

## **Elena Biserna, *The Resounding Flâneuse* (2018)**

*For one self-identifying woman with wooden clogs walking alone in a city at night*

Listen to your footsteps.

How do they sound? What is their rhythm?

Does being alone at night influence your way of walking? Are you walking faster? Are you trying to avoid any places? Are you trying to walk silently? Are you trying to be invisible?

“Walk so silently that the bottoms of your feet become ears.”

How does the sound of your footsteps change according to the different materials and surfaces of the environment (gravel, asphalt, stones...)? How does it propagate in space? Do you feel empowered by this sound? Are you worried about its diffusion?

Listen to the street on which you are walking.

Is it silent? How does it feel? What are the noises that give you confidence? What are the noises that you would like to hear? What are the sounds of others?

Listen to the footsteps of the people walking on the street.

How far are they? In which direction are they going? Is anyone approaching you?

Do you feel reassured by their presence? Or do you feel afraid, threatened maybe? Is anyone looking at you or addressing you?

Listen to the city as an ever-changing polyphony generated by a plurality of moving bodies. Listen to its dissonance. Amplify its difference.

Walk at your own pace.

Walk so loudly that the bottoms of your feet become a percussion instrument.

Play the city. Dance at the rhythm of your steps.

Rewrite the city with your body, with your sounds.

Project your presence in space. Hum, if necessary. Sing or laugh out loud.

Wear your lipstick, if you like it. Smile at everyone you meet.

Never try to silence yourself or go unnoticed.

Be visible, be audible, vibrate, resound.

Marseille, April 2018

**After:**

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katrinem, *go your gait!*

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Hildegard Westerkamp, "Soundwalking." *Sound Heritage* 3, 4 (1974): 18-27.