our interconnected *communities* manage to "reunite" beyond geographical separation and the wounds of exile?

WALKING CONNECTED

"Yesterday: immigrate and cut roots. Today: circulate and stay in touch. This evolution seems to mark a new age in the history of migrations: the age of the connected migrant."
»⁷



⁷ Dana DIMINESCU, « Les risques et les opportunités de la migration « connectée » », *Socio-anthropologie*, 2020, <http://journals.openedition.org/socio-anthropologie/6330>

OUR TERRITORIES, COMMUNITIES AND NETWORKS OF MEMBERSHIP

Three countries divide the great Lake Prespa, two of which are outside the Schengen area. In this context, how can we walk around the lake? How can we articulate a Walking Art approach with the desire to build a community? The effort of administrations that try to delimit populations around a cosmic unit seems very improbable! Lake Prespa is a metaphor for the world.



Digital networks are doubling the borders of our territories and multiplying our communities.

Walker, artist, migrant or non-migrant, practically all of us, our social life is deeply rooted in mobile technologies. The terminals we carry on us interconnect us, give us access to different services and different spaces (social, technical, public). They are the material supports for connecting to all our territories of belonging, urban, national, banking, social, family, etc. Digital networks are making “access” a border, multiplying our spaces of sociability, while imposing permanent control on us.

Today, borders are leaving the maps of physical geography.



Satellites monitor borders, international databases track the digital footprints of humans. To overcome these barriers, people in migration reveal how the use of connected technologies (geolocation, social networks) is beneficial for moving, trying to escape the traps of control, shaping their migratory path and orienting themselves during "long walks, often at night, without visibility, guided by GPS.

EXPERIMENT

SYSTEMS OF REPRESENTATION OF THE SELF, OF THE OTHER AND OF THE WORLD.

The 20th century was one of aesthetic paradigm shifts in artistic creation. The experiments of the avant-gardes opened the door to new notions: that of art as experience. The work was no longer the object, evacuated the notion of "representation" in favor of "presentation", giving pride of place to the body, from which emanates a branch of *Walking Art*.⁸

At the end of the 20th century, Fred Forest introduced "the Aesthetics of Communication"⁹, an artistic approach invested in the techno-social arena in full mutation. Using the telephone as a medium, he created "immaterial works" that came to be embodied between transmitters and receivers on both sides of the borders. With *Les miradors de la Paix* for example, he invited us to send peaceful messages from Austria to Bosnia-Herzegovina during the war in the former Yugoslavia in 1993.¹⁰

The 21st century in turn introduces paradigm shifts with the arrival of digital dominated by the internet from the end of the 20th century. Today, AI increases the power of the author, GAFAM controls our lives, 3D virtual reality and 360° video technologies offer immersive "frameless" experiences with multiple points of view for an active and/or contemplative audience, while the power of the link invites us to think of space and time as a continuum, modifying the limits of our "local communities". "Locative media" accessible via mobile phone technologies allow us to map the world differently. Finally, thanks to telepresence technologies, several artists can create at the same time (synchronous) or delayed (asynchronous), in the same places (in presence) or in different places (remotely). The concept of "remote presence" can open a way to the search for systems for representing the migratory experience.



⁸ *Art Action* : https://fr.wikipedia.org/wiki/Art_action

⁹ Fred FOREST : a French new media artist, uses video, photography, press, mail, radio, TV, telephone & the internet in a wide range of installations, performances, and public interventions that explore both the ramifications and potential of media space. *Aesthetics of Communication* movement (1983).

¹⁰ *Les miradors de la paix*, 1993. <https://www.fred-forest-archives.com/fr/actions/72/les-miradors-de-la-paix>.

¹¹ Bernard BLANDIN, op.Cit. & A. JEZEGOU, *La présence à distance en e-formation. Enjeux et repères pour la recherche et l'ingénierie*. 2022, Presses Universitaires du Septentrion.

I-MIGRATING VOICES.INTUITIONS,CONCEPTS

THE VOICE, THE CONVERSATION & THE TRANSLATION. CONNECT.

LA VOIX, LA CONVERSATION & LA TRADUCTION.RELIER.



And it is at this precise place that my desire as an author resonates with that of the exiles. In this desire for contact with the distant other, this attempt to transcend the walls of identity and the first deadly frontiers that separate beings. In search of the « Tout-

Monde » from Edouard Glissant¹², in search of a world« without walls» analyzed by Michel Agier, anthropologist of displacements.¹³.

Guided by the poetic exploration of the world, I will rely, with Gigacircus¹⁴, on the flow of voices, elementary substance of languages, on conversation, journey from one to the other, and on translation, the “language of languages”, to generate living contacts and fertile exchanges, essential to life.

THE VOICE TOUCHES

Something living that passes through the waves, and “penetrates” the ear...¹⁵

To write *Migrating Voices* I followed the vibratory path of the voice, materia prima of language. Antonin Artaud “shouted” the physical essence of the “word”, from which would emerge sound poetry, and the art of performance. The respiratory, plastic, active sources of language, the physical movements that gave birth to them, the breath, the word as energy, are the very substance of *Migrating Voices*.

¹² Edouard GLISSANT, *Tout-Monde*, Folio, Gallimard, 1993

¹³ Michel AGIER, « Anthropologie des déplacements et nouvelles logiques urbaines », *Annuaire de l'EHESS* [En ligne],

<https://doi.org/10.3917/sh.249.0008>.| Tantôt des murs de béton, tantôt des barrières électrifiées, tantôt des clôtures surveillées par la police, les « murs » s'étirent aujourd'hui dans le monde sur plus de 18 000 kilomètres de long

¹⁴ La Constellation Gigacircus, *Migrating Voices*' team : Lionel Camburet, Fred Adam, Lelio Moehr, J. Bigot

¹⁵ Sylvie MARCHAND, *Art, Corps, Rite et Caméra*, In « Echo Antonin Artaud », Revue Bimestrielle N°10, pp 59-74, 2024, [en

ligne]. Français: <https://echoantoninartaud.com/les-numeros-decho-antonin-artaud/> -

anglais: <https://echoantoninartaud.com/echo-antonin-artaud-issues-to-download-in-english/>. Espagnol: <https://echoantoninartaud.com/>

[echo-antonin-artaud-numeros-para-descargar-en-espanol-2/](https://echoantoninartaud.com/echo-antonin-artaud-numeros-para-descargar-en-espanol-2/)

¹⁶ Antonin ARTAUD, Quatrième « *lettre sur le langage* » à Jean Paulhan, 1933, In *Le Théâtre et son double*, p115.

From hearing to touch. Touch-touched by the voice¹⁷

For exiles, it is the sound function of the smartphone that is vital, when the auditory nerve, touched, comes into sensory and emotional contact with a parent, or with the dear person we miss.

The logical and discursive side of speech then disappears under its physical and affective side, that is to say that the words instead of being taken only for what they mean grammatically, are heard from their sonic angle. From this bodily, synesthetic contact, is born the sensation of the presence of the Other, which can allow newcomers to overcome the trials of uprooting to make a new start.²²

I am listening to you.

I am listening to you. It is interesting to note that most dictionaries specializing in the fields of human and social sciences are only very incidentally interested in the notion of listening, which is little theorized.²³ The sociological collection, unidirectional, is more oriented by the search for quantitative, informative results, than by the construction of dialogues.

The artistic objective of *Migrating Voices*, on the other hand, suggests that what is not precisely formulated can also be expressed indirectly, poetically (echoing the ineffable), metaphorically, or even symbolically. In the “face-to-face” relationship (where the interlocutors find themselves in co-presence), the non-verbal “speaks” as much as the verbal (gestures, reactions, attitudes, facial expressions, behaviors, “missed actions,” silences, etc.). In this sense, listening focuses on the “unsaid” as much as on the “said.”

17 Jacques DERRIDA, 2000. *Le toucher*, Jean-Luc Nancy. Paris : Galilée.

18 Téléphone : du grec ancien *têle*: “loin” et *phôné* : “voix”.

19 GROSSMAN Hélène, *ARTAUD*, Paris, NRF, Poésie/Gallimard, 2003, p 9.

20 Synesthésie : croisements sensoriels, comme le fait de goûter des couleurs ou de ressentir des sons..

21 Bernard BLANDIN, « *Penser la présence : quelques pistes théoriques* », Distances et médiations des savoirs, 2023, <https://doi.org/10.4000/dms.9166>

22 Loin de moi l'idée de faire l'apologie des nouvelles technologies ! Je dis simplement que la dimension vibratoire du téléphone a changé la donne pour les « migrants ». La souffrance des réfugiés est bien là, elle peut être soulagée, mais aussi amplifiée par les nouvelles technologies. Car dans certains cas, les familles peuvent imposer un contrôle envahissant.

23 Jacques ARDOINO, *Les ambiguïtés de la relation d'aide*, Nouvelle revue de psychosociologie 2008/2 n° 6,

RADIO, A voice that we do not see

Just like the simple telephone, the radio is one of the historical vehicles of the voice. Artaud had chosen this medium to deliver *Pour en finir avec le jugement de dieu*²⁴ an essential work recorded in the studios of French radio in November 1947 a few weeks before his death. Today in France, more than 700 associative radio stations, with a local, social and cultural vocation, on the fringes of commercial logic, are struggling to maintain their “free” activities. We are therefore invited to use the channels of *Radio Zaïzaï* and *Node Radio*²⁵, our partners, who echo our voices and our ideas.

For all these reasons, “radio” is essential in the range of media supports to be favored within the framework of *Migrating Voices*. Deprived of the image of his interlocutor, the listener relies on the evocative power of the voice to immerse himself in his story. The reading of non-figurative images projected during the oral narration can generate new sensory connections (see below).

THE CONVERSATION

By creating my own “discussions” on the dominant social networks with “friends”, I asked myself the question of the meaning of our conversations and their place in our society. Is the dream of an international conversation about to become a reality, or does it remain a new utopia? By observing the trivialization and impoverishment of the place of the other in the space of “conversations” on the GAFAM networks, I wanted to reserve a role for this unique and essential means of living together.²⁶ It is from a conversation that we can move from “living with” to “doing with”. I would like to graft the conversation that we have practiced for centuries to our artistic device, always driven by the desire to fill this void that separates.²⁷

TRANSLATION, Coloring relationships, to create humanity together

Voices are expressed through a multitude of languages. And it is thanks to translation, this journey from one to the other, that I can dialogue with newcomers, whatever the cultural difference that separates us. *To praise translation, "the language of languages", is to celebrate their plural and their equality; because to translate is to give in a "language of hospitality" what has been thought in another, it is to create reciprocity, encounter, it is to make humanity together, it is in a way to imagine a happy Babel* (Souleymane Bachir DIAGNE).²⁸

²⁴ « *Pour en finir avec le jugement de dieu* », création radiophonique d'Antonin Artaud enregistrée en Nov 1947.

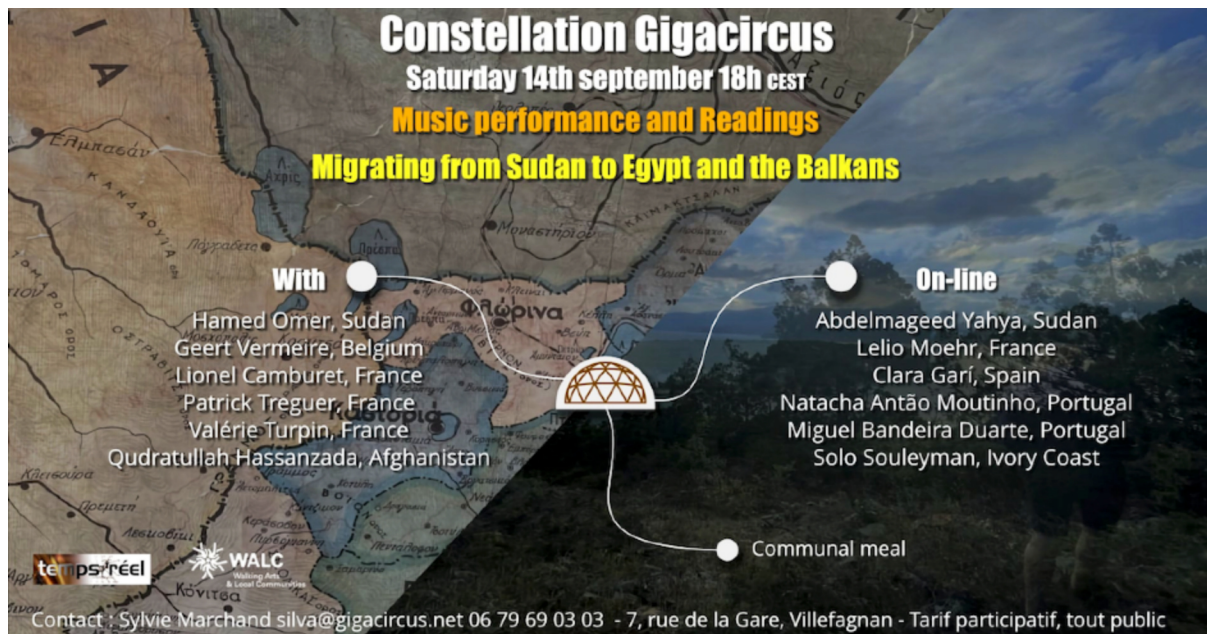
²⁵ <https://zaizai-radio.org/> & <https://p-node.org/>

²⁶ La conversation, définition : L'origine latine du mot *converser* signifie : *vivre avec*.

²⁷ William BERTHOMIERE, *Touchant-touché. Mécanique politique de la main tendue*, DOI : <https://doi.org/10.34847/nkl.918342qe>

²⁸ Souleymane Bachir DIAGNE, *De langue à langue. L'hospitalité de la traduction*, Albin Michel, 2022.

II -MIGRATING VOICES, THE ARTISTIC DEVICE



Migrating Voices, an immersive audio-visual device, alternates two phases:

- A contemplative phase of “suspension” listening to the world. • .
- A phase of actions for a contributing public, which we will call "the Fusions" which invite conversation in all languages.

From the sole of the foot treading the earth, to the vibration of the glottis under the pressure of the air, to the sounds expelled by the mouth to the vibrating membrane of the eardrum.

1-MIGRATING VOICES CONTEMPLATIVE PHASE:

Immersive in situ installation, delayed broadcast



A soundscape accompanies the video projection, 360° of images of the world in continuous flow. This period of *Migrating Voices* puts the audience present in a situation of contemplative listening. This is where I chose to lay down the stories that exiles have told me about the reality of their journey, the reasons for their departure, the purpose of their journey, their wandering.²⁹ The eye follows the continuous flow of rivers, the arborescence of plants, the hybridization of horizons captured in the energy of walking in Egypt, along the Adriatic, in Mexico, Spain and France.

To create this contemplative period of *Migrating Voices*, I let myself be guided, in Prespa, by the image of the lake-mirror of the world, "gem where the image of the sky is engraved"³⁰. Then I considered the lake as a mass of deep water, conducive to the journey between thought and memory of the world, which unhurriedly, more than a surface, brings up a multitude of reflections, impressions. The immersive image, without a "frame", overflows to wrap itself around the spectator placed at the heart of the story.

The lake is a large, calm eye.

The lake takes all the light and makes a world of it.

Through him, already, the world is contemplated, the world is represented.³¹

29 Cf. Plus loin, La luxuriante polyphonie du multiple, contenu du corpus sonore diffusé lors de la période méditative du dispositif *Migrating Voices*

30 Shelley, cité par Gaston BACHELARD, *L'eau et les rêves*, Ed José Corti, 1942.

31 In Gaston BACHELARD, *L'eau et les rêves*, op. cit.

2. MIGRATING VOICES / ACTIVE PHASE:

Fusions: Networked, live, on the move interactions

The “Fusion”, the active phase of Migrating Voices, is an experimental artistic device, activator of new thoughts and conversations, which connects people present on site, with people at a distance “distributed” or “spread” in various places in the world via ethical social networks “live”, including walkers on the move. The echo of places and the voices of artists, is neither a webinar, nor a “merge” in a “given time”. “The fusion”³² online workshop, nor a video conference, nor a streaming recital. This is an in situ interaction of musical, vocal, textual conversations, dialogues, readings, crossings of points of view, sounds involving people from different cultures and backgrounds. Musicians, walkers, local history specialists, writers, artists in exile, members of transnational cyber-families, companions of migratory routes... participants spread across several locations around the world, all are invited to this exchange of colorful multilingual views and sounds.

People present on site take their places in the circle of images. People who are distant online and who wish to do so can be represented at the heart of an original scenography, in 2D at scale 1 on the projection screen. Others (walkers), equipped with smartphones that have become body extensions, will be able to contribute to the richness of the audio-visual device (see below).

Each “Fusion” generates new tones, sketches other ways of representing the world, invents situations of “remote presence” rich in fertile relationships between the participants. These highlights of artistic fusion invite us to consider a world that is waking up, and a forgotten dimension of our living together is brought back to our memory: living in relation.



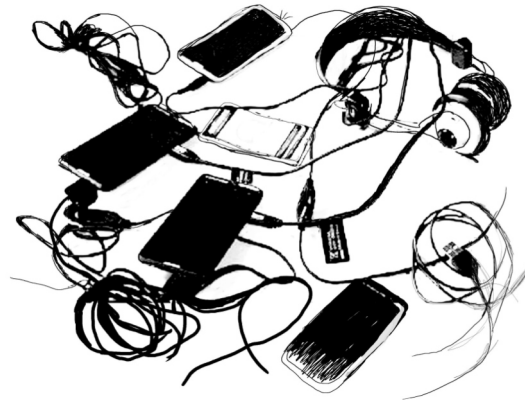
32 Cf Le modèle des Sondes (Probes), de Marshall McLUHAN, Communication & Langages. « Je n'explique rien, j'explore », Persée https://www.persee.fr/doc/colan_0336-1500_1969_n...

THE PRESPA FUSIONS in 2025: MOVING AROUND THE BALKANS

A Fusion will be embodied at the *Prespa International Walking Arts Encounters 2025*.

<https://www.walctogether.eu/sample-page/>

How can a space where movement has been increasingly controlled by states since the end of the 1990s continue to be traveled on foot by migrants? Creative work in progress on the paths of the Prespa lakes on both sides of the borders. Fusion based on the stories of Ahmed, Luaï, Qudratullah who crossed the Balkans, put in touch with residents, researchers and artists of Psarades, Greece.



A PATH OF VOICES AND LANGUAGES, FROM ONE TO ANOTHER

The choice of the support of mobile geolocation technologies responds as closely as possible to the desire not to fix or ‘paralyze’ the word. It is about pulverizing poetry in space, finding a living, stimulating reading mode, which “emits” thought without hardening it, without calcifying it. The words “emitted”, in the sense of bodily “emission”, join the vibratory universe of the voice.³³ To end up with the “dead letter” of the text, (not with the text itself), we seek, through orality, a free expression of the form, the figure, the stratification of thought; a “suspended” writing whose force would not “fall back”, “frozen” by the written word.

³³ « Les mots seront pris dans un sens incantatoire, vraiment magique, - pour leur forme, leurs émanations sensibles, et non plus seulement pour leur sens. » Artaud in *Le théâtre et son double*, Op. Cit.

THE LUXURIOUS POLYPHONY OF THE MULTIPLE

Corpus of stories broadcast during the meditative listening phase of Migrating Voices

The idea of creating *Migrating Voices* was born from the daily life that I share with artists in exile: with them I feel the strength of the bond that unites them to their families, in particular the bond between the mothers "left behind" and their children who have taken refuge in France. A link that is invisible to us, a whisper, reduced to the space of telephone communications and social networks. But for these people who have survived the trials of the migratory journey and are welcomed by administrative violence, dialogue with their families is a vital (re)source.

In Egypt I was able to start a dialogue with Sudanese, Ethiopian, Eritrean and Somali women who are suffering the exile of their children after having fled their country themselves. Today I want to take these women's stories out of the history essentially made up of administrative forms, or worse, absolute silence. Since 2022 in Monsoura, Minieh, Aswan and in the Nubian villages bordering Sudan, I have been recording a corpus of narratives that form the basis of *Migrating Voices*. One of the themes of our dialogues is the experience of walking: from the suffering of the migratory journey to the healing role of walks to discover their land of asylum, of self-reinvention, of a quest for roots.

. Dialogues recorded in Europe with people from four continents. *Migrating Voices* is based on a set of stories that Lionel Camburet and I capture in Ruffec from our new neighbors from Ivory Coast (Bambara, Djouba), Benin (Fon, Poular), Rwanda, Afghanistan (Hazara), Nepal (Limbu), Syria (Arab), Sudan (Faur), Egypt (Copts) on the one hand, and young Sudanese, Eritreans, Nubians, Somalis, whose families are refugees in the Cairo region, on the other hand.

. Conversations recorded during online conversations:³⁴ :

another digital ecosystem is possible, far from the marked paths of the web giants, Ahmed, Ibrahim, Mustefa, Karim and Rezene, put me in video contact with their sister, wife or mother living in Egypt, whom I met through their favorite social networks. However, the nature of this second collection of dialogues questions the ethical dimension of these tools. One of the political stakes of this project seeks to regain control of data, with protective and emancipatory open source tools

. Words collected in Egypt.

Finally, it is these mothers Abier, Maryam, Fetiha, Alem Kahsey, Angie, who invited me to visit them directly on Egyptian soil where they have found refuge. The exchanges that I recorded with Lelio Moehr on the other side of the Mediterranean "at home" in Upper and Lower Egypt, make up the third set of sound and video data that structure *Migrating Voices*.

³⁴ Présence à Distance (voir plus haut) ou Telepresence, <https://fr.wikipedia.org/wiki/T%C3%A9l%C3%A9pr%C3%A9sence>,.

CREATIVE TEAM

Images& Conception: Sylvie Marchand

Sound & Scénography: Lionel Camburet

Sound material compositions: Lelio Moehr

Programming: Jacques Bigot

Development, interactions : Fred Adam

With the help of:

WALC, Commission Européenne, Europe Créative,

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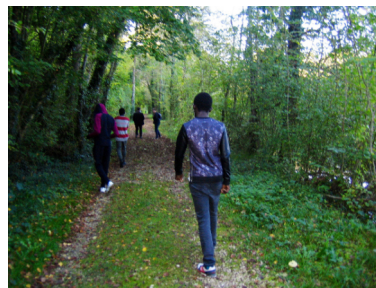
El Colegio de la Frontera Norte, Tijuana, Mexique

C.N.E.S. La Chartreuse lez Avignon

l'Institut du Tout-monde, Paris

RADIO Zaïzaï,

Node Radio



APPENDIX 1. WHY DO I WALK? Sylvie Marchand

For eight years, I lived with Banquistes in a circus on the roads of France where 'd'Or et d'Asphalte', a film and installation, was born. In Louisiana, I lived in Cocodrie in the bayous to write my Ph. D and make my first film, 'Rouge Bayou', with the French-speaking Cajun Caterers, the Creole Hoodoo Dr and the Houmas Medicine Men who cooperate to heal humanity. Then I walked a thousand kilometers on the marked paths of Compostela with hikers of all kinds, neo-pilgrims beyond any confession who form a community for the duration of a long initiatory walk. Today I continue my quest for the ritual roots of Art in Mongolia in the heart of the steppes with Mongolian shepherds (Tsagaan). In the depths of the Mexican Canyons since 2008, I dance with the Tarahumaras (Red Continent, Voz Lactea, Danzar, Arte en la Calle, Cantar o Morir) to heal the world, in the footsteps of Antonin Artaud.³⁵

At 17, I fled my family to join a circus, and I became an acrobat, a banker, a bohemian. Curious about the world, I studied Bambara at Langues'O and ethnology in Nanterre, before disappearing to Louisiana to do my PhD fieldwork³⁶

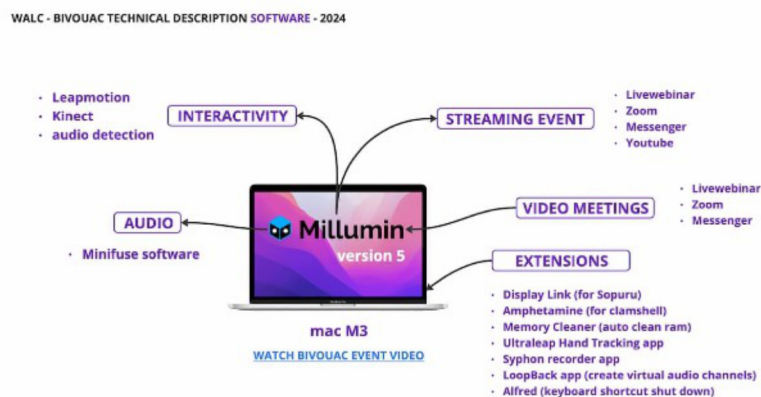
When the past and the future are unavailable, the desire for another country, another world, a world to come arises, whose form must be invented. A stranger to my own family, I take a step back. I will look at my culture from another angle. An escape? A migration? A departure, the quest for something else. I walk to discover places and people that are only accessible by walking.

The Raramuris of Nayarachi for example. These indigenous people had taken refuge in the deep Sierra to flee the conquistadors. Today they are fleeing extractivism and the Narcos. They carry out their rituals deep in the canyons to which they guide me on foot.

I walk among the herds of yaks in Mongolia, to listen to their breathing and the voices of the mothers calling their young. I walk with the Naadam riders. They leave their cars on the way to the races they will never give up! I walk with the people who flee poverty in the greatest destitution. They do not have the right to passports, so they leave on foot. Mexicans, Guatemalans, Salvadorans... They cross the Arizona bush and the Tecate desert to avoid the border where too often they lose their lives. I walk with the people who flee the war. The bombs did not give them time to go home to get their passports or their money, so they flee on foot. Nubians, Beja, Nuba, and those who come from the Blue Nile region. Dinka, Nuer, and many Sudanese Arabs, I follow them too in the desert, along the roads, to the boats that cross the Nile. I walk to experience the power of a human group at the heart of a spiritual experience. The procession for example. Being in the body of this tight group of Raramuri women on the move who know that their rounds save the world. I walk to discover other cultures of walking. The pilgrimage for example. Walking with these hundreds of pilgrims who put their steps in the flow of those who preceded them on the paths of Compostela for a thousand years, each for singular reasons, but all on this ribbon of paths that are now European... The journey puts the person to the test of themselves. I walk without knowing the outcome of the path, without knowing what will happen at the end of the journey, I question the adventure, the future. But I know how to choose a track, a path, to let the unexpected happen, to let myself be impressed and react to chance. Does the artist know where his work is leading him?

³⁴ Présence à Distance (voir plus haut) ou Telepresence, <https://fr.wikipedia.org/wiki/T%C3%A9l%C3%A9pr%C3%A9sence>.

TECHNICAL PLAN designed by Fred ADAM



*Walking is an act of civic resistance that favors slowness, availability, **conversation**, curiosity, friendship, gratuity, generosity, all values opposed to the neoliberal demands that now condition our lives. A quest for interiority, appeasement, conviviality, it is a praise of attention to the world. The peaceful path of the walker restores the thickness of the presence to the world and to others, it is a powerful instrument of reunion with loved ones in the concern of the other while sharing privileged moments.*³⁷

³⁷ David LE BRETON, <https://reporterre.net/Eloge-de-la-marche-dans-un-monde-qui-va-trop-vite>, En ligne."

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