

***Tim Brennan: W.A.L.K.
From Nomad to Monad***

Over the past 2 decades my practice has centered upon the 'walk of intention'. This has involved the development of a methodology based on the guided walk-form that I refer to as the *manoeuvre*. The work exists between traditions of performance art, loco-description, history and journeying and surfaces as a radical mode of antiquarianism.

Each walk-work is built entirely from quotations that have been drawn from diverse sources and scored along a route of my own pre-design. Whilst walking with small groups of between 12-15 participants, each text is read aloud at key 'stations' en route (West, 1778). At times walkers are invited to take up the presentation of the readings. In this way, I and the participants are implicated in a 'doing of history', the performativity of which focuses human experience within lived and perceived historical horizons (historicity):

'The sociality of space, which makes it a 'place', is just the 'trace' of human intentionality.' (Brennan, 2001)

I have produced around forty of these walks since 1993 through urban and rural areas, museums, archives and other interior and exterior spaces. Six guidebooks/itineraries have also emerged from the practice.

The publishing of guidebooks offers a further dimension in which the relationship between historical 'trace' (performance registration) and potential activity (instrumental instruction) are brought together in a single textual work. The *manoeuvre* as both discursive performance and printed score may then be seen as a body of highly structured 'poetry' that approaches the 'world' as 'language'; a built environment of text. My role within this context shifts from 'guide' to that of 'grammarian'. Both the performance and printed itinerary elements of the *manoeuvre* are subject (like anything else) to shifts in context and environment - architectural space is in constant negotiation and frequent change which makes the notion of 'fixing' and plotting itineraries a matter of contingency.

I am currently exploring the politics of the *manoeuvre*, one underpinned by an essential tension between the concepts of 'nomadism', (Hesse, 1920; Chatwin, 1996; White, 2004) and 'monadism' (Dee, 1564, Leibniz, 1714, Benjamin, 1928) whereby, what appears at first hand to be a process of liberated 'itinerancy' reveals itself, after closer critical reflection, to exist as aesthetic objecthood (Deleuze and Guattari, 1986).

This materiality when 'talked' to and 'walked with' invokes older pre-modern secular and non-secular practices of antiquarianism and theological wayfaring (via dolorosa).

Tim Brennan

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