

**From Spectator to Citizen:
Urban Walking in Canadian Literature, Performance Art and Culture**

Sandra MacPherson

Thesis submitted to the Faculty of Graduate and Postdoctoral Studies
in partial fulfillment of the requirements for the
Doctorate in Philosophy degree in English

Department of English
Faculty of Arts
University of Ottawa

© Sandra MacPherson, Ottawa, Canada, 2018

Abstract

This dissertation examines urban walking in Canada as it deviates from a largely male peripatetic tradition associated with the flâneur. This new incarnation of the walker—differentiated by gender, race, class, and/or sexual orientation—reshapes the urban imaginary and shifts the act of walking from what is generally theorized as an individualistic or simply transgressive act to a relational and transformative practice.

While the walkers in this study are diverse, the majority of them are women: writers Dionne Brand, Daphne Marlatt, Régine Robin, Gail Scott, and Lisa Robertson and performance artists Kinga Araya, Stephanie Marshall, and Camille Turner all challenge the dualism inscribed by the dominant (masculine) gaze under the project of modernity that abstracts and objectifies the other. Yet, although sexual difference is often the first step toward rethinking identities and relationships to others and the city, it is not the last. I argue that poet Bud Osborn, the play *The Postman*, the projects *Ogimaa Mikana*, *[murmur]* and *Walking With Our Sisters*, and community initiatives such as Jane's Walk, also invite all readers and pedestrians to question the equality, official history and inhabitability of Canadian cities.

As these peripatetic works emphasize, how, where and why we choose to walk is a significant commentary on the nature of public space and democracy in contemporary urban Canada. This interdisciplinary study focuses on Vancouver, Toronto and Montreal, cities where there has been not only some of the greatest social and economic change in Canada under neoliberalism but also the greatest concentration of affective, peripatetic practices that react to these changes. The nineteenth-century flâneur's pursuit of knowledge is no longer adequate to approach the everyday reality of the local and contingent effects of global capitalism. As these walkers reject an oversimplified and romanticized notion of belonging to a city or nation based on normative

identity categories, they recognize the vulnerability of others and demand that cities be more than locations of precarity and economic growth.

This dissertation critically engages diverse Canadian peripatetic perspectives notably absent in theories of urban walking and extends them in new directions. Although the topic of walking suggests an anthropocentrism that contradicts the turn to posthumanism in literary and cultural studies, the walkers in this study open the peripatetic up to non-anthropocentric notions as the autonomous subject of liberal individualism often associated with the male urban walking tradition is displaced by a new focus on the interdependent, affective relation of self and city and on attending to others, to the care of and responsibility for others and the city.

Acknowledgements

Thank you to my supervisor, Dr. Robert Stacey, for supporting my interdisciplinary project, for your critical insight and for always challenging me to be a better writer. Thank you to my examiners Dr. Jody Mason, Dr. Thomas Allen, Dr. Jennifer Blair, and Dr. Andrew Taylor for engaging thoughtfully and critically with my work and for your invaluable feedback that will continue to shape my research on this topic. Thank you to Dr. Andre Furlani at Concordia University for offering a course on walking, which gave me the opportunity to explore my topic at an early stage of research. Thank you to everyone at the University of Ottawa's Department of English, administration and faculty, for guidance throughout the process. For financial support, thank you to the Social Sciences and Humanities Research Council, the Ontario Graduate Scholarship Program and the University of Ottawa.

Thank you to Kinga Araya, François Morelli and David Ferry for generously sharing your time and work with me. David Ferry trusted me with the working script and video footage of *The Postman*, without which a critical section of chapter three would not have been possible. Thank you to everyone at Jane's Walk Ottawa with whom I not only have had the great pleasure of working but also share my love of walking, the city and community engagement.

Thank you to my friends near and far for making the long journey lighter. Thank you Erin Kean, with whom I have been lucky to share this experience, for your intelligence, humour and unwavering support for my work. A special thank you to Gabby for always being there for me, for listening and believing in me. Finally, I must express my deepest gratitude to my partner Jeff and my daughter Hannah for their infinite patience and encouragement. Thank you for sharing a love of literature and especially a love of walking—for walking with me all over Lisbon and beyond these last few years. I can think of nothing better than sharing the road with you both.

Table of Contents

Abstract	ii
Acknowledgements.....	iv
Table of Contents	v
Introduction - What Does It Mean to Walk?.....	1
Walking from Country to City: Class	10
From the Nineteenth-Century Flâneur to Psychogeography: Modernity, Capitalism and Globalization	12
The Body and Space: Walking as an Everyday Practice	18
Different Bodies, Different Cities.....	21
Our Cities, Ourselves: Walking In and Out of Place	25
Affect and Walking in the City.....	28
Chapter Summaries	30
Chapter One – Visible Bodies: Feeling Out of Place in the Body, City and Nation.....	34
The Modern Flâneur: The Critical Reader of the City.....	37
Hybrid Identity: Kinga Araya’s Prosthetic Walking Performances.....	43
Challenging the Dominant Reading of the Body, City and Nation: Stefanie Marshall’s “where do I go from here?” and Camille Turner’s <i>Miss Canadiana</i>	51
<i>Ogimaa Mikana Project: Reading the City</i>	61
Conclusion	65
Chapter Two - Precarious Encounters: Reading the City Differently.....	66
Reading Differently.....	69
Ordinary Affects: Reading Precarity and Gentrification in Daphne Marlatt’s <i>Liquidities:</i> <i>Vancouver Poems Then and Now</i>	71
Drifting in the Impasse: Bud Osborn’s “when I was 15,” “propaganda” and “drifting”	78
Routes/Roots: Drifting as a Diasporic Practice in Dionne Brand’s <i>Thirsty</i>	83
An Allophone in Montreal: Wandering Between the Strange and Familiar in Régine Robin’s <i>The Wanderer</i>	98
Conclusion	108
Chapter Three – Affective Mapping: Walking as Memory Work	110
Prosthetic Memory: [<i>murmur</i>] and Daphne Marlatt’s <i>Liquidities: Vancouver Poems</i> <i>Then and Now</i>	114
Walking With Ghosts: <i>The Wanderer, The Postman and Walking With Our Sisters</i>	126
Conclusion	146
Chapter Four - Transforming the City-as-Text: Aesthetics and Politics of Walking.....	149
Walking the City, Writing the City-as-Text: Gail Scott’s <i>My Paris</i>	152
Writing the City of Soft Architecture: Walking as an Affective Practice in Lisa Robertson’s “Seven Walks”	163
Conclusion	181
Conclusion: Collective Life Through Walking.....	183
Works Cited.....	197

Introduction - What Does It Mean to Walk?

We don't just walk because we are social beings but are social beings because we walk.
—Tim Ingold and Jo Lee Vergunst, *Ways of Walking*

Urban walking is by its very nature a transformative practice because the moving body and the plurality of places it inhabits are constantly conjoined and decoupled in new ways that come to reveal the metropolitan world in its manifold dimensions.
—David Macauley, “Walking in the City”



Fig. 1. Keepers of the Athabasca. Photograph of walkers led by Clayton Thomas-Muller during the 2011 Healing Walk, *Northern Journal*, www.norj.ca/2012/08/tar-sands-healing-walk-biggest-ever/.

On June 27, 2014, hundreds of people set out for a trek through the oil sands in Alberta's Athabasca region of Canada. This Healing Walk, the last of five annual walks organized by the First Nations and Métis communities, was a spiritual walk through traditional lands that not only mourned the pollution caused by oil extraction in the region by Syncrude and Suncor but also underscored the local consequences of a global oil-dependent society. To walk through the destruction of the “massive and unsustainable oil sands” (Deranger and Laboucan-Massimo n.p.)

was to physically and emotionally confront them (see fig. 1). The walks ended in 2014 not because the struggle against oil sands development had subsided but rather because the goal to unite communities and allow them to share their experiences both with each other and with the general public was successful. As founding organizers Eriel Deranger and Melina Laboucan-Massimo explain, “When we first started the healing walk five years ago, many First Nations didn’t think people outside of their individual communities cared, much less understood what it was like to live at ground zero. . . . But little did we know. We had yet to discover, then, the power of a walk” (n.p.). From demonstrations to revolutions, walking has a universal history as a powerful form of unification and collective protest but it also has a long tradition as an aesthetic practice, perhaps even the first aesthetic act because, as Francesco Careri argues, the creation of a path on foot is an architectural gesture that physically and symbolically transforms space (20). Canadian François Morelli has cultivated the relationship between walking and art practices throughout his career. In 1974 he plotted out a walk through Montreal’s working-class neighbourhood Hochelaga-Maisonneuve. Tying a canvas to one foot, he spelled out *ARBRE* with his steps, not only “grinding a literal trace of his passage” into the canvas (Furlani 267) but also transforming Montreal into a city-as-text. Yet, it was not without a personal and political dimension in that as Morelli mapped the French language onto Montreal using St. Laurent Boulevard as the beginning of the walk/word, he underscored the street as a linguistic and spatial marker for the bilingual city (Morelli). In both situations, walking functions as an embodied approach to the relationship between self and social-material space. In the past several decades, critics across disciplines, from anthropology to literature and performance art, have increasingly approached walking as a vital entry point into understanding the world, especially the urban world and our relationship with it. At its simplest, walking takes the everyday citizen into public space, and more complexly, walking highlights how we experience the city as “an unfolding field

of relations” (Ingold, *Alive* 160) that erases “the borders between representing the world and designating oneself as a piece of it” (O’Rourke 13).

As critics note, walking is often overlooked as an area of study because it is simply too ‘pedestrian’ to warrant critical scrutiny—monotonous, invisible and unimaginative are only a few words that come to mind. Yet, perhaps because of the mundane mechanics of putting one foot in front of the other, the peripatetic “resembles, replicates or facilitates” (Coverley, *Art* 12) the relationship between self and world for so many artists and writers: it resembles the wandering mind, it replicates the writing process, and it facilitates creativity as well as social relations. The practice of walking, then, is often more than just going for a stroll. Not simply a background to life’s action, the peripatetic is “a mode of making the world as well as being in it” (Solnit 29). Pilgrimages, for example, have traditionally been conceptualized as a journey of life: as pilgrims renounce the world and seek spiritual fulfillment by following a predetermined route to religious destinations, they seek individual change through poverty and suffering in the renunciation of the material world and participate in and extend a communal story of transfiguration. In this and other peripatetic practices, walking makes humans fundamentally social animals, in part, argue anthropologists Tim Ingold and Jo Lee Vergunst, through the physical transformation of stories into shared knowledge (6). In Ingold and Vergunst’s collection of essays *Ways of Walking: Ethnography and Practice on Foot*, Alice Legat explores how the Dene-speaking indigenous peoples in the Northwest Territories interweave oral stories with walking trails and geographical sights, requiring walkers to literally follow in the footsteps of others in order to participate in and learn about their shared rituals and cultural history (36). Far from the north of Canada, Philip Lopate similarly observes in *Waterfront: A Walk Around Manhattan*, how the urban walker can access cultural memory as an ‘archeologist’ of personal and collective histories (201). The walker both follows a prescribed path and forges a new one, adding to a palimpsest of experiences that is

the urban environment by simultaneously moving through real spaces and creating imagined ones (Macauley 29). The stubborn and necessary connection between memory and the walking body blurs the personal, historical and imaginative, asserting the non-linearity and spatiality of time—from the idea of the memory palace of classical Greece to the historical promenade play *The Postman*, a site-specific performance that dramatizes the struggles of the first black mail carrier in Canada. “Walking conjures up other times and places” (Edensor 137), yet it may also be a deliberate act against forgetting, not just in *The Postman* but also in such projects as *Ogimaa Mikana*, which rewrites historical plaques and official street names that obscure the indigenous history of Toronto.

Walking can also stir the imagination, “furnish[ing] a metaphor for the creative practice itself” (Lucas 169). Thomas Hobbes was said to have had an inkhorn built into his walking stick so that he could jot down thoughts in a notebook that he kept tucked in his coat pocket for that purpose. Friedrich Nietzsche, one of many philosophers, like Ludwig Wittgenstein and Søren Kierkegaard, who extolled the creative benefits of walking, asserted: “Only thoughts won by walking are valuable” (7). Like a metronome, the body replicates the rhythm of consciousness, thereby granting the act meaning as “a key trope for the progress of thought” (Gilbert 3, 10). Walking, then, can shape both prose and poetry. If we think of the stroll (rather than the goal-oriented walk of the commuter) as a collage of impressions, sensations, and memories, a cabinet of curiosities of various space-times, we understand the meandering and associational form that peripatetic literature and art practices can take. For example, the walking essay—which originated with William Hazlitt and was popularized in the nineteenth century by Leslie Stephen, Robert Louis Stevenson and Henry David Thoreau—often took the form of a digressive narrative, drawing a parallel between creative expression and the solitary walk. Poetic form too in the nineteenth century increasingly reflected pedestrian perspectives. As Anne Wallace observes,

walking in William Wordsworth's poetry "gives the *impression* that reflections arise from objects, because those objects, however selected, are presented successively, as contiguous parts of a limited but moving view that mimics the pedestrian perspective" (89; emphasis original).

Linking twentieth-century American poetics to the Romantic tradition, Roger Gilbert proposes a new genre: the walk poem. Examining the work of key American poets from Robert Frost to John Ashbury, Gilbert notes how the walk provides both a frame and a form to the everyday experience, striking a balance between "heightened attention" or "intensity" and "the ongoing contingent blend of thought, perception and encounter" of a walk (6). Because the walk poem takes an experience rather than a static object as its subject, it is "*transcriptive* rather than descriptive" (8; emphasis original). While I agree with Gilbert's argument that the walk poem emphasizes flux and fluidity in both form and content, I find it paradoxical that such flux and fluidity is grounded in a universal conscious or a totalized world:

The dialectic of mind and world which the walk poem starts from has to presuppose an essentially *universal* consciousness—universal in the sense of basic, normative, not specially marked or distinguished. This lack of marking then frees the mind to engage the world directly, without having to reflect on its own specificity. Women poets, of course, as well as poets belonging to highly marked ethnic groups, do not tend to assume such universality as readily as white men, whose culture positions them as normative. Instead, they often require narrative or descriptive occasions that permit them to acknowledge and reflect on gender or ethnicity as constitutive elements of their own consciousness. The walk may *contain* such occasions, but it rarely is one itself, since, as I have suggested, it tends to move toward a sense of the world as a totality, rather than as a field of differences. For all its emphasis on particularity and contingency, the walk poem

ultimately extends the Romantic tradition of universalized consciousness confronting a totalized world; and as such it is a genre whose primary practitioners have inevitably been white men. (21; emphasis original)

For Gilbert, the “universal consciousness confronting a totalized world,” which is at the heart of the walk poem, is a conclusion drawn from the poetic examples: only one of the nine poets he studies is female and all are white. For the majority of these poets, personal experiences do not exactly recede so much as they are understood to be universal, suppressing local traces and historical forces. Predicated on a disconnection between self and world in which the world and others in it are abstracted and objectified, this universal consciousness also elides the specificities of the body, such as gender, race, class and sexual orientation, and with it, the complex interconnection of self and world that is lived experience.

In most walking literature before and including the modern flâneur, the body is at best implicit and at worst absent. In this study, however, the walkers’ bodies are never universal but acknowledged to be inscribed by historical and cultural forces: they are gendered, racialized, classed and sexually oriented. These embodied and localized walkers express not only the dynamism of the city but also the interdependent and co-productive relationship of self and city. Walking has long been a “crucial instrument of . . . perception and useful interpretation of change” in “an environment which is increasingly mutable” (Wallace 73-74). The contemporary Canadian literary texts, performance art and cultural practices in this study also gauge the rapidly changing urban context through walking, yet this new incarnation of the urban stroller does more than document change. The walkers are not observers separate from the flow of life itself but embodied participants in urban life, both affected by it and able to effect change.

In exploring the reciprocal, transformative relation of self and city, this project critically

engages diverse peripatetic perspectives in Canadian literature, performance art and culture in dialogue with a transnational peripatetic discourse (French, British, American, German).

Canadian perspectives on walking, I will argue, are not only notably absent from studies of walking literature and performance art (with the exception of perhaps Janet Cardiff's work) but also extend the walking tradition in new directions. In the context of a transnational peripatetic discourse, this study considers: 1) how walking as an everyday practice facilitates a critique of the condition of Canadian public spaces; 2) why the walker is an apt, even critical, figure in political and aesthetic transformation; 3) how urban walking reframes the pilgrimage as a secular desire for political and social change (Coverley, *Art* 40) by opening up new structures of feeling that communicate space as process and relation not abstract and static; 4) how the moving, changing, body is a vital participant in and chronicler of the city in process: the becoming-subject interdependent with the becoming-city. Importantly, this project also extends a peripatetic walking tradition within a Canadian urban context. My interdisciplinary study focuses on walking literature, performance art and cultural practices in Vancouver, Toronto and Montreal, cities where there has been not only some of the greatest social and economic change in Canada under global capitalism but also the greatest concentration of affective, peripatetic practices that explore and respond to these changes.

As a nation, Canada has long been conflated with the land. Defined by the ahistoricity of The Great White North since colonization, this blank space was filled with stories and myths of the European settler colonizers that focus on rural life and even today, often denigrate the city as less Canadian (Edwards and Ivison 3, 12). Perhaps because the city in Canada has generally been conceived of as "a disruption of a national identity that has been far too long predicated on a deep and abiding connection with nature" (Baetz, "Now" 394), it has become over recent decades a rallying point for many writers and performance artists for an examination of the politics of

difference. Specifically, Canadian cities have become the site for the exploration of marginalized subjectivities and lived experiences, one that inevitably includes the walker. In examining urban walking practices, I hope to gain insights into the diverse local and urban imaginaries that question a homogeneous national identity grounded in the cultural nationalism that was spurred on by the Massey Commission of 1951 or later the project of multiculturalism that marked the national discourse of the 1980s and beyond. The writers and performance artists in this study, as *genius loci* of the city, shift the dialogue from belonging to the politics of inhabitability by giving voice to the diverse, lived experiences of Vancouver, Toronto and Montreal, from gentrification and poverty to racism. They thereby open up a space for the transformation of the social space of our cities not only as engines of national identity but also as the location of what Doreen Massey calls “the power geometries” of space that control the “flow and interconnections” of people, the movement and location of bodies as in or out of place (*Space, Place*, ch. 6).

As Kit Dobson rightly points out, there is no straight line in Canada “from survival against nature and the other to the disruption of the garrison mentality in urban writing” (xiv). What follows in this introduction is my own meandering argument, the result of the impossibility of isolating the contemporary urban walker from her environment—the city, the nation, history, globalization. My path twists and crisscrosses at times as I move from walking in the country to walking in the city, from the nineteenth-century flâneur to contemporary psychogeography, from Henri Lefebvre’s conception of dynamic space to walking as an everyday practice, in order to present walking as transformative rather than only transgressive, walking as an engagement with the diversity and relationality of public life rather than an individualistic or simply contemplative act. In following this path, I have my eye always on the peripatetic writers, poets, artists (as well as the peripatetic reader and audience), keeping in mind Jeff Derksen’s observation that we can no longer turn to the urban planners to understand our world but the artists “whose aesthetic

practices can grasp the contradictions and overlapping temporalities” of the contemporary city (*After* 103). The writers and artists in this study propose that how, where and why we choose to walk is a significant commentary on the nature of public space and democracy in Canada.

However, to understand our relationship to the urban environment, we must acknowledge that just as our conception of the city has changed, so has the walker. Since the spatial turn in the 1990s, as critics and artists rethink urban space as dynamic and relational, so we must reconsider the embodied and located walker and her practice.

That the majority of writers and performance artists in this study are women is no accident, though they are not a monolithic category either. Writers Dionne Brand, Daphne Marlatt, Régine Robin, Gail Scott and Lisa Robertson and performance artists Kinga Araya, Stephanie Marshall and Camille Turner are one or more of these identity signifiers: immigrant, born in Canada, queer, heterosexual, black, white, indigenous, anglophone, francophone, or multilingual. What they have in common is that all challenge the dualistic hierarchies inscribed by the dominant (masculine) gaze under the project of modernity, encapsulated in the nineteenth-century flâneur, that abstracts the other as strange, out of place, not belonging, most notably inscribing space as female/home or characterizing static and empty space as female in opposition to masculine time and history. At the same time, writers such as Desmond Cole and Bud Osborn, the play *The Postman*, projects *Ogimaa Mikana*, [*murmur*] and *Walking With Our Sisters*, and community initiatives such as Jane’s Walk, similarly invite all readers and pedestrians to question the equality, official history and inhabitability of our cities. So in the following chapters, although the exploration of sexual difference in walking practice is often the first step toward transforming our cities, it is not the last.

Walking from Country to City: Class

The shift from walking as necessity to walking as a choice (Amato 1-2), from the medieval to the modern period, provides critical insight not only into the rise of industrialism, rapid urbanization and the resulting socio-economic and class changes but also into walking as transformative and transforming aesthetic and political practice: when walking “increasingly becomes a matter of choice, it also assumes a powerful symbolic role as a means of protest and develops an enhanced potential to evoke alternative worlds and experiences” (Amato 18).

In the Middle Ages, with the exception of the pilgrimage, walking was largely a necessity of the poor. It was considered part of the everyday realm, an essential aspect to the repetitive and physically intense labour of the working life of the common person (Ingold, “Culture” 321) while travel on horseback or in carriages, despite the discomfort caused by the crude state of the roads, was restricted to the upper classes (Bayne-Powell, ch. 2). In fact, because of its association with unemployment and criminality, itinerancy and travelling on foot was looked upon with some suspicion until well into the nineteenth century (Bayne-Powell, ch. 2).

Walking first emerged as an activity of choice among the upper classes in Europe in the seventeenth century when promenading became popular as a “vehicle for social identity and display” (Amato 100). Yet, these strolls were relegated to private gardens rather than public space (Solnit 87-88). With the rise of the middle class in the eighteenth century, walking became a popular leisure activity increasingly associated with health and wellness in countries throughout Europe. At the same time, the greater ease and safety of travel coincided with the aestheticization of the wilderness landscape, producing a scenic tourism that encouraged the walker to enjoy and commune with nature (Solnit 93-94, 85). By the nineteenth century, especially under the Romantics, walking became “a way to free the captive self from the artificial, urban and mechanical world” (Amato 104). This strolling was especially linked to the intellectual classes

(Marples 133) as it differed from the growing popularity of athletic walks, hiking and mountaineering—all of which were goal-oriented (unlike the contemplative stroll). Of course, the Romantic poets were not the first writers to praise walking in the countryside as a virtuous activity. Jean-Jacques Rousseau wrote what critics agree is the first treatise on the topic of walking and its conduciveness to contemplation in *Reveries of a Solitary Walker*, which marked the emergence of walking as a cultural act (Heddon and Turner 226). Thereafter, the walker was most often associated with the solitary, with the philosophical and creative (Amato 103-04). The elevation of country strolls and long-distance walks, however, was not only taking place in Europe but also in America as writers such as Henry David Thoreau expounded the benefits of walking, most notably in his essay “On Walking.” Like the Romantics, Thoreau reacted against rapid urbanization under modern industrialism, challenging the reader to leave the material world behind: “If you are ready to leave father and mother, and brother and sister, and wife and child and friends, and never see them again; if you have paid your debts, and made your will, and settled all your affairs, and are a free man; then you are ready for a walk (558). Walking, then, becomes not only a solitary and poetic act but also a transgressive one. The vagrant, a man of the open road, is claimed and idealized by writers, from the nineteenth-century poets Arthur Rimbaud and Walt Whitman to twentieth-century writers such as John Dos Passos, as a symbol of freedom (Coverley, *Art* 86). Walking was no longer the last choice for travel, though it was still a necessity for the poorest, but now instead a “democratic act, a unifying practice through which the social divisions of the day may be challenged and overcome” (Coverley, *Art* 105). The transgressiveness of the simple country walk is encapsulated in the poetry of William Wordsworth and John Clare who, despite their poetic differences, each reacted to changes in traditional, rural life by mobilizing the wandering figure to explore the impact of the British Enclosure Acts on common people and local communities. Widespread throughout the Industrial

Revolution, land enclosures privatized common land for the purposes of improved farming productivity by restricting or denying access to previously communal open fields and public footpaths. As Raymond Williams observes, such changes not only resulted in the “dispossession of labour by capital” and “eviction and social division” but also significantly marked a loss of personal memory and communal history (143-45).

In its evolution from necessity to choice, walking shifts from a class marker of poverty to one of wealth and leisure: it enables the poor to transport themselves, the rich to be seen on their garden promenades, and later, the middle class to escape the city in pursuit of good health. It also provides inspiration and refuge to the philosopher and poet. The emphasis in the country stroll on redemption, contemplation, solitude, and later transgression, changes in the nineteenth and into the twentieth century. As more walkers take to the streets of cities, concerns turn to access to and participation in public space. Walking shifts reference as an indicator of economic status to one with more emphasis on equality and social freedom.

From the Nineteenth-Century Flâneur to Psychogeography: Modernity, Capitalism and Globalization

At the same time that walking was popularized in the nineteenth-century countryside, it increased in the city with the emergence of the commuter (the industrial laborer), the window shopper (the new bourgeois consumer) and most famously, the flâneur (the observer of modern life) (Amato 123). As Raymond Williams asserts, “the new qualities of the modern city had been associated, from the beginning, with a man walking, as if alone, in its streets” (233). While the flâneur is not the first walker to appear in the city, he becomes a touchstone for all future incarnations of the urban figure in art and literature. Here, the shift from walking as necessity to walking as a choice takes a sidestep in the flâneur who wanders the streets of nineteenth-century

Paris as much for leisure as out of need to create art *and* participate in city life, shifting walking from a purely economic constraint to both an aesthetic and a social necessity.

Two distinct incarnations of the flâneur emerge in the nineteenth century: the division is marked roughly mid-century with Baron Haussmann's redesign of Paris. These two versions have over time converged into a complex and contradictory figure. At first a quasi-historical man of the bourgeoisie who wandered the streets of Paris around the turn of the century, the flâneur was an observer of the newly emerging modern city and its citizens. Although this new class of urban citizens regarded his idleness with suspicion (Parkhurst Ferguson 24-25), he gained legitimacy by publishing *feuilletons* and later panoramas and physiologies. These books and pamphlets, journalistic and literary, documented in great detail bourgeois life and the characters that populated the city. "Inquisitive, anecdotal, ironic, melancholy, but above all voyeuristic" (Wilson 96), these publications were associated with the perspicacity of the flâneur-journalist. He could dispassionately review the modern scene, decipher it and reproduce it for the public. However, with Haussmann's development of Paris, the flâneur re-emerges in the work of Charles Baudelaire now as an artist, a man driven into the streets and crowds of the modern city in search of meaning in a rapidly changing environment in order to "distil the eternal from the transitory" (Baudelaire 12-13). Baudelaire draws on Edgar Allan Poe's "The Man of the Crowd" and the painter Constantin Guys to create an existential, "spiritually convalescent" figure with a profound interest in and insight into the world (Baudelaire 7-8). He is a man *of* the crowd—not merely *in* the crowd—the centre of the penetrating gaze that creates meaning yet also anonymous, an incognito. He is contradictorily both a dispassionate observer and part of the city, an ego-centred figure in search of the non-ego in which to lose himself. Both incarnations of the flâneur, journalist and artist, can be interpreted as heroes of the imagination: one deciphers the city for its population, demystifying a growing metropolis with his innate perspicacity, analogous to a

detective uncovering the truth; the other, equally observant, recreates a city in crisis, thereby giving it meaning through his unique artistic perspective (Gluck, “The Flâneur” 70, 78). As such, the city functions as a text, and the flâneur (as journalist or artist) is its reader and writer (Buck-Morss, “Flâneur” 111-12). In each case, as I will outline as this project unfolds, the nineteenth-century flâneur remains a problematically unchanged figure who observes his environment, yet remains always dispassionate, solitary and domineering in his relations with the city: paradoxically on the move yet ‘unmoved’ or unchanged by it.

Walter Benjamin has been credited with the twentieth-century revival of the flâneur. His theorization of the figure in *The Writer of Modern Life* and later in *The Arcades Project*, a comprehensive, fragmented collection of historical and fictional references, has complicated our understanding of the figure. Considered by critics to be a trope or an abstraction, Benjamin’s flâneur is part of a constellation of characters that expose the project of modernity (Frisby, Salzani, Buck-Morss)—alongside those such as the detective and ragpicker as well as the prostitute, gambler and collector. For Benjamin the act of flânerie is not simply the art of strolling at the leisurely pace of a pedestrian innocuously absorbing the city sights, but is a politically charged social activity that reflects “an attitude towards knowledge and its social context” (Gilloch 84). A dialectical figure, the flâneur is at once resistant to and a complicit in the capitalist ideology that drives the development of the nineteenth-century metropolis. A bourgeois status predicates his individuality in opposition to an incognito status as one of the masses, a ‘man of the crowd.’ Even though he is driven to engage with public life in order to create meaning in the world, he is removed from it: a passion for knowledge of the city contrasts his cool perusal of the streets and arcades. His panoptic scopophilia objectifies the world, rendering him complicit in the commodity culture that fetishizes the visual, while his idle pace undermines

both the speed of change of the industrial-capitalist city and the annihilation of space-time that modern transportation such as the train promised (Harvey 53).

The visual defined both the flâneur and modernity since “public behavior was a matter of observation, of passive participation, of a certain kind of voyeurism” (Sennett 27). Haussmann’s redevelopment of Paris replaced the labyrinthine and mysterious medieval Paris with wide boulevards and gas lighting, among other changes, which enabled people to display their status, to see and be seen. This equated public space with visibility, lending a feeling of “home in the open streets” that erased the mystery not only of the pedestrian but also of the city itself (Benjamin, *Writer* 81). The flâneur’s gaze intensifies this delusion, which transforms the city into static objects in a phantasmagoria of images that gentrified the very idea of the city. No longer such a dirty, frightening place, as Haussmann’s redevelopment promised, Paris was also domesticated and rationalized for consumption in the popular imagination as the flâneur’s physiologies and panoramas rendered strangers knowable and ‘readable.’ While the flâneur’s gaze helped transform public space into the space of spectacle and consumption (Harvey 212), his keen observation skills differentiated him from the average person. His insight enabled him to penetrate the fetishism of the phantasmagoria of the modern city (Harvey 217-18): he sought at once a “truth in completeness” *as well as* “the neglected detail and the small nuance” (Caygill 152). As a result, the flâneur is like the ragpicker, able to perceive that which the commodity culture has rejected, overlooked or forgotten, and reclaim it for his art, to recreate the city, to make the banal poetic (Benjamin, *Writer* 127).

Nowhere is his dialecticism more apparent than in the arcade, the haunt of the flâneur. As “both enchantment and disenchantment,” the arcade was a space of both bourgeois “prestige,” in its exclusivity and latest fashion, and “ruin,” as a testament to capitalist obsolescence (Gilloch 124). The arcades were glass-covered walkways constructed at the beginning of the nineteenth

century, a liminal space, between home and the street, both interior and exterior, private and public, which “domesticated” the city by keeping out unwanted elements such as the poor (Gilloch 125-26). Although they celebrated commodity culture for a time, the arcades went to ruin, a casualty of capitalist progress as the *Bon Marché*, an indoor department store, and Haussmann’s newly constructed and well-lit boulevards gained popularity in the middle of the nineteenth century. Like the flâneur, the arcade in which he strolled, promoted (as the latest location of fashion) and undermined (when it became outdated, a fossil to fashion) the commodity culture of the modern city. With the decline of the arcades, the flâneur was forced to wander the newly built department store, which finally reduced the walker to a mere consumer. Ironically, as he entered the department store, the flâneur’s keen observation skills were reduced to style and taste. Although a connoisseur of the street and the arcade, the flâneur’s knowledge became, in the end, just another commodity among many.

While the nineteenth-century flâneur disappears into the department store, lost to commodity fetishism, the walking figure is not completely lost to the street, re-appearing in various forms throughout the twentieth century. As Merlin Coverley observes, the Surrealists first “salvaged” “the role of the flâneur” and “reclaim[ed] the city as the site for political and aesthetic experimentation” (*Psychogeography* 59). Notably, in 1921 on the Left Bank of Paris, the Dadaists staged a walk whose purpose was to explore the overlooked places of the city: “This was the first time art rejected its assigned places, setting out to reclaim urban space” (Careri 21). It was the first of many walking-based experiments in the twentieth century that would have a profound impact on the contemporary development and understanding of walking as both a political and aesthetic practice, one that explored the changing city within the context of capitalism. Later Surrealist peripatetic performances highlighted the link between walking and automatic writing, emphasizing spontaneity, chance and memory as “the city was regarded as the

dwelling place of the modern unconscious, an archeological site of dreams and memories” (Foster qtd. in Bassett 399).

Guy Debord, the founding member of the avant-garde group the Situationist International (SI), was influenced by the Surrealists’ shattering of the separation between art and life in their experimental and literary walks. At the same time, he was critical of how their exploration of chance and the unconscious was an escape from the reality of life under capitalism. Like Benjamin, the SI condemned capitalism as a force that negatively shaped urban space around consumption. In response, the SI developed psychogeography, a hybrid of psychology and geography, which Debord defined as “the study of the specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals” (Debord 5). Psychogeography explored the microgeographies of urban space and their influence on individual emotions and behaviours principally through experimental walks called *dérives*. Still popular today among artists, the *dérive* is a playful walk “without a fixed destination, yet not without purpose” (Darby 50). Emphasizing the senses and feelings, the *dérive* aims to disorient the walker by forcing her/him to reject old habits, such as interacting with urban space as a consumer or commuter, and to open her/him up to new experiences in order to produce an emotional map of the city. The walker’s feelings in and about her/his environment are critical to revealing the politics of various ambiances. For Guy Debord and the SI, walking was an overtly subversive practice. Although not named *flânerie* because of the bourgeois class affiliations of the term, their playful yet political *dérives* replaced the nineteenth-century *flâneur*’s idleness.

For the SI and later movements such as Italian Stalker and British psychogeography, urban walking enables a critique of the city. In the 1990s, the Stalker movement, which comprises architects and researchers, developed the collective walking practice called *transurbance*, an approach to tracking and measuring changes to interstitial spaces of the city in

order to expose the global impact on local urban development. At roughly the same time, psychogeography rematerialized in Britain, propelled by writers such as Iain Sinclair and Will Self who explored the politics of public space in the emotional ambience and residual histories of London. For example, in his 2011 non-fiction book *Ghost Milk*, Iain Sinclair, a rabid walker in London, critiques large-scale global developments such as the London Olympics, which he argues displace people, destroy neighbourhoods and bury local history.

The Body and Space: Walking as an Everyday Practice

To grasp the conception of the flâneur and his relationship to space demands an understanding of his home and birthplace, Paris. From 1854 to 1871, the old city of Paris was demolished, replaced by an ordered and controlled modern city under the supervision of Baron Haussmann who redesigned Paris as a coherent totality, a world-class city that ignored local interests in favour of the interests of capital and the centralized control of the state (Harvey 107-9). Haussmann was responsible for the *embourgeoisement* or gentrification of Paris (Harvey 135). The project resulted in the demolition of over 20,000 buildings, displacing thousands of poor and labourers. Since the grand buildings that replaced them had at least double the rents, most of these previous inhabitants were unable to return to live in the city centre, resulting in a “spatially segregated” city (Harvey 136). At the same time, the outskirts of Paris were annexed, doubling the area of Paris: in fact, there was “no place to hide from the process of urbanization” (Harvey 110). As David Harvey succinctly describes, “It was Haussmann and the developers, the speculators, and the financiers, and the forces of the market that possessed the city and reshaped it to their own specific interests and ends, leaving the mass of the population with a sense of loss and dispossession” (84).

Haussmann’s transformation of Paris was part of a larger process of modernization, a

narrative of progress that, as Edward Soja outlines in detail in *Postmetropolis*, saw the convergence of urbanization and industrialization at the same time as the rise of the nation-state. This marked a time of rapid urbanization in countries such as France—where the population almost doubled in Paris between 1850 and 1870 (Harvey 91)—and England, where the population went from 80 percent rural in 1750 to 80 percent urban by 1900 (Soja 77). The immigration to the city created a large mixed population, whose dominant classes, labourers (the proletariat) and bourgeois merchants (the capitalists), became as “definitively and presuppositionally urban as industrial capitalism itself” (Soja 77). At the same time as class differences defined the newly emerged city space, the seemingly democratic space came under more control: social control became equated with spatial control. An integral part of the social-spatial control was the nation-state whose legitimacy depended on a simultaneous common or homogeneous identity for its population, which was becoming largely urban. Cities, then, became not only engines for the national economy but also central to national identity politics.

Within a few decades, Paris, with its new monuments and grand boulevards, metamorphosed into a location of “imperial power,” commerce and a “bourgeoning tourist trade” (Harvey 146). Haussmann’s transformation of its narrow medieval streets into large boulevards improved the circulation of goods, vehicles (such as the newly adopted omnibus), commuters and shoppers. This urban regeneration reorganized city space not only for the purposes of capital circulation and consumption but also for safety and control as the wide boulevards made citizens visible and the city itself more ‘legible.’ Here I reiterate that the modern flâneur believed in the legibility of the city, so that in the end his gaze too objectified it and helped transform it into space that could be ordered and controlled.

Lefebvre theorized the abstraction of space in the neo-capitalist domination of space that

supplanted the nineteenth-century modernization of the city, which he traces back to Haussmann. To Haussmann and his contemporaries, the city was “a dead object” (Harvey 84), a “passive receptacle” (Lefebvre, *Production* 90), land to be bought and sold, buildings to be built, etc. Instead of this abstract space, Lefebvre proposed a relational space, captured in his vivid image of a seashell to describe the French town of Navarrenx: the human/animal and its habitat are intertwined in a vital, symbiotic relationship (*Modernity*, 116). He contrasts the organically evolving Navarrenx to the ordered and planned city of Mourenx that fosters neither creativity nor spontaneity but alienation in objectifying and instrumentalizing space (*Modernity*, 116-126). While a theory of abstract space minimalizes differences, it is always confronted with the uncategorizable excesses of everyday life. For Lefebvre, everyday life in the city contains within it both alienation and dis-alienation: banality and repetition as well as creativity and transformation. The everyday is as much potential as it is dullness because everyday life is “in a sense residual, defined by ‘what is left over’ after all distinct, superior, specialized, structured activities have been singled out by analysis” (Lefebvre, *Everyday* 97). Despite the homogenization of the lived experiences of the city—for example in the colonization of everyday life through standardized work practices, such as the assembly line, which focus on the end product (Highmore 6)—everyday life can escape categorization and commodification. Walking is such a practice. Operating on a micro-scale, walking can open up what Lefebvre terms a differential space that challenges abstract space: that is space defined by use or appropriated by users rather than space as a commodity of exchange. This differential social space equates the right to difference with the right to the city, the right of everyone to participate in, use and produce public space (Lefebvre, *Writings* 195). By right I mean the active participation of the citizen who is embedded in socio-political life beyond the “bureaucratic rights-giving or rights-

depriving state” that abstracts us as legal subjects and “objects of power” (Hanafin 40-41). Critically, when the body is acknowledged to be inscribed by historical and cultural forces, walking can produce a differential social space by facilitating the relationship between the body and city. Walking enables the city dweller to participate in, appropriate and inhabit rather than simply consume the city, thereby reintegrating city space into the social-political relations of its inhabitants beyond both the state and the “speculators, builders and technicians” (Lefebvre, *Writings* 168). As Lefebvre argues, “Any revolutionary ‘project’ today, whether utopian or realistic, must, if it is to avoid hopeless banality, make the reappropriation of the body, in association with the reappropriation of space, into a non-negotiable part of its agenda” (*Production* 166-67).

Different Bodies, Different Cities

The body is the key convergence point of Henri Lefebvre’s and Michel de Certeau’s conceptions of the everyday as that which escapes categorization and commodification. The abstraction of space in opposition to the dynamic and relational space lived and produced by the walking body is represented in de Certeau’s description of the difference between the voyeur and the pedestrian in *The Practice of Everyday Life*. De Certeau describes the totalizing, panoptic view of a person gazing down at the city from the top of the World Trade Centre. In contrast is the pedestrian who, moving at street level, has an embodied experience of the city because “[t]he ordinary practitioners of the city live “down below” below the thresholds at which visibility begins” (93). Michel de Certeau’s theory of the everyday, like Lefebvre’s, conceives of urban space as the location of potential for the transformation of a dominant, homogenizing order. However, unlike Lefebvre, de Certeau does not conceive of everyday acts, such as walking, as a

collective form of resistance but rather as an individual, creative act. Walking, a physical ‘grammar of the street,’ is akin to individual language use. Despite their differences, Lefebvre and de Certeau can be read productively together because for them walking as an everyday spatial practice does not just resist colonization and abstraction by capitalist forces but also transforms the social space of the city.

For de Certeau access to and participation in the production of space is not the only concern; rather he raises the question of style: *how* is space produced? De Certeau distinguishes between two concepts: place (*lieu*), which is conceived of as static, extensive and proper, and space (*espace*), which is conceived of as dynamic and relational, “an intersection of mobile elements” (117). Place and space are produced through strategy and tactic respectively. The former concerns power and control as it masters “place through sight” while the latter is the “art of the weak” (de Certeau 37). Here we return to the difference between the voyeur at the top of the World Trade Centre and the pedestrian down below in the street: in the former, the gaze is detached and infers a totalizing knowledge of the world (like the flâneur’s gaze); the latter, on the other hand, is mobile and reactive, seizing the “possibilities that offer themselves at any given moment. It must vigilantly make use of the cracks that particular conjunctions open in the surveillance of the proprietary powers. . . . It creates surprises in them” (de Certeau 37). Walking can be such a tactic, one that resembles language use: just as the speaker appropriates language, the walker can appropriate the city. For example, just as a writer may invent words or employ unorthodox grammar, a walker may deviate from planned spaces, such as a sidewalk or footpath in a park, and instead create her/his own shortcut across the grass. Both language use and walking involve a unique style of composition and usage that “implies *relations*” between participants and opens up both language and space to a myriad of possibilities through these “differentiated

positions” (de Certeau 98, 100; emphasis original). It is important to note that I do not distinguish as de Certeau does between ‘place’ as totalized and ‘space’ as dynamic and relational because these terms are difficult to define and inconsistent across theoretical studies of space. However, since my study does include theoretical approaches to space, I have simplified terms into two kinds of space: space abstracted in the seemingly inert extensive space of hard architecture, infrastructure, etc., and the intensive, lived and affective space of the city, which importantly does not oppose extensive space but rather includes the material space of the city.

Despite the fact that the everyday and the body become central to new conceptions of space throughout the twentieth century, the body remains in dominant walking practice a universal body, one which is at the same time paradoxically male, white, heterosexual, usually middle or upper class and European. If the body is repressed or ignored, abstracted as universal, how can it participate in the production of a diverse and different city? To answer this question, I examine sexual difference and the walker’s relationship with city space, beginning with the modern flâneur.

The body may seem central to any walking practice, yet the discourse of the nineteenth-century flâneur actually elides the body, positioning himself simply as a “passenger” in it: an intellect with a gaze (Ingold, *Lines* 78). In a privileging of vision that defines modernism, the flâneur denies his embodiment as his dominant, objectifying gaze feminizes city space in a “desire to interpellate itself through the feminine” other (Rose, ch. 5). This feminization of space is grounded in a masculine heterosexual scopophilia that views the surrounding world as female, and can be traced as far back as Plato’s “equivalence of knowing with seeing” which likewise denied the located and embodied viewer in assuming a universal subjectivity (Rose, ch. 5). Although the Dadaists, Surrealists, and the Situationist International (SI) attempted to close the gap between the mind and body (and between art and life, between aesthetics and politics) in

various walking experiments, when the body entered circulation, it was libidized both in the Surrealists' focus on the unconscious and in the SI's focus on desire. The city in which the walker wandered was objectified and eroticized as female by the male (supposedly universal) gazing subject. For example, André Breton's novel *Nadja* objectifies the city, inscribing the walker as the male centre of (un)consciousness while rendering the city a haunting female object of his desire that, when deciphered, would reveal a deeper 'truth.' Later, the SI, with the exception of some female and non-white members, approached the city as an exotic playground, taking "violent emotive possession over the streets" (Sadler 80). As Simon Sadler explains, Debord not only fetishized the city as female—in which "[t]he chunks of female bodies, disarmingly chopped up, were . . . like the rolls and dips of the landscape"—but also "suggested that the drifter could rape the night streets of London's East End—'Jack the Ripper is probably a psychogeographic in love.' The linkage of sexual prowess to the city and to revolution was completed by a famous piece of situationist-inspired May '68 graffiti: 'I came in the cobblestones'" (80). Even today, the word "stalker," the name of the Italian peripatetic collective, suggests male aggression toward space, while, as Helen Scalway rightly points out, British psychogeographer Iain Sinclair is "predatory" in his approach to space in *Lights Out for the Territory*, which opens with the image of a city sprawled out before him as he "cut[s] a crude V" through it (4).

Even though I acknowledge that male-centred walking practices have attempted to explore the body-city relation, this relation is generally unequal, often defined by a hierarchy, a self/other paradigm grounded in gender difference. As Deirdre Heddon and Cathy Turner argue, this dominant masculine peripatetic tradition continues to shape our understanding of walking as largely "individualistic, heroic, epic, and transgressive," which "marginalizes other types of walking practices and the insights they might prompt" (224). This study explores alternative

walking practices— predominantly sexually differentiated but also racialized, classed and sexually oriented—that shift the emphasis from heroism and self-interest to interconnectedness and the productivity of relations, from “the individualized and domineering view” to the “contingent position” in a network of relations and encounters (Rose, ch. 5). While the urban walker I explore is undoubtedly an inheritor of a masculine peripatetic tradition, she forges a new path in the co-production of self and city. In this study, walking is a transformative practice for both walker and city since bodies and cities exist in an ongoing dynamic relation. Here I recall Elizabeth Grosz’s conception of the “interface” or “cobuilding” between bodies and cities in which they are not “distinct entities but . . . assemblages or collections of parts . . . a series of disparate flows, energies, events or entities, and spaces, brought together or drawn apart in more or less temporary alignments” (“Bodies-Cities” 248).

The focus of the flâneur-journalist on reading the hidden secrets of the city which shifted to the Surrealists’ focus on the unconscious and desire suggests two masculinist perspectives. Both render cities and space other (as ‘Woman’): the former in which space as feminine is denied or repressed and the latter in which space as feminine is mysterious and alluring. In both cases, space is objectified as other and women are excluded as subjects, as publically circulating bodies with a perspective of the city, and it is important to note, racialized, classed and sexually oriented bodies are also excluded and with them new or different narratives of cities.

Our Cities, Ourselves: Walking In and Out of Place

If, as Laura Levin argues, performance is a “lens through which to read a range of different kinds of embodied cultural behaviours . . . including the enactment of self in everyday life,” walking in this study invites the passerby to read the contemporary city as a bounded public

space under the legacy of modernity in which some bodies can circulate more freely than others. Walking in both the texts and performances I study reveals the affective economies of fear and hate that define the boundaries between self/other and sedimentize and normalize corporeal styles (Butler, “Performative” 218). Specifically, I argue that walking underscores the spatialization of gender, race, class and sexual orientation, thereby underscoring how social control is linked to spatial control. In other words, walking questions how space is marked by the “power-geometries” that control the “flow and interconnections” of people and the movement and location of bodies as in or out of place (Massey, *Space, Place*, ch. 6). For Doreen Massey, the socially coded body is central to understanding space as produced by a complex network of social relations, which “by its very nature [is] full of power and symbolism, a complex web of relations of domination and subordination, of solidarity and co-operation” (*Space, Place*, ch. 11). For example, in the dominant peripatetic tradition, the male walker masquerades as a universal body, as always in place like the colonial explorer who is empowered to enter all spaces. Dominating and objectifying space through his gaze, he enables the surveillance of public space and its boundaries that helps marks some bodies as out of place or not belonging.

The city as a site of social ordering—in Haussmann’s restructuring of Paris, in the modern flâneur’s dominant gaze or in the circulation of racism, sexism, among others—is challenged by the embodied and located walkers in this study. Bodies are contested as inherently familiar or strange by revealing that identification and difference is historically, socially and culturally contextual. In the same way, cities are not monolithic and essentialized entities but dynamic social spaces, both produced by and the context for potentially ethical encounters. As the now racialized, sexually differentiated, classed, and sexually oriented walker enters into this newly conceived dynamic, intensive space of the city, so we must reconsider both the walker as a dynamic subject and the practice of urban walking as relational and productive. Importantly, I do

not mean only biological women walkers. Sexual difference is just a “point of departure” (Braidotti, *Nomadic Theory* 147) not only to recognizing unequal power relations that mark us as in or out of place but also to transforming and transformative potentialities of the self/city relation.

While there have been female peripatetic poets, artists and philosophers— Dorothy Wordsworth, Michèle Bernstein, Marina Abramović, and Rebecca Solnit come to mind—their numbers are few because women have in general been relegated to the private or domestic sphere, making the simple act of walking in the street a dangerous and even indecent activity. Janet Wolff and Griselda Pollock outline the exclusion of women from the nineteenth-century public sphere and the subsequent impossibility of the female flâneur at that time. Despite the fact that women clearly circulated in public space, they have largely been invisible in nineteenth-century urban studies except as shoppers and prostitutes: as either capitalist consumers or sexual objects to be consumed but rarely as producers or authors of the city. My study does not review the nineteenth-century division of the private/public sphere along gender lines nor attempt to recuperate the female figure in the nineteenth-century public sphere as Elizabeth Wilson, Janet Wolff, Griselda Pollock and Deborah Parsons, among others, have done. I agree with Wilson that the modern flâneur ultimately fails to dominate the city. However, unlike Wilson, I contend that this figure is not just a myth but rather an embodied performance of a totalizing gaze that seeks to objectify the world. He fails to master his environment because his own totalizing and exhaustive approach to the city is impossible, because the city cannot be mapped and contained in its totality: it is a complex assemblage, a dynamic confluence of architecture, memories, bodies, and affects.

Affect and Walking in the City

Georg Simmel observed in 1903 that the over-stimulation of the new experience of the metropolis, the “shock” of crowds and strangers, came at a cost of emotional indifference (“Metropolis,” 11-12). The new metropolitan type was rational; his “blasé” attitude, which characterized the nineteenth-century flâneur, was a protection against the emotional disturbances and upheavals of a fluctuating urban environment (“Metropolis,” 14). This shock defense was enmeshed with the devaluation and subsequent alienation of the individual under capitalist modernity. Some critics still mourn the loss of emotion in city life (Frederic Jameson comes to mind in claiming the waning of affect under postmodernism), while others have noted an abundance of affect coinciding with the rise of neoliberalism since the 1970s. With the spatial turn since the 1990s, the city is now approached “as *moments of encounter*, not so much as ‘presents,’ fixed in space and time, but as variable events; twists and fluxes of interrelation”—a space of intensity and affect (Amin and Thrift 30; emphasis original). In fact, Nigel Thrift warns that a study of the “affective register” in relation to cities is now more than ever sorely needed because affect is not only an integral part of how we understand our cities—their creativity, energy, safety, and inhabitability, etc.—but also affects have become increasingly engineered and mobilized as “economic weapons” for political and instrumental ends (Thrift 58). For example, Richard Florida’s notion of an urban creative class, such as technology workers who contribute to urban renewal, by indexing creativity to labour and consumption, thereby reducing cities to homogenized ‘lifestyles’ (Derksen, *After* 26-36).

This study returns repeatedly to the connection between affect and walking. As I move between poetry, prose, performance art, locative media, site-specific theatre and installation, the act of walking shifts focus, more obviously physical in the performance art or more conceptual, though no less embodied, in expressing a mobile perspective through montage as in the texts.

Fundamental to these diverse works is walking as an affective practice. Theorists trace affect back to Spinoza, who defines it most simply as a body's ability to affect and be affected: "It is a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act" (Massumi, *Plateaus* xvi). Affect is a form of embodied knowledge or a form of thinking through the body that, while pre-conscious, is not pre-social (Clough 2). Although there is no simple definition of affect, theories cluster around the notion that affect is relational and that it is different from emotion. As Brian Massumi explains, affect is "unqualified intensity" while emotion is more personal, an affect which has been "owned and recognized" (*Parables*, 28). For this study, it is productive to think of emotion as an accumulation of affect (Watkins 270). Affect is about how bodies (organic and inorganic) encounter each other and how these bodies are transformed and transform each other. Because affect "arises in the midst of in-between-ness," it does not originate in one body or another but is produced in the encounter between them (Gregg and Seigworth 1). Importantly, unlike the objectified and *quantified* space of the city under capitalism—space to be bought, sold and gentrified—affect is the space of intensities, of *qualitative* differences in experience, a perpetual zone of becoming rather than being, of movement and circulation rather than stasis. The intensive space of affect is the space of the city. The walkers in this study do not simply move through extensive space, the buildings and architecture of the city, but interact with it; they produce urban space, both virtual and actual, inextricably binding themselves to their environment, recalling Lefebvre's shell analogy of the organic town of Navarrenx. Here, the walker's everyday practice deterritorializes and reterritorializes personal and public space, enabling a relational, transformative approach to the city.¹

¹ In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari illustrate deterritorialization and reterritorialization in

Sara Ahmed's sociological theory of affect brackets this project on one side and Brian Massumi's approach to affect as intensity brackets it on the other. In *Cultural Politics of Emotion*, Ahmed examines the sociality of emotion: how emotion constitutes subjects/objects by "shap[ing] the surfaces of bodies" and circulates as social values which influence our orientations to the world (*Cultural* 9). This enables "affective orientations to knowledge" (Thrift 70) by tracing the genealogies of affects such as fear and by exposing the politics of feeling as inextricably linked to collective practices of power that deem bodies in or out of place. In *Parables for the Virtual*, Brian Massumi situates affect in intensive space as an always-emergent potentiality that structures encounters. Massumi's theory of affect opens the world to potentialities and tendencies, an event-based rather than identity-based approach to relationality. Both approaches to affect inform walking in this project as an embodied, located and relational practice that can play a critical role in transforming our cities and ourselves.

Chapter Summaries

In chapter one, the focus is on the body read as out of place (strange or threatening) in the streets of Canadian cities. I begin by exploring what it means to be read as a strange body in Kinga Araya's walking performances. Then, I outline how being out of place is shaped by the dominant gaze that reads bodies in the streets as familiar or strange, a gaze aligned with that of

the relation between a wasp and an orchid as processes that destabilize boundaries and generate new connections: How could movements of deterritorialization and processes of reterritorialization not be relative, always connected, caught up in one another? The orchid deterritorializes by forming an image, a tracing of a wasp; but the wasp reterritorializes on that image. The wasp is nevertheless deterritorialized, becoming a piece in the orchid's reproductive apparatus. But it reterritorializes the orchid by transporting its pollen. Wasp and orchid, as heterogeneous elements, form a rhizome. . . . something else entirely is going on: not imitation at all but a capture of code, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp. Each of these becomings brings about the deterritorialization of one term and the reterritorialization of the other; the two becomings interlink and form relays in a circulation of intensities pushing the deterritorialization ever further. (10)

the modern flâneur. I continue to develop—and contest—the idea of the unhomeliness or uninhabitability of the body/city/nation in Stefanie Marshall’s “where do I go from here?,” Camille Turner’s *Miss Canadiana*, and the *Ogimaa Mikana Project*. I argue that Canadian peripatetic writers, performance artists and activists reclaim agency by revealing that strangeness is not inherent in the body of the other, waiting to be read, but rather produced in the encounter (Ahmed, *Strange* 9). Here, encounter, not identity, is the focus (Ahmed, *Strange* 9), and central to the encounter is embodied and located walker as reader of and participant in the city. In this chapter, I introduce fundamental questions, which I continue to explore in subsequent chapters: What do these everyday yet strategic walkers reveal about the health of our public spaces? Do they reconfigure Canadian cities from spaces in which their bodies are suspicious to a lived place, not home in the sense of origin or authenticity (which as geographer Gillian Rose suggests is a masculinist idea of belonging based in exclusion) but dynamic and inhabitable places characterized by affective experiences and attachments?

In chapter two, drifting in the city enables the walkers in Daphne Marlatt’s *Liquidities: Vancouver Poems Then and Now*, Bud Osborn’s *Lonesome Monsters*, Dionne Brand’s *Thirsty*, and Régine Robin’s *The Wanderer* to read the city differently through profound affective attachments to and connections with others. They are affected by the injustices of poverty, gentrification and racism that they witness. At the same time, they repeatedly draw our attention to the intimate connection between personal and collective life, exploding the myth of the rational, autonomous neoliberal subject in the recognition of the co-constitution of self/city and in the recognition of affective relations in both the precarious existence of and shared vulnerability with others they encounter on their walks. Drifting, then, becomes an alternative to belonging that reconsiders the crisis that characterizes the precarities of contemporary Canadian cities such as Vancouver, Toronto, and Montreal in terms of what Diana Brydon calls “affective

citizenship,” which “begins from the emotional register in which injustice lodges itself in the very body of the poet as a special kind of witness” (“Global” 991). Reading differently ultimately defines the idea of the affective citizen as opposed to the mere city dweller. How is citizenship an affective state that shifts the discourse of the stranger as threatening under nineteenth-century modernism to a discourse of intimacy in the contemporary city characterized by precarity?

In the third chapter, I continue the exploration of the strange/familiar and the unhomely within the context of walking as a practice of remembrance or memory work in Canadian cities. Instead of official history grounded in dominant narratives and monumentality, this chapter examines walking as embodied and affective everyday memory practice. Here, I stress remembrance as participatory and performative rather than memory as simply storage, in line with my conception of place as dynamic, relational and produced in encounters. Memories of the city are continually produced and revised in the embodied encounters between the racialized, gendered, classed, and sexually oriented walker and the contemporary urban environment. As an act of remembrance of lost and forgotten histories, walking is also another way of reading differently: it is a counter-memory practice, in the Foucauldian sense, because it disrupts public space by confronting or simply acknowledging what has been deemed forgettable (Young, “Counter-Monument” 284)—excluded, invisible or unrepresentable—in our country’s past as it is lives on and is felt in the present. In this chapter, I return to Daphne Marlatt’s *Liquidities* and Régine Robin’s *The Wanderer* while I expand the study to include the locative media project [*murmur*], which documents local, oral histories of Toronto; the site-specific promenade performance *The Postman*, which dramatizes the struggles of Albert Jackson, the first black mail carrier in Canada; and the installation *Walking With Our Sisters*, which commemorates and raises awareness about missing and murdered indigenous women. Remembering the past through walking practice, however, is not simply an attempt to re-insert bodies deemed out of place into

local or national narratives but to reveal how history, like identity, home, the walker, is constantly on the move.

In chapter four, I explore how the convergence of walking and writing in Gail Scott's *My Paris* and Lisa Robertson's "Seven Walks" produces textual alternatives to the dominant reading/writing of their cities. These sexually differentiated walkers/writers remake the city, step by step, word by word. The focus of previous chapters on walking as reading differently shifts in this chapter to writing differently. Although these walkers are undoubtedly inheritors of a male peripatetic tradition, they forge a new path in the linked embodied and textual production of the city by simultaneously challenging patriarchal structures of both space and language. In *My Paris*, the walks shape the text, communicating a pedestrian perspective in a montage style as the text frames and gives meaning to the walks. The experimental text creates a textual ambiguity that not only diffuses the walking/writing subject but also creates gaps that invite the reader to participate in the production of meaning of the city-as-text. Just as Scott's innovative writing-as-wandering is grounded in an avant-garde poetics that challenge the authority of dominant discourses, Lisa Robertson's experimental prose in "Seven Walks" produces an open, affective relation of self and city as it rejects the objectification of city space by gentrification and capitalist consumption. In Robertson's narrative, the fluid, sexually differentiated subjects are co-extensive with the dynamic city in a process of becoming. As nomadic subjects, these walkers undo the power differentials of binary structures, thereby reconfiguring a city space of differences, and by difference, I do not mean "a term to index discrimination and exclusion" (Braidotti, "Becoming-world" 12), but rather thriving diversity. Walking/writing the city-as-text, for both Scott and Robertson, is an aesthetic and political practice that re-imagines the city as a space of inhabitability for a collective life.

Chapter One – Visible Bodies: Feeling Out of Place in the Body, City and Nation

When I arrived in Toronto in 2004, I had no idea what I wanted to do other than escape my suburban hometown and the bigotry I'd faced in Kingston. For the first few months, I crashed with my childhood friend Matthew at his grandfather's East York home. I didn't have much money, so I spent a lot of time wandering downtown, sitting in parks or coffee shops, marvelling at the diversity I saw on the streets. I was enjoying an anonymity I had never experienced before. One night I set out, journal in hand, to find somewhere to write. Less than a minute into my stroll, a police cruiser stopped me on Holborne Avenue, near Woodbine and Cosburn.

"How are you doing this evening?" one of the two officers asked from the car. By now I was familiar with this routine. I'd been stopped a dozen times in Kingston and followed so frequently I'd lost count. "I'm okay," I replied, trying to stay calm. "What are you doing?" the officer continued. "Walking," I said with a glare. When he asked me if I lived around there, I replied that I didn't have to disclose that information. My mouth was dry and my heart was racing—I didn't usually refuse police requests during confrontations, but my frustration had got the better of me. "Could you tell me what street we're on right now?" the cop asked. I was quaking with rage at this unsolicited game of 20 questions. "Anyone can tell you that," I shot back, trying not to raise my voice. "There's a street sign right in front of you."

My parents would have been furious—they'd always taught me to politely answer any questions I was asked. The police had the upper hand. But I'd lost patience. I demanded to know why I was being stopped. "We've had some break-and-enters in this area recently," the officer replied, as if that explained everything. "Well, unless you think I'm the culprit, I have the right to walk in peace." The officer seemed taken aback. He quickly wished me good night, and they drove off. I was so shaken I could have sat down and cried, but I realized the street I was living on was no longer a safe place to stand at night.
—Desmond Cole, "The Skin I'm In"

When are bodies codified as belonging in their 'proper' place or as suspiciously out of place? For Desmond Cole, an activist and journalist living in Toronto, black bodies are often out of place in Canadian streets. In this account, the walker is not the subject but the object of the gaze. He is not the invisible flâneur that wanders the nineteenth-century city anonymously reading and rationalizing it. Instead, Cole is visible, and his black body is read as criminal, or at least suspicious, by the police. And as a suspicious body, he must be monitored. Asked for identification by police over 50 times, Cole is not only read as out of place, but is made to feel

out of place, expressing his anxiety, fear and anger at his constant surveillance as he walks the streets of Toronto and various other Ontario cities, whether alone or with friends.

The body read as out of place (suspicious or threatening) in the streets of Canadian cities is the focus of this chapter. I argue that being out of place is shaped by the dominant gaze that reads bodies in the streets as familiar or strange, a gaze which, importantly for this study, is aligned with that of the modern flâneur. That does not mean that the flâneur polices the streets but rather his tendency to classify those around him according to type—what Walter Benjamin calls his “botanizing on the asphalt” (*Writer* 68)—facilitates the organization and alignment of bodily space and social space not unlike the surveillance of public space by police. In fact, Walter Benjamin links the astute flâneur to Edgar Allan Poe’s detective C. Auguste Dupin. The circulating gaze in the streets of cities, however, does not only normativize. In re-introducing the gendered, racialized, classed and sexually oriented stroller, walking in this study becomes a lived, everyday practice that challenges the objectification and abstraction of both the body and the city. In Kinga Araya’s, Stefanie Marshall’s and Camille Turner’s performance work, as well as in the *Ogimaa Mikana Project*, I develop and contest the idea of the unhomeliness or out-of-place-ness at the scale of the body, the city and the nation via the contemporary, located walking figure. These walkers question the alignment of bodies and spaces that categorizes people and sediments identities by eliding how space is shared and dynamic. Araya’s prosthetically enhanced performances express how it feels as a Polish immigrant in Montreal to be hailed as both hypervisible as a strange body (objectified) but unrecognized or invisible as a thinking-feeling subject. Stephanie Marshall questions gendered and bounded spaces of private and public in the performance of the ‘domesticated’ white, female body in the streets of Toronto while Camille Turner explores the inhabitability of the black female body/white nation as she wanders Toronto’s streets in the beauty queen persona of *Miss Canadiana*. In mobilizing the power of the

unexpected urban encounter, the *Ogimaa Mikana Project*, an Anishinaabe street-renaming initiative, also undoes the alignment of bodily and social space by similarly unsettling the everyday walker's assumptions around a dominant Canadian identity on the streets of Toronto.²

Particularly because walking is an “improvisational act” (Solnit 21) that binds bodies to places, it is an appropriate medium for exploring the health of public spaces in Canada. The everyday practice of walking exposes how, in the streets, home is still “an uneasy place” for many Canadians (Brand, *Bread* 67). For examples, the alienated immigrant or racialized other may be considered a tired trope by many in the wake of Justin Trudeau's reinvigoration of a national imaginary based on the ideal of diversity adopted from his father's government in the 1970s and 80s, yet many Canadians still encounter racism on the streets of their cities. If the unexpected encounter in the street informs our idea of collectivity not only as citizens of cities but also of a nation (Solnit 11), walking in this chapter is less about moving from place to place as it is about circulating in place in order to probe and protest borders that divide ‘us’ from ‘them.’ In an effort to undo the alignment of bodily and social space that marks bodies as in or out of place, these peripatetic performances of bodies codified as different or strange in public space put both bodies and emotions into circulation for the everyday passerby in the streets of Vancouver, Toronto and Montreal. Notably, the material in this first chapter is predominantly performative in order to emphasize the centrality of the located body in peripatetic practices: these works bring performance of identity—the constructedness and dynamism of identity (of people, of city spaces)—to the texts. At the same time, as I argue in this and subsequent chapters, performativity and the textuality of the city are ultimately inseparable concepts in peripatetic practices, whether performance art, literature or cultural practices.

² My research includes personal interviews, print interviews, video footage, photographs, audience responses, critical reviews and essays, when available. I did not attend performance works or installations explored in this chapter or those in chapter three.

The Modern Flâneur: The Critical Reader of the City

The notion of the city-as-text, before it was theorized by Walter Benjamin and Michel de Certeau, gained popularity in the nineteenth century in part from the desire to know the rapidly transforming metropolises of Europe, such as Paris and Berlin (Frisby, “Metropolis” 1). As sociologist Georg Simmel argued in “The Metropolis and Mental Life,” city life was characterized by shock and alienation as a result of rapid change and constant stimulation, which threatened the wellbeing of the modern city dweller. The flâneur, whose gaze came to represent “a completely new relationship with space, time and reality” under modernity (Salzani 38), was uniquely equipped with the observation skills to demystify the city. If the city is a “social wilderness,” the flâneur is the hunter who tames it (Benjamin, *Arcades* 418). As a man of the crowd, the flâneur is well positioned to mine the supposedly deeper or eternal truth that is hidden in the new and transitory experiences of emerging modernity while creating a literal and metaphorical “elbow room” as an unaffected voyeur (Benjamin, *Writer* 84). Like the detective, the modern flâneur “gain[s] knowledge yet remain[s] unchanged” by it (Shields 76). He studies rather than participates in urban life. As Dana Brand explains,

Producing his benign readings, the flâneur reduces the city to a panorama or diorama, a scale model, in which everything is, in effect, brought indoors, transformed into a legible, accessible, and nonthreatening version of itself, encompassed by the comforting arc of the flâneur’s sensibility. As a *grand magasin* of all experience, the flâneur is analogous to the arcades, department stores, grand boulevards, and world exhibitions that were his natural and contemporary habitat. Just as these new environments of consumer capitalism could contain an encyclopedia of objects, controlling their potentially disorienting diversity in order to make everything accessible to a consuming spectator, so the

flâneur [*sic*] . . . could impose order upon the potentially disorienting diversity of the city. (7)

The flâneur does not just demystify the modern world. He makes it consumable as organized information, reflecting a larger social project to “cultivate[] knowledge and press it into the service of power” (Lefebvre, *Production* 392) by often categorizing the masses into recognizable social types. For example, in *Les Français peints par eux-mêmes*, one of the most renowned social taxonomies of Parisians, those who inhabit the city are brutally, if comically, stereotyped:

Le marchand de chevaux est facile à reconnaître. C’est un type tout à fait tranché et sortant des types vulgaires. Le plus souvent il possède un riche embonpoint, une large figure rubiconde légèrement rembrunie à l’extrémité du nez, ce qui laisserait supposer qu’il ne se sert guère d’eau que pour se faire la barbe, une figure ouverte et bonhomme, des manières brusques et cavalières, mais des yeux d’une obliquité perfide et d’une finesse interrogative dont il faut profondément se défier. . . . Dans la vie privée, le marchand de chevaux n’a plus cette douceur, ce mielleux de langage et de manières qu’il prodigue aux amateurs. Alors il est bourru, haut de verbe, grand jureur, mari brutal : il se croit toujours à l’écurie derrière ses chevaux, gourmandant, criant, fouettant. S’il a des enfants, il les traite absolument comme des poulains, les tient serrés, les fait manoeuvrer avec la chambrière, et ne les laisse pas faire une gambade sans sa permission. . . . Il ne sait pas donner le bras à son épouse : dans sa distraction, il irait presque jusqu’à la saisir par le cou ou les épaules ; il ne comprend rien à ce qui l’entoure ; il est dépaysé, désorienté : tout pour lui n’a qu’une odeur, celle du fumier. (Dubuisson n.p.)

These kinds of sociological sketches, associated early on with the flâneur-journalist, became a “modern ethnology” (Gluck 93) that made the metropolis legible to the everyday city dweller. As

Richard Sieburth explains,

On pourrait dire que les physiologies transforment le monde social en un système complètement prévisible, complètement interprétable de signes ou de marques qui supprime toute altérité (sociale) problématique au moyen d'un code standardisé de significations dont l'attraction réside non dans ce qu'il signifie mais plutôt dans la systématique absolue (et la répétitivité) de ses signes. Profession, vêtement, allure, maintien, gestes, traits du visage, manière de parler, etc. tout entre dans une grammaire rigoureusement déterminée dont les règles, lorsqu'elles sont convenablement maîtrisées, rendent l'analyse logique de tout syntagme social virtuellement infaillible. Pour utiliser une métaphore tirée de la sémiologie de l'ancienne science médicale ces différents éléments constituent les signes que le diagnostic déchiffre, à ceci près que dans le cas des physiologies le corps social est tellement abstrait, tellement réifié en stéréotypes qu'il s'évanouit tout à fait dans la pure profusion onomastique de sa symptomatologie. (51)

Reason and vision are connected in an approach to knowledge that objectifies the city as the dominant gaze evaluates, categorizes, hierarchizes, yet also excludes (Young, *Justice* 126). The “close correlation” between seeing and knowing in the nineteenth-century imagination (Lauster 1) aligns the modern flâneur with modern subjectivity and nation-building under the project of modernity whose stage is importantly the city. The street is where the flâneur belongs, and he is its hero. Unlike Desmond Cole and, as I will go on to explore, other walkers in this study who are deemed out of place, the modern flâneur is not only always *in place* in the streets of the city but also helps determine who/what belongs there.

I reframe this supposedly universalized knowing subject in terms of critical reading as theorized by Eve Kosofsky Sedgwick, Michael Warner, Jane Gallop, and Anne Anlin Cheng.

Distanced from the text in a search for an objective meaning that lies below the surface, the critical reader is not open or receptive but rather closed, unaffected, always in search of what he knows he will find, what will confirm his identity or those of others whom he has already categorized or essentialized. Modern *flânerie*, I argue, can be approached as a kind of critical reading of the city. As Eve Kosofsky Sedgwick explains, because critical reading is characterized by paranoia or a “hermeneutics of suspicion,” the critical reader is never surprised (143). In other words, he engages in the “normative project” of “anticipatory knowingness” that elides the reader’s own attachment to and investment in—i.e. prejudices—toward the text/object (Warner 17). As both Jane Gallop and Anne Anlin Cheng argue, such critical reading obscures the politics of identity and power dynamics at work in our encounters with the world. It hides the “elaborate forms and disciplines of subjectivity we practice and inculcate” (Warner 16).

The precision (and derision as in the example of the horse dealer) in categorizing types based on limited, superficial appearances extends to the later incarnation of the artist-*flâneur*. Edgar Allan Poe’s “The Man of the Crowd” has particularly influenced writers from Charles Baudelaire to Walter Benjamin in characterizing *flânerie* as a form of reading the city-as-text. In Poe’s story, a London man convalescing from a recent illness whiles away the time observing passersby. His observation skills and detachment enable him to identify and catalogue the various pedestrians in the busy street:

I watched these [pickpockets] with much inquisitiveness and found it difficult to imagine how they should ever be mistaken for gentlemen by gentlemen themselves. Their voluminousness of wristband, with an air of excessive frankness, should betray them at once.

The gamblers. . . were still more easily recognizable. They wore every variety of dress, from that of the desperate thimble-rig bully, with velvet waistcoat,

fancy neckerchief, gilt chains, and filigreed buttons, to that of the scrupulously inornate clergyman than which nothing could be less liable to suspicion. Still all were distinguished by a certain sodden swarthiness of complexion, a filmy dimness of eye, and pallor and compression of lip. (241)

This narrator believes he can penetrate the surface to reveal deeper truths that other, less skilled, city dwellers may fail to grasp. The further he moves in his taxonomy of individuals, the more nefarious is his description of them, until as evening falls, his gaze alights upon a mysterious man, whom he describes as penurious and blood-thirsty, full of avarice and malice. Intrigued, he pursues this man through the streets all night and day, mystified by his agitated behavior until finally he gives up and decides to return home, no wiser, admitting that “It will be in vain to follow, for I shall learn no more of him, nor of his deeds” (245). In the end, the narrator is grateful that the mysterious man does not permit himself to be read like a book (“*es lässt sich nicht lesen*”) since he would only learn more about the evil that lurks in the city. That the narrator of the story cannot penetrate the depths of the man he observes is to him less his failure to read than the mysterious man’s *failure to be read*. Here illegibility becomes criminality of the darkest kind in contrast to the more obvious criminality of the pickpockets, which merely amuses the narrator. This ‘illegible’ stranger is a threat not an amusement because he is fundamentally, morally, different from the narrator: he is the darkest other, the strangest stranger.

The gaze of the flâneur (both journalist and artist) helps produce this figure or fetish of the stranger. As one who “comes today and stays tomorrow” (Simmel, “Stranger” 402), the stranger is the inverse of the flâneur: “*The Stranger is thus a foreigner who becomes like a native, whereas the flâneur is the inverse, a native who becomes like a foreigner*” (Shields 68; emphasis original). I argue, however, that the stranger, no matter how hard she or he tries, remains outside dominant culture, always different under the gaze of the flâneur who, while he may adopt an

attitude of the foreigner—of being outside the hustle and bustle of everyday life—is always on the inside to designate which bodies are strange or which are familiar and easily classifiable into a type. In other words, for the flâneur, the stranger is a “category within knowledge, rather than coming into being in an absence of knowledge” (Ahmed, *Strange* 55); he constructs an objectified other in the subjectivity of the gaze. The stranger, then, is not someone that the flâneur does not know but rather she is one whom *he knows he does not know*, someone recognized as *already* suspicious and out of place (Ahmed, *Strange* 21) in both the city and the nation: unhomey.

It is important to note here that the idea that feelings are attached to some bodies (i.e. the threatening stranger) but not others (i.e. the objective flâneur) is a social and cultural construct that normalizes or marginalizes bodies and behaviours through the supposedly dominant, disinterested gaze. The apparent ‘rationality’ and ‘objectivity’ of the critical reader of the city may suggest a lack feeling but as Ahmed argues, “*hardness is not the absence of emotion, but a different emotional orientation towards others*” (*Cultural* 4; emphasis original). In other words, the feigned disinterestedness of the modern flâneur as critical reader who circulates in the city allows him to ‘objectively’ judge some bodies as essentially, inherently, out of place rather than accept that his negative reactions are emotional ones produced in encounters with differences.

Bodies are not inherently meaningful, simply waiting to be read. Rather, fear and hate “stick” to some bodies through the circulation of certain orientations that accumulate in places as hegemonic social and cultural values (Ahmed, *Cultural* 43-47). As Sara Ahmed argues, bodily space and social space are aligned by “affective economies” such as fear and hate that “shape the ‘surfaces’ of individual and collective bodies” (*Cultural* 1). By “affective economies,” she means that feelings do not reside in people but rather are produced in encounters and circulate in signs, images and bodies. Affective economies delineate the separation between inside and outside,

between the subject, the inside ‘me’ or ‘we,’ from the other, the outside, ‘them,’ through repetition (Ahmed, *Cultural* 10). As some affective economies dominate and become norms, they give value to some bodies/spaces over others (Ahmed, *Cultural* 45). The modern flâneur’s gaze has played a role in this “negotiation of boundaries between selves and others,” which organizes as it aligns bodily space and social space by objectifying others so that they embody fear, threat, danger, etc. (Ahmed, *Cultural* 51).

In this study, I argue that no single reading of bodies, or cities, can dominate precisely because identities are multiple, overlapping, partial, and dynamic (Massey, *Space, Place*, pt. II intro.). In other words, the notion of the subject (and by extension, the city) shifts from universal and totalizing to dynamic and changeable because the walker in this study does not experience the city as an abstract totality, nor is she a universal subject. She is racialized, gendered, classed and sexually oriented. The dominant concept of the flâneur figure in the modern city is transformed, then, from the disinterested centre of consciousness commanding the objectifying gaze in an effort to “achieve total sight” to walkers who constantly “examine boundaries and negotiate for [a] partial vision” (Meskimmon 29). These walkers question social constructions that normalize bodies and behaviours by aligning them with a specific place, namely the public space of Canadian streets. Not only do their seemingly inconsequential walks express how they feel about being hailed as out of place but also these peripatetic interventions can destabilize critical or dominant readings of racialized and gendered bodies in Canadian cities.

Hybrid Identity: Kinga Araya’s Prosthetic Walking Performances

For performance artist Kinga Araya—who was born in Poland, immigrated to Canada in her twenties, and has moved between several countries—to be out of place as a woman and an immigrant to Canada is to feel objectified and dehumanized as other. Araya admits that walking

has always been about survival rather than the leisure activity that we associate with the modern flâneur (“Reflections” 1). That is because her peripatetic performance art was born out of an early experience: in 1988 at the age of eighteen, Araya walked away from a school trip to Italy, and never returned. Her walk was a defection from communist Poland, a personal and political act and the first step in a life as diasporic subject:

At that time, I was not able to critically reflect on my new emerging identity as it was inserting itself into an international and global economy. I was simply too close to my own immigrant experience, coping primarily with the questions of survival: “What and when am I going to eat? Where am I going to sleep?” These questions underscored a political and economic schism that I was feeling right in my body, the body that needed food and rest, and simultaneously, the body perceived as a cast off subject, an abject thrown into the promising Western World. (“Walking the Wall” 55)

From Italy Araya moved to Montreal where she began expressing as she exploited her feelings of being out of place as an immigrant by employing prosthetic objects in her walking performances. In various performances, as she wears a cumbersome metal hat or awkward shoes, straps on wooden arm extensions or a third leg, her body becomes the site for the exploration of feelings of alienation and of new, in-between identities. But why peripatetic performance specifically? As an inconspicuous, everyday, seemingly ‘natural’ practice, walking became an effective strategy for examining essential identities that repeatedly left her feeling like an outsider. In *Exercising with Princess Headgear (Adjustable)*, *Walking with Arms, Grounded (I), (II) and (III)*, and *PolCan*, her prosthetically enhanced, walking body interrogates the sovereignty and discreteness of the subject. As she transforms her body into moving assemblages of flesh, metal, wood, and plastic, she affirms the constructedness, changeability and in-between-ness of the self, and with this

transformation emerges a self-conscious and fraught inhabitability rather than an oversimplified and romanticized belonging to body/nation granted from the outside (i.e. the nation-state).

In *Exercising with Princess Headgear (Adjustable)*, 2000, Araya wears an inverted bowl-shaped copper headpiece decorated with numerous long, thin metal shafts, which make all manner of noise as they bang and shake at each step she takes on her walk up Mount Royal in Montreal. These noises, caused by her own movement, paradoxically “isolat[e] her from her surroundings” as they communicate with the world by drawing attention to her body, not just visibly but audibly strange or disturbing (Gorzadek n.p). Her performance raises the question: Can one feel at home in a body or in a place when one is perceived by others as strange? Similarly, in *Walking with Arms*, 2002, Araya walks through Jarry Park in Montreal with wooden arms attached to her forearms by leather cuffs. These prosthetics made of maple—a wood symbolic of Canada—extend to the ground where wheels are attached (Araya, “Walking the Wall” 72). As Araya explains, “These paradoxical extensions of the arms do not facilitate bodily movement. On the contrary, they represent grotesque attachments that exemplify the very impossibility of undertaking any unrestrained journey through time and space” (“Walking the Wall” 72). As her prosthetically enhanced walks reveal, the body never really moves freely; we are all constrained in some way, whether by gender, race, class, sexual orientation, physical ability, language, etc. (Araya, “Walking the Wall” 72). In *Grounded (I), (II) and (III)*, 1999, 2000, 2001 (see fig. 2), Araya wears a third prosthetic leg as she walks, which signifies the contradictory state of “being grounded and simultaneously of being ungrounded” (Araya qtd. in Sojka 529). While she is ‘stabilized’ by the third leg, this extra leg, which should facilitate movement like the prosthetic arms, also constrains her, slowing her down and making movement awkward. Shannon Anderson argues that this third leg is a metaphor for emotional and



Fig. 2. Still of Kinga Araya performing “Grounded,” *Mythogeography*,
www.mythogeography.com/kinga-araya-s-ten-steps-walking-in-circles.html.

psychological burdens that prevent the self from flourishing (35). I expand this notion by arguing that the extra limb, which renders her highly visible, is not simply an outward manifestation of a vague existential dread but an expression of how Araya feels often grotesque or strange specifically as a female immigrant. In *PolCan*, 2002 (see fig. 3)—a title that signifies her double identity as Canadian and Polish—she wears round red and white spheres on her feet that have a large spike on the bottom so that her footwear resembles spinning tops rather than shoes. Decked out in a red and white costume (the national colours of Canada and Poland), she proceeds to walk accompanied by both the Canadian and Polish national anthems, slowed down to a pace that can accommodate the rhythm of her awkward, precarious steps, a symbolic teetering between identity categories (Araya, “Walking the Wall” 72).

In these walking performances, the object added to her body, which should in theory facilitate her walk—such as arm extensions, an extra leg, shoes—hinders movement in practice, paradoxically signifying how she is at home in her body (since this is the only body she has) and feels out of place. In all these performances, her hybrid body occupies a liminal space between



Fig. 3. Still of Kinga Araya performing “PolCan,” *Kinga Araya/Canada*,
PolCan Interaction IV, www.wizya.net/inter4/araya.htm.

human/non-human, rendering her out of ‘proper’ place not just as a body but as a body in the public space of the city. In other words, what she feels is expressed outwardly in her physical, public portrayal as threatening and fearful: abject. And for Araya, the abject is the condition of being a female immigrant in Canada. As neither subject nor object, the abject disturbs identity in its ambiguity and in its violation of the border between inside/outside, self/other. As Julia Kristeva theorizes in *The Powers of Horror: An Essay on Abjection*, abjection begins with the rejection of the mother by the child in becoming a sovereign subject. In a process that involves a simultaneous connection to and fear of the maternal, the mother’s body becomes a site of conflicting attachment and rejection that threatens the symbolic order (13). Abjection is a process of expulsion and exclusion of that which threatens the integrity of the self or is opposed to the ‘I.’ Although it pertains to what is unclean and uncivilized such as waste and fluids, vomit, excrement, etc., it is “not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite” (Kristeva, *Powers* 2, 4). For Araya, the abject is not only what

characterizes the female body but importantly describes the foreigner's or stranger's status vis-a-vis the nation: the stranger threatens the integrity of collective national identity. The 'dangerous' stranger is excluded in order to identify and demarcate the "purified spaces of belonging" inside the nation (Ahmed, *Strange* 32, 51). As a female immigrant, Araya feels doubly out of place, then, doubly monstrous: just as the female body is outside the zone of discrete subjecthood, the stranger or foreigner is dehumanized and outside the zone of the 'we' of nationhood or collective identity (Ahmed, *Strange* 52).

At the threshold between citizen and nation, while at the same time forcing her body "into strange postures that both constrain and produce new forms of physical movement" (Wong), Araya emphasizes how the diasporic experience of being out of place is both alienating and liberating. Araya tries to communicate how her gendered foreignness hinders her from becoming a complete subject—i.e. she is unable to possess a sense of a singular national identity—yet at the same time, how her dispossession allows her to realize that the notion of the sovereign individual is based on a universalism that excludes and hierarchizes others (Lury 1). While I do not want to romanticize or idealize the liberating aspect of Araya's experiences of being hailed as strange, her strangeness can subvert a sense of out of place-ness in the body and nation. In other words, although the prosthetics enable her to express her experiences as a woman and immigrant in Canada in Kristeva's terms of the abject, they also refuse to let her body be read as less than human (as a 'lack'). Here, Araya's prosthetically modified body gestures to Derrida's notion of the supplement. For Derrida, the supplement signifies not only that which is secondary or surplus to the original but which also, in adding to the original, indicates the original's lack. The supplement is, then, paradoxically instrumental to *and* exterior to the original, thereby threatening not only the self-sufficiency of the original but also its own identity as surplus (Derrida, *Grammatology* 156-60). Araya's use of prosthetics to extend her body in the world

refuses an original authentic and complete self that is superior to and separate from its ‘unnatural’ supplement such as wooden arms or a third leg.³ As it blurs human/non-human, her body also threatens the dominant and singular reading of it as out of place in the nation. If the woman-immigrant (the prosthetic) is a supplement to the naturalized or ‘original’ national identity (the body politic) then she is ambiguous, suggesting double or multiple readings of the body beyond strangeness or otherness. Araya’s hybrid walking body breaks down the dualisms of identity because, as Donna Haraway argues, the “cyborg” can enable “lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints. The political struggle is to see from both perspectives at once because each reveals both dominations and possibilities unimaginable from the other vantage point” (295). Instead of seeking to be part of a “totalized vision,” Araya seeks to communicate the contingency of perspectives, of how all perspectives are partial, and specifically, to communicate her own “partial vision” (Meskimmon 29) as a female Polish immigrant who exists in a continuum with place (Montreal and Canada), or alternatively, does not exist in isolation but is socially constructed and bound up with language, architecture, nature, ideologies, technologies, and global forces.

The prosthetically enhanced body is not just a metaphor for how it feels to live as female immigrant, in a body which signifies difference to the dominant gaze, but it is also affective. As Celia Lury explains in *Prosthetic Culture: Photography, Memory, and Identity*:

In adopting/adapting a prosthesis, the person creates (or is created by) a self-identity that is no longer defined by the edict ‘I think, therefore I am’; rather, he or she is constituted in the relation ‘I can, therefore I am.’ In the mediated extension

³ Araya has made reference to Julia Kristeva’s abject and Derrida’s supplement in relation to her walking performances as exilic experiences (*Walking in the City*; “Reflections”).

of capability that ensues, the relations between consciousness, memory and the body that had defined the possessive individual as a legal personality are experimentally dis- and re-assembled. (3)

Araya's prosthetics may hinder movement, yet they also engender new forms of movement and identity so that her sense of self, as Lury explains, is defined by "I can." Despite the challenge and frustration of walking with the copper hat, the wooden arms, the third leg, or the awkward shoes, she *does* walk. Recalling Spinoza's idea of affect as a body's ability to affect and be affected—"an augmentation or diminution in that body's capacity to act" (Massumi, *Plateaus* xvi)—Araya's prosthetically modified or extended body becomes a body defined not only by its potential to act but also to change, and is, therefore, opposed to fixed identities. Moreover, her changing body underscores how strangeness is both visible and communicative—audible, sensual, olfactory, feeling, thinking, etc. And as a communicating body, it is not asking to be accepted as a female, Polish immigrant into Canadian society in an effort to expand the category of 'we' but rather her performances seek to acknowledge the limits and constructedness of identity categories themselves. She challenges both those who respond to her hybrid body and walking performances with repulsion or fear and those who marvel at its wonderful strangeness. That is because she invites, on one hand, a questioning of prejudices that underpin an 'us' vs. 'them' dichotomy, and, on the other hand, a questioning of the naïve assumption that Canada is accepting of diversity, which creates its own divisions (the accepting 'we' vs. the accepted 'them'). Ultimately, in questioning the sovereignty and authenticity of her body, she seeks to invite consideration of all bodies as both socially constructed and capable of change.

Challenging the Dominant Reading of the Body, City and Nation: Stefanie Marshall’s “where do I go from here?” and Camille Turner’s *Miss Canadiana*

On two separate days in August 2000, Stefanie Marshall pushed a two-burner stove through the streets of downtown Toronto, from Queen Street and Yonge Street to Spadina Avenue and College Street, as part of the FADO Performance series “Public/Private Places” (see fig. 4). At times, she stopped to chat, apply lipstick, window shop, or rest, sitting on top of the stove. Marshall’s performance taps into the historical and persistent fact that, unlike the modern



Fig. 4. Couillard, Paul. Photograph of Stefanie Marshall performing “where do I go from here?”

FADO Performance Art Centre, 2000, www.performanceart.ca/index.php?m=gallery&id=329.

flâneur, women in the streets of cities are often both visible and invisible—visible as the object of the gaze or sexual object and invisible as a subject. Marshall’s self-conscious performativity of a 1960s version of a heterosexual, female co-opts this doubleness in order to force the passerby (who is now placed in the position of the reader of the city) to consider how the public space of the city continues to be gendered. In other words, her walking performance measures the gender social and spatial divisions that go unrecognized or are suppressed today. However, she does not simply reject a gender ideal of the domesticated heterosexual, female body. She also unravels the

very mind/body dualism that casts women as objects in public space while granting (generally white) men the ownership of subjectivity as the disembodied, rational and normalizing gaze that decides who or what is strange or familiar: in or out of place. Ironically, her conspicuous embodiedness —the housedress, her uninterrupted proximity to the stove, the demanding physicality of her walk—makes her visible, yet not as a sexy object but simply as out of place/‘out of her mind’, at the same time as her performance unironically underscores the invisibility of unwaged domestic labour. The 1960s stove design, housedress, knee stockings, and shoes purposely recall a transitional time in gender relations, the beginning of a second-wave feminism that battled for social equality, for reproductive and sexual rights, and importantly, for labour and wage rights. She mobilizes this historical moment for women’s rights through the walking body. Even though her performance of a stereotypical domestic role as a women may seem strange or amusing to passersby, her behaviour is purposely out of step, like her dated clothing, in order to underscore how gender roles, in which women are still largely the primary caretakers of the family and home, are also out of date in the contemporary city.⁴ Playing off Judith Butler’s notion of gender performance (to be “in drag”), Elizabeth Freeman describes such anachronistic performances in terms of “temporal drag.” Freeman suggests that such performances frustrate the narrative of progress in a “pull backward” that puts “a necessary pressure on the present tense,” reminding us of failed hopes, the collective utopian dreams of the past that were never realized (64).

In selecting a specific cultural and historical moment in the signification of gender

⁴ Home is still often considered a ‘natural’ place of women, who, in Canada, spend one and a half to three times more hours per week on household chores than men (Milan et al. n.p), who are more likely to work part-time to accommodate childcare responsibilities, who have more absences from work than men due to domestic responsibilities and whose careers are interrupted more often and for longer periods for the same reason (Moyser n.p). Despite the fact that their participation in the workforce has increased steadily since the 1960s, their work outside the home is “concentrated in industries that parallel their traditional gender roles of homemaking and caregiving” “at more than double the rate of men” (Moyser n.p).

(1960s), Marshall exposes the affective economy that not only normalizes “corporeal styles” that “appear as the natural configuration of bodies into sexes” over time, but also reveals how these “corporeal styles” are aligned with specific spaces, namely the public and private places of the city (Butler, “Performative” 218). Her walk points to how social control is linked to spatial and bodily control in a tradition of women’s bodies being immobilized or constrained to belonging safely at home. While public space has historically been a fearful space in which women are characterized as vulnerable, as Sara Ahmed explains, “[v]ulnerability is not an inherent characteristic of women’s bodies; rather, it is an effect that works to secure femininity as a delimitation of movement in the public, and over-inhabitation in the private” (*Cultural* 70). Today, threat and fear still circulate in a dominant affective economy to circumscribe women by delineating the boundary between home/safety and public space/threat (ask any woman who has walked alone at night). Marshall’s walk ruptures this persistent distinction between private/public space by mobilizing and amplifying her out-of-place-ness as a ‘domesticated,’ female body, uncivilized by her wanderings with a stove in the streets of Toronto. At the same time, her performance questions the very notion of an authentic female self rooted in a place called home. The idea (and reality) of home is not a refuge for women but rather a place where society can mark their bodies as safely ‘in place,’ where her body is subordinate in the “important historical link between masculinity, patriarchal autonomy and its spatial expression in the form of private property” (Duncan 131).

Yet, “as the most intimate of spatialities” (Soja and Hooper 190), the body (as in the case of Marshall’s body) can activate alternate affective geographies of the city through performance practices that compel the spectator, also an embodied reader/walker in the city, to acknowledge “normative geographies,” which, as Tim Cresswell argues, are constructed when “people, things,

and practices [are] often strongly linked to particular places” (*Introduction* 42). As Cresswell explains in *In Place/Out of Place: Geography, Ideology, and Transgression*:

The labeling of actions as inappropriate in the context of a particular place serves as evidence for the always already existing normative geography. In other words, transgressive acts prompt reactions that reveal that which was previously considered natural and commonsense. The moment of transgression marks the shift from the unspoken unquestioned power of place over taken-for-granted behavior to an official orthodoxy concerning what is proper as opposed to what is not proper—that which is in place to that which is out of place. (10)

I am careful here to emphasize that transgression is a particular reading of bodies, behaviours and places, one that artists like Marshall exploit in order to disrupt the constructedness and alignment of identities and places. Such disruption tries to confront and undo intolerance in our encounters with difference.

In the everyday yet powerful practice of walking in the street, collective walks such as Slut Walk, Pride March and others also challenge normative geographies that exclude some bodies and behaviours, deeming them out of place, but clearly they do so on a larger social scale than Marshall’s limited-run performance. In protest of entrenched rape culture, Slut Walk began in Toronto in April, 2011 in reaction to comments by local police regarding ‘slutty’ behaviour (publicly ‘unacceptable’ female dress), which could lead to sexual violence. While its name is controversial, the walk has gained popularity worldwide in the anti-rape and sex positivity movement. Similarly, the decades old Take Back the Night, a public march against violence against women, and Pride March, celebrating LGBTQI (lesbian, gay, bisexual, transgender, queer, questioning and intersex) culture, reclaim public space of the city as a shared, safe space. These marches fight for the right to the city since certain bodies and behaviours are generally

tolerated as long as they remain in the privacy of the home. Here again privacy is spatialized as home, a space that delimits the boundaries of acceptable bodies and behaviours in what David Bell and Jon Binnie describe as a “privatized citizenship” (3). As long as certain bodies and behaviours remain unseen (at home), they are accepted by the dominant white, male, heterosexual gaze that defines private and public space. If, as Iris Young argues, “empowerment is an open concept, a concept of publicity rather than privacy,” these public collective walks in the streets of cities across Canada and the world not only expose the marginalized and excluded but also demand empowerment through collective change for justice and equality in everyday life in the public space of our cities (251).

The dichotomy between public and private in heteronormative and masculinist terms, however, can break down in a discussion of race. Critics such as bell hooks take issue with the white conception of home as a bounded, fixed space of constraint aligned with the private because for black people, the private can also be a place of resistance (“Homeplace”). If “homeplace,” in hooks’s words, is “a site of resistance,” not simply marginalization and oppression for women, one that straddles the white dichotomy of public and private, where black women of the diaspora can “confront the issue of humanization” (42), is it not possible for public space to also be a “homeplace” of resistance when the nation is conceived in terms of home and belonging? In performing *Miss Canadiana*, a mock beauty pageant winner (see fig. 5), Camille Turner exploits her black female body as the representative of the nation in order to challenge the distinction between the white gendered space of private and public that also informs the whiteness of the public space of Canada. In questioning social-spatial racial and sexual boundaries, Turner’s walking performance as *Miss Canadiana* destabilizes any naturalized or normalized separation of race and place.

On Canada Day 2002, Turner debuted *Miss Canadiana*: decked out in the national colours

of red and white, she sported a floor-length red dress, glittering crown and a white sash declaring her title as a national beauty contestant winner as she walked around Ottawa waving a Canadian



Fig. 5. Dupont, Emily. "Miss Canadiana walking towards Liss Gallery, 2012." *Gallery Bespoke*, 2012, www.gallerybespoke.blogspot.pt/2012/09/19-follow-ice-cream-truck-for-miss.html.

flag enthusiastically greeted by the public. Turner's idea for this walking performance emerged during an everyday visit to the mall to buy camping supplies in North Bay, Ontario. As she walked around, she noticed how others were staring at her and became acutely aware of her difference, what she calls her "alienness" as a black person in public space (Turner, "Red"). Turner, who immigrated from Jamaica with her family when she was nine, admits that it was not the first time that she felt out of place in Canada, recalling racist experiences from her youth when she lived in the cities of Sarnia and Hamilton (Lisk n.p.). At that moment in northern Ontario, she conceived of an alter ego, *Miss Canadiana*, someone who, instead of being out of place, is welcomed and embraced in public. Or is she? As she walks down the street as a black Canadian beauty queen, there is a double and conflicting recognition for her in a Fanonian sense of a recognition of otherness. Turner realizes as *Miss Canadiana* that her acceptance does not

reflect her own ‘unauthorized,’ everyday life as a black woman in Canadian streets: "If I walk down the street . . . it’s different than when *she* walks down the street" (Dickson n.p; emphasis original). Can Turner be at home on the streets of Canadian cities or does her blackness only belong when it is officially sanctioned and championed as multicultural acceptance in her performance?

Unlike the female body challenged by Stefanie Marshall’s walks—a white, female body which has been traditionally considered at home in the private sphere—the black female body is conceived of in the dominant imaginary as belonging nowhere. She is what Katherine McKittrick calls “ungeographic” because she has historically been disempowered and dispossessed: objectified and commodified by the white gaze, regarded as property and enslaved through physical labour and sexual reproduction (*Demonic*, ch. 1). As McKittrick explains, citing Marlene Nourbese Philip, the black female body is defined by the “space between the legs,” a space that is private yet rendered public through sexual and reproductive exploitation, a sexualized body that is also a strong, working body, not coded only as vulnerable nor necessarily homebound in her labours: “This puts forth a complicated bodily geography, which troubles discussions outlined by some feminists and feminist geographers because it cannot easily reside within white gendered dichotomies” (*Demonic*, ch. 2). Moreover, black, female bodies during transatlantic slavery were “viewed as naturally submissive, sexually available, public, reproductive technology” and as such, like land or territory claimed by the colonizer, they were “publicly and financially claimed, owned, and controlled by an outsider” and “[o]nce the racial-sexual body is territorialized, it is marked as decipherable and knowable—as subordinate, inhuman, rape-able, deviant, procreative, placeless” (McKittrick, “Last Place” 311). As a result, the black female lacks interiority or humanity as a subject (McKittrick, *Demonic*, ch. 1). She is paradoxically invisible (“an incomplete citizen, black”) (McKittrick, *Demonic*, ch. 1) and

hypervisible (sexually both private and public). Turner exploits this invisibility/hypervisibility: “My body, as Miss Canadiana becomes a catalyst initiating a communal event that through walking respatializes Blackness and bears witness to the Black Bodies that are missing from the Canadian landscape. The act of walking, as Michel de Certeau asserts, is the means through which we define what is familiar and what is foreign” (Turner, “Mythologies” 56). In Turner’s case, the foreign is defined by what should be an everyday, unremarkable walk through the mall in North Bay but is not for her. Turner exploits and reclaims this foreignness at every step as *Miss Canadiana*, a figure that seeks to familiarize the public to her body—as a flesh-and-blood person rather than a symbol—on the streets of Canadian cities. However, as Turner observes: “Miss Canadiana, on one hand, appears to conform to hegemonic ideas of the place of women and the mythology of Canadian multiculturalism. Her image interrupts the national myth. By embodying the contradictions of the Canadian nation, she at once centralizes Blackness, and points to its absence within constructions of Canadian national identity” (Turner, “Mythologies” 56). Turner argues that the black body is often non-existent in the Canadian imaginary. The white Eurocentric myth of two founding nations (English and French) elides the diversity of black histories (Turner, “Mythologies” 54-5). Black people are more than recent immigrants or slaves that fled the United States on the Underground Railroad; they contain different communities in a long, over 400-year history of contributions that have shaped Canada (Bristow qtd. in Turner, “Mythologies” 53). In an effort to undo this erasure that creates a sense of out of place-ness for many black people, Turner digs below the surface of an institutionalized state policy of multiculturalism and exposes diversity and tolerance as often symbolic by confronting Canadians in the streets of their cities. Her body questions the normativity of whiteness (specifically, white female beauty) as most representative of the nation in her role as a self-proclaimed pageant

winner.⁵ As Turner explains, people are used to looking at the surface, and *Miss Canadiana* attempts to push them beyond the surface, to the whole construction of identity through the iconic symbol of the beauty queen and the expectations people have that come with that role: the hyper-feminized, virginal and untouchable female body onto which is projected the desires of the nation (Turner, “Red”). However, not just about sexual and gender norms, beauty pageants “embod[y] the values and goals of a nation” since the female body is “a site for naturalizing cultural precepts and enacting power” (Cohen et al. 2-3). Far from being trivial events, these “contests narrow notions of diversity” and reveal “structures of power” at work that “map” the female body onto the nation in order to create a space of home and belonging, normalizing the very identity being produced (Cohen et al. 7, 9). In performing what Benet-Welser calls the “Woman-as-Nation” trope, Turner questions how the black female body is read as representative (or not) of the nation, and of what aspects of nationhood (“Mythologies” 55): “Turner says she doesn’t buy such niceties as Canada described as a mosaic, or the way multiculturalism is fetishized, she says, to the point where Canada is automatically called inclusive, even though many citizens don’t feel included in mainstream culture” (Dickson n.p.). When passersby welcome her, is it because her black body allows “the nation to imagine *itself* as heterogeneous” (Ahmed, *Strange* 96; emphasis original)?

Turner’s unexpected performance in the public space of the city puts various feelings into circulation: depending on the audience, she triggers emotions such as collective pride (in the acceptance of or tolerance for a black beauty queen) or conversely, anger (also in the acceptance of or tolerance for a black beauty queen). Importantly, Turner’s performance carries out this

⁵ While Juliette Powell, a black woman from Montreal, held the title of *Miss Canada* in 1989, it is important to note that black beauty is often defined by white, Eurocentric beauty standards. For example, In *Ain’t I a Beauty Queen: Black Women, Beauty and the Politics of Race*, Maxine Leeds Craig argues that the influence of white beauty standards have not only historically paired class and skin colour in black beauty contests in order to define middle-class and lighter-skinned women as beautiful (52) but also have influenced black beauty practices such as hair straightening (16).

emotional labour on behalf of the state in the streets of the city, in her encounter with each passerby—who generally takes her performance seriously—highlighting how local experiences can sediment or contradict the national imaginary. However, it is this very power to engage and confront other people on the streets that also enables her to question whether Canadian multiculturalism is just a re-inscription of the stranger in no less unhomely terms. As Sara Ahmed argues, the stranger that is expelled in order to define the borders of home/nation is differentiated from the stranger that is welcomed in order to define the multicultural nation. The stranger who is welcomed represents the limits of what is acceptable and assimilable: “The strangers become incorporated into the ‘we’ of the nation, at the same time as that ‘we’ emerges as the one who has to live with it (cultural diversity) and by implication with ‘them’ (those ‘specific ethnic groups’)” (*Strange* 95). The stranger is not the nation but what the nation has; he/she is not the ‘we’ that accepts, yet in embodying acceptable difference, he/she is paradoxically part of the ‘we’ that represents the nation’s diversity (*Strange* 107). Such welcoming in countries like Canada re-inscribes strangeness while it erases differences. In other words, the nation becomes a space of belonging for the stranger *in abstraction* or *in theory* as his/her racial and ethnic differences are erased and repackaged under a larger, collective heading of multiculturalism. Always out of place, the stranger must submit to being provisionally accepted, part of the ‘we’ that is really ‘them’: those who remain different *within* the nation. However, as Ahmed also argues, nations are not just imagined but also “contested through the recognition of strangers” (*Strange* 97). Turner’s walking performance complicates the margin/centre, ‘us/them’ spatialization of difference, differences that policies of multiculturalism include as they erase through abstraction. In the complicated intersection of race, gender, and the nation, Turner’s performance underscores how there are no abstract or transparent bodies/places, only the materiality of bodies embedded in material places. Walking in the city as a black beauty queen, then, re-aligns race and space by

drawing race out of the margins and into the centre of a national imaginary. There are no easy responses to her performances, then, as the passerby is challenged to engage thoughtfully with her or his own previously unconsidered prejudices or neatly packaged beliefs.

Notably, during one of her performances in North Preston, Nova Scotia, one woman, realizing that Turner's role as *Miss Canadiana* was self-proclaimed, asked, "You mean, I can do it too?" Turner responded, "Yes, that's what it all about" ("Red"). When Turner self-proclaims as a Canadian in her black body, it is not just as the *sanctioned part* of the nation—i.e. the diverse or multicultural part ("Mythologies" 56; my emphasis). She refuses her own abstraction as a symbol of Canadian multiculturalism in her embodiedness as a middle-aged black, female, Jamaican immigrant to Canada. No longer *either* in *or* out of place, Turner wants double and even plural attachments, not a monolithic identity. For example, with attachments inside and outside Canada, Turner appeals to the black diaspora that, as Rinaldo Walcott argues in *Black Like Who?*, cuts across the nation. Perhaps in bringing race and performativity to the heart of questions of place as bounded space (dividing centre/periphery, in place/out of place), Turner eschews Northrop Frye's famous question "Where is here" for Diana Brydon's version now reconfigured for a contemporary Canada: "What are we doing here?" It is not that "here" does not matter, quite the contrary. In focusing on position as a symbol of national identity, Brydon suggests an "ethics of acting here, in this place and time, and the implications of those activities for the future" ("It's Time," par. 1). As Turner positions herself as *Miss Canadiana*, she puts pressure on the unsuspecting pedestrian to reflect on their own positions that they adopt toward others 'here' on the streets of Canadian cities.

Ogimaa Mikana Project: Reading the City

If you had wandered around Toronto's Casa Loma in June 2015, you would probably

have encountered this plaque in both Anishinaabemowin and English (see fig. 6):

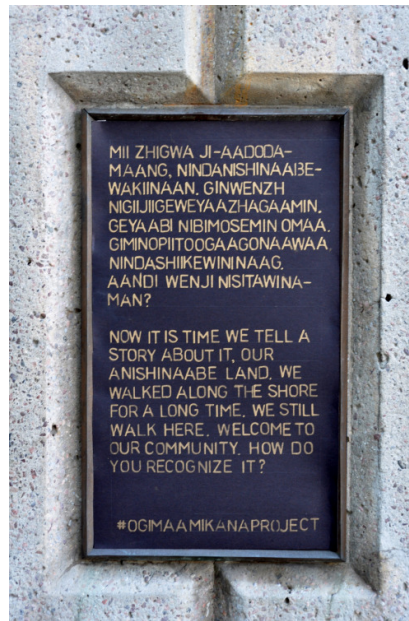


Fig. 6. “Formerly Colonial Plaque at Casa Loma.” *Ogimaa Mikana: Reclaiming/Renaming*,
ogimaamikana.tumblr.com/post/120552812706/formerly-colonial-plaque-at-casa-loma.

This text, courtesy of the *Ogimaa Mikana Project*, replaces the official text commemorating Henry Pellatt, who was credited with amassing a fortune harnessing electricity from Niagara Falls and building what was touted as Canada’s biggest home, Casa Loma. What is recognized as strange or familiar in this revised plaque, as in or out of place, depends on who is reading it. At the same time, the possibility here of any single reading is refused. First, the revised text is in two languages: while the English is notably second, subordinated to Anishinaabemowin, signaling one kind of reader (familiar with Anishinaabemowin), it does not shut out dominant readers (English speakers). In fact, the appearance of another language on the plaque, which is not an official language of Canada (English or French), can disorient the walker culturally as it demands her/his attention to alignments between race and place. Second, the revised text recalls another

history, so that the accomplishments of Henry Pellatt might trigger the circulation of conflicting emotions, such as pride and anger, depending if the walker is aware or not of indigenous histories in Canada. Positive affective attachment may also circulate in the connection between the land and people, between place and the walking body: the bluff on which the house sits marks the shoreline of the ancient Iroquois Lake, the trace of a 12,000 year-old glacier lake which revisits the important natural history of the area, where the indigenous people have walked for thousands of years (Hele 289).

In an effort to remind city dwellers that Gichi Kiiwenging is indigenous land, the *Ogimaa Mikana Project*, created by Hayden King and Susan Blight in 2013, rewrites historical plaques (like at Casa Loma) and official street names that obscure indigenous links, both past and present. Whether you recognize the name of the city where the project takes place as familiar or strange signifies your own social-cultural-historical construction as a reader: Gichi Kiiwenging is the Anishinaabe name for Toronto.⁶ In this project, major arteries such as Spadina Avenue and Davenport Road are renamed as Ishpadinaa and Gete-Onigaming, disorienting the walker in the cityscape that normalizes official street names within the dominant settler-colonizer history of Toronto. Spadina for example, “is an Anglicized version of the Anishinaabemowen word ishpadinaa meaning “place on a hill” (Bradley). In identifying features of the landscape, such revisions reveal the intimate relationship between indigenous people and the land, a connection generally of no significance in Eurocentric culture. This renaming compels the walker to think of and experience Toronto differently.

In literalizing the city-as-text for the non-indigenous pedestrian on the streets of Gichi Kiiwenging, the project puts into circulation non-dominant affective economies of place while

⁶ I do not italicize Gichi Kiiwenging since it would construct and normalize one reader (i.e. colonial, English) over another (Anishinaabe).

bridging settler-colonial and Anishinaabe history. Instead of being disconnected from place as a “passenger” in the body that moves between recognized or mappable points—points that contain and predetermine space in such a way that the map pre-exists or overrides an “enactment ‘on the ground’” (Ingold, *Lines* 78, 88)—the walker in this project is invited not merely to connect points but also connect people and histories to places. In other words, in bringing lived experiences, history and cultural knowledge back to the land, the *Ogimaa Mikana Project* re-maps the city, asking the unsuspecting, even unwilling passersby to participate in place-making through shared stories and histories. Such embodied stories oppose the colonization of space that disregards and destroys a complex meshwork of experiences that inform communities and collective memories. To challenge dominant or critical reading, the project brings text and performativity together for the pedestrian so that reading the city is a participatory activity that foregrounds, rather than sidelines, the embeddedness of the body: the city is not a surface that must be penetrated to reveal a hidden truth but rather the meaning of the city is produced in conjunction with the walker. In this project, walking the city becomes a “coperformative witnessing” (Conquergood 41) in which the dominant or critical reader/walker short circuits his own prejudices, assumptions or ignorance about Toronto through embodied and embedded social practice. Urban interventions like the *Ogimaa Mikana Project* explore how the city is a dynamic place of multiple, intersecting affective experiences, not a bounded space that simply fixes and authenticates identities. Like Stefanie Marshall’s “where do we go from here?” and Camille Turner’s *Miss Canadiana*, the *Ogimaa Mikana Project* challenges dominant or critical readings of bodies of otherness through peripatetic performance that disrupt walkers’ assumptions around the body, city and nation, and around the familiar, strange, home and belonging.

Conclusion

Cities are not just a physical space of streets and architecture but dynamic social spaces, not “enduring sites” but moments or events of potentially ethical encounters (Amin and Thrift 30). Here, I appeal to an ethics of difference that grounds a new approach to cosmopolitanism in cities where “the ‘difference of strangers’ comes to be seen not as a threat but as a productive imperative of living in a city” (Whybrow 247). I return to the idea of the unhomely now on different terms than the critical reader/modern flâneur allows. Beyond binaries of belonging or not belonging, the unhomely can be a “generative space from which creative self-expression might emerge” (Sugars 11). As Smaro Kamboureli indicates in reference to Joy Kogawa’s *Obasan*, the diasporic subject (Naomi) resists her “uncanniness” by “opt[ing] for a ‘third ear’, that of the reader” (216). It is this “third ear” that I continue to explore in the next chapter: walkers-as-readers who are as different from the critical reader as they are from the modern flâneur. These subaltern walkers, deemed out of place by the dominant gaze, read the city-as-text differently—read creatively and productively—from Vancouver to Toronto to Montreal.

Chapter Two - Precarious Encounters: Reading the City Differently

Walking maintains the publicness and viability of public space.
—Rebecca Solnit, *Wanderlust*

As Max Pensky argues, the melancholia which plagued the flâneur in the modern metropolis is a frustrated desire for absolute knowledge in a contingent world: melancholia “is as much as anything a discourse about knowledge, about the urge toward the acquisition and articulation of a privileged insight into the world” (22). Today however, melancholia has been displaced by what Lauren Berlant terms cruel optimism: “The reflexive scanning that provided relief for the flâneuse and the flâneur [*sic*] no longer does, but rather exemplifies the mass sensorium engendered by problems of survival that are public and that induce a variety of collective affective responses to the shapelessness of the present that constant threat wrecks” (8). The shock and alienation associated with life in the modern metropolis, a life which the modern flâneur endeavoured to rationalize and order, is replaced in the contemporary city by an ongoing “attachment to a significantly problematic object”—whether it is “a person, a thing, an institution, a text, a norm,” etc.—which becomes an “obstacle to your flourishing” (Berlant 23-4, 1). As Berlant explains, cruel optimism is marked by a crisis ordinariness in which crisis is not exceptional (as shock is under modernity) but an ongoing part of the everyday experience of life under global capitalism: of just surviving and adapting to the precarities of life in the face of the “retraction of social democratic promise in last decades” (8, 3). The object of desire is “embedded” with a “cluster of promises” that include, for example, the “fraying” fantasies of “upward mobility, job security, political and social equality, and lively, durable intimacy. The set of dissolving assurances also includes meritocracy, the sense that liberal-capitalist society will

reliably provide opportunities for individuals to carve out relations of reciprocity that seem fair and that foster life as a project of adding up to something” (23, 3). In the case of Daphne Marlatt’s *Liquidities: Vancouver Poems Then and Now* and Bud Osborn’s *Lonesome Monsters*, cruel optimism takes the form of the attachment to Vancouver as an infinitely progressing city that enables a flourishing of the free, independent entrepreneurial self. In Dionne Brand’s *Thirsty* and Régine Robin’s *The Wanderer*, it is the attachment to the idea of “nation/state as optimistic object” (Berlant 20), specifically the persistent promise of belonging in an equal and just nation. Although this question of home and belonging harkens back to an era characterized by liberal ideals at the height of official Canadian multicultural policy, the walkers in these texts, with one foot in the past and one in the present, reference such ideals within the economic and social realities of the globalized city. In the case of Marlatt and Brand specifically, there is a continuation from the nascent days of 1970s neoliberalism through to its fully-blown form in the 2000s in the attachments and affects that circulate in the texts, in the desperation and a sense of unhomeliness of the walkers or others they encounter on their walks.

According to Berlant, the crisis ordinariness of cruel optimism is characterized by an almost suspended time known as the impasse, a sense of time that while it moves, does not move forward, an in-between-ness in which a situation has emerged but is not resolving yet (4). Berlant calls this impasse a “time of dithering,” which I distinguish from the idleness of the modern flâneur (4). Unlike the modern flâneur who seeks to know the world on his strolls, the dithering of the walkers in this chapter, three female and one male, suggests a lack of confidence about any absolute understanding or knowledge of the world. That is because

the impasse is a stretch of time in which one moves around with a sense that the world is at once intensely present and enigmatic, such that the activity of living demands both a wandering absorptive awareness and a hypervigilance that collects

material that might help to clarify things, maintain one's sea legs, and coordinate the standard melodramatic crises with those processes that have not yet found their genre of event. (4)

The flâneuses in Marlatt, Brand and Robin and the flâneur in Osborn drift in the time of the impasse. They are caught between the promises of society and the reality of the struggle for them and so many others they encounter. Their experiences of wandering in the city are marked by anxiety and frustration, among others, rather than the melancholia of the modern flâneur. This drifting in the city becomes a profound gesture not only of surviving but also of confronting the pressures of living a 'normal' (white, middle class) life for the poor, homeless, and immigrants in cities such as Vancouver, Toronto and Montreal. But can wandering make the crisis ordinariness of these cities more than just bearable?

In the "absorptive awareness" and "hypervigilance" that drifting in the impasse provokes, These walkers make profound affective attachments and connections with others who inhabit the cities of Canada. Drifting enables them to give voice to alternative narratives of the city: to read the city differently. Here, reading differently recalls Christina Sharpe's idea of "seeing and reading *otherwise*": toward reading and seeing something in excess of what is caught in the frame, toward seeing something beyond a visuality," a practice of acknowledging other stories and making others' lives felt (117; my emphasis). In reading the city differently, the walkers in this chapter are affected by the injustices caused by racism, poverty and gentrification, thereby repeatedly drawing our attention to the intimate connection between personal and collective life. Their walks also challenge the myth of the rational, sovereign and satisfied neoliberal subject in the recognition of affective relations in both the precarious existence of and shared vulnerability with others they encounter on their walks. Their walks reframe the crisis of meaning in Canadian cities such as Vancouver, Toronto and Montreal in terms of what Diana Brydon calls "affective

citizenship,” which “begins from the emotional register in which injustice lodges itself in the very body of the poet as a special kind of witness” (“Global” 991). The solitary walk of the modern flâneur shifts in these texts to the walk as a practice of forging connections with all beings in intimate relations; these walkers try to make the city inhabitable by registering their “imaginative co-presence with [others], [their] apprehension that [others] too are fully there, and of what their being so means for them” (Dunn qtd. in Brydon, “Global” 997). Drifting in the city, then, becomes a potential alternative to belonging, but not as a heroic practice, since it does not provide enduring relief or resolve the precarities of urban life.⁷ Rather the walker’s economic need or psychological compulsion to wander the city, a wandering which engenders frustration and sense of injustice, and which allows her to share the fear and anger of others, is an act of “dithering” that fortuitously opens the body up both to the world and to wonder. Perhaps in the end, beyond the cynicism and passive hope of “cruel optimism,” there emerges in these walks a sense of a collective trust that our desperate existence urgently, if fleetingly, matters to someone.

Reading Differently

One hundred and sixty years after Edgar Allan Poe’s “The Man of the Crowd,” another flâneur wanders the streets of a city: a black lesbian in Amsterdam in Dionne Brand’s *A Map to the Door of No Return: Notes to Belonging*. She spies a young man one evening who inspires her

⁷ Most commonly associated with conditions of labour, precarity characterizes life, both economic and psychological, under neoliberal capitalism. However, to identify precarity only in terms of temporary or underpaid work is to oversimplify a complex idea that muddles conceptions of class and status as it turns attention to issues of emotional health and community (Standing, “Defining the Precariat”). A related term significant to this chapter, precariousness, as Judith Butler defines it, describes the ethical relationship of social interdependence that equalizes us through a shared vulnerability, an argument Butler develops in relation to Levinas’s notion of the face (not an exclusively human face) in *Prearious Life*. The idea that we share a common sense of community or solidarity as equally vulnerable to attack, injury, sickness and death recognizes our relational interdependence (human and nonhuman), our bond or porousness with others, and is a critical to understanding affective citizenship in this project in that it rejects a socially-constructed hierarchy of the world that grants some lives greater value over others. In order to simplify terminology, my use of precarity in this study encompasses both meanings.

to later write the character Adrian in her 1999 novel *At the Full and Change of the Moon*:

It is night; he is walking busily back and forth in a jerky walk. He is wiping sweat from his face with a distracted hand. His body is light and wind-bent though there is no wind. He gathers his coat up around his ears though it is summer. But he is cold from something missing in his veins. He is trembling. . . . then he shines. That is Kamena's boy, the boy lost to directions. Then I am sad on Dam Square. All the way here, all the way here to look so dry faced on Dam Square. I feel like sitting there, right there beneath the statue covered in pigeon waste, I feel like sitting there and crying. I feel bereft. I feel abandoned by Marie Ursule to city squares and windows and public places where I am on display and must make a display, like *exotica*. (211)

Brand reads the city differently than the narrator in Poe's story. The young black man, clearly agitated, is not suspicious, nor is he a threat to the *flâneuse* (even as a woman alone at night on the streets of a foreign city). On the contrary, she is drawn closer to him not out of intellectual curiosity but from empathy. Unlike Poe's critical reading of the city, Brand's different reading of the city turns attention to the relationality and affectivity of bodies (of both those reading and those being read). In this chapter, to read differently is to become aware of that which is excluded by the dominant gaze. However, it is not just what we fail to see but what we fail to *feel* that denies the recognition of others necessary for an intimacy in the public sphere grounded in the collective. To read differently is also to acknowledge that illegibility is not suspicious or criminal (as in Poe) but an integral part of reading others. Importantly, reading differently is not only a production and recognition of a social relation but also an acknowledgement of the power dynamics in the operation of the gaze itself. Who is reading and who or what is being read are meaningfully interconnected. In this study, the *flâneuse* is no longer an invisible, objective

observer but embodied and embedded—gendered, racialized, classed and sexually oriented—and it is these lived realities that condition how the flâneuse affects and is affected by those she encounters.

In Daphne Marlatt's *Liquidities*, the flâneuse enacts an affective citizenship by opening herself up to others through affective relations. In other words, she reads against the dominant narrative of progress to relate to the precarious others in gentrified downtown Vancouver. Her walks establish the critical importance of ordinary affects to reading differently grounded in lived experience. Similarly in Osborn's *Lonesome Monsters*, the homeless man that wanders Vancouver's Downtown Eastside gives voice to the precarious lives of those with whom he shares the streets. His drifts challenge traditional romantic notions of the freedom of walking, an idea I develop further in both Brand's *Thirsty* and Robin's *The Wanderer* in relation to diasporic drifting in the in-between space of the immigrant. For Brand's black, lesbian flâneuse in Toronto, this in-between space is one of uncertainty, a dynamic space that is capable of admitting change and even hope. For Robin's Jewish, allophone flâneuse in Montreal, this in-between space is also dynamic but now as a space of becoming-familiar, where strange/familiar are relative terms that reveal a fragmented, changing city. In both Brand and Robin, a hybrid voice emerges, one that rejects any sense of home and belonging predicated on the promises of equality or successful integration in a multicultural society championed by the nation-state.

Ordinary Affects: Reading Precarity and Gentrification in Daphne Marlatt's *Liquidities: Vancouver Poems Then and Now*

In Daphne Marlatt's *Liquidities: Vancouver Poems Then and Now*, the walker's problematic object of attachment is Vancouver and the "cluster of promises" (Berlant 23) that is embedded in the city/nation includes a flourishing of the free, independent entrepreneurial self

alongside an infinitely bountiful natural world. Walking through the city becomes a mode of attending to “*how capitalism feels*” (Cvetkovich 11; emphasis original) in the ongoing low-grade crisis of the people and the natural environment. Published in 2013, the collection includes Marlatt’s 1972 *Vancouver Poems* and more recent poetic work. So little and so much has changed over the forty years that her collection spans: the material space of the city has been repeatedly developed and redeveloped as new roads, hotels and condos have been built, polluting or destroying the natural environment, and vulnerable people continue to be oppressed and dispossessed, yet today on a greater scale than ever before. She laments that despite the suffering of many on the streets of the city, “SOMEBODY’s banquet / of flesh goes on” (25). However, she is not only witness to but also profoundly affected by the persistent injustices of poverty, homelessness and the destruction of the natural environment as a result of gentrification that have been taking place around her over four decades. In this, Marlatt’s flâneuse is distinct from flâneurs such as Baudelaire who, in the “The Eyes of the Poor” for example, ultimately chooses to attend to his lover instead of the poor who are begging for money. Similarly, while the Situationist International sought out the working class and poor neighbourhoods on their *dérives* as an alternative to urban modernization, their explorations could mythologize or even objectify its most marginalized citizens. For Marlatt’s flâneuse, however, circulating in the street is integral to ensuring a livable city since walking is an affective experience bound up with reading the city differently: of reading the politics and social fallout of development which is not articulated in official or institutional discourses of Vancouver. The flâneuse attends to the ordinary affects, at once unremarkable and profound, that express the conflicts of a globalized city, and in doing so, as Barbara Godard rightly points out, “Marlatt attempts to give birth to an extended self immersed in something vaster than the individual” (“Body” 481).

Whether it is pale, discount sausages under the fluorescent lights of Save-On Meats, a discount food store (59), or a homeless woman huddling inside The Bay for warmth, ignored by everyone except the walker (15), the city blooms with ordinary affects emergent in her encounters. These affects “pull [her] into places [she] didn’t exactly ‘intend’ to go” since “[a]ffects are not so much forms of signification, or units of knowledge, as they are expressions of ideas or problems performed as a kind of involuntary and powerful learning and participation” (Stewart 39-40). For example, in “Go On,” the walker mourns a woman ravaged by alcohol who sits on the steps of the former Carnegie Library pleading for a bed to sleep in. This woman’s eventual death contrasts the economic prosperity around her that, birthed in the great economic boom after 1905, gave the city the modern and opulent Carnegie Building and, what the speaker later sees on this same walk, the equally lavish Dominion Trust and Sun Life buildings. These buildings were once symbols of Vancouver’s future and the hopes that residents had for the city to become a financial metropolis. Similarly, in “Trails” the walker connects with the marginalized, itinerant men and women who frequent the downtown Stanley and New Fountain hotels. As the speaker wanders through Gastown, she recalls the turn of the century when seasonal workers were housed temporarily in these single occupancy hotels, owned by Evans and Coleman, the leading shipping agents at the time. These short-term lodgings still exist more than 100 years later as a legacy of Vancouver’s uneven social and economic development. As Daphne Marlatt explains in the “Foreword” to the collection: “the city’s *genius loci* wavers in and out of focus through its tidal marks of corporate progress and enduring poverty. Through refacing and defacing. Through the changing faces of a metropolis driven by big name corporate backing, citizens shortchanged in the private rush to make profit at the expense of a faceless public” (xii). Her walks give voice to this “faceless public.”

While the focus on class in social and economic precarities is central to *Liquidities*,

Marlatt's walker must also acknowledge the vulnerability of the environment and the loss of ecosystems as a result of gentrification. In "comes walking," the flâneuse becomes the *genius loci* of Vancouver as the walker and city merge into an intangible spirit that reveals a city in crisis. Described in terms of a bird-like woman walking down the street under the male gaze, which seems to be located in a passing car, her body is objectified and then rejected: "a gift spurned." (63). She "wades" through downtown, in an allusion, like the title of the collection, to the "liquidity" of the real estate market that is destroying the inhabitability of Vancouver. "Bristling" and "squawking" at the "horrors" of urban renewal, she is physically diminished in a "stilted" walk, "shudder[ing]" and "bitter." Like the land, the female walking body is objectified. Although this parallel is a well-worn trope that risks collapsing women and nature together, the connection between the body and the world is integral to Marlatt's ecofeminist concerns, "remind[ing] us of the impossibility of existence apart from our environment" (Billingham 13). She documents the objectification and exploitation of the land across *Liquidities*, recalling, for example, the lost tea swamps in the 1972 poem "For what part: my city." These tea swamps were drained to reclaim land from what was once a mud lake in order to build houses in the neighbourhood now known as Mount Pleasant. In "this city: shrouded," instead of the underground streams of the past, "traffic streams down underground" in contemporary Vancouver (61). The walker's frustration at the objectification of the land and displacement of indigenous peoples is pointed in this poem. She observes how land is still a hotly desired commodity rather than an integral part of a larger ecosystem that includes the human:

O Jericho

desire nets you in your strappy heels one hand

.....

sino forests of fraud axed at street level

faded walls of Ee'yullmough felled long waves ago (61)⁸

Trees, cleared from Jericho Beach along the waterfront in Kitsilano to Gore Avenue downtown, enabled development as they displaced the Si'kheylish and Khwaykhway's indigenous settlements. Ironically, a downtown "vegetal wall" tries to "re-green" the city after this history of land clearance:

as if
this city
could re-green building transport green
handle a new wave now
economy size (61)

Although four decades apart, these two poems document the walker's experience of the city as a place where the land and natural environment and its interconnection with the human is obscured by development that promises a better city and a better life for some at the expense of others, the people, the city, and the natural world. As Marlatt explains in an interview with George Bowering: "There are themes that are just so constant in the history of this city, & exploitation is one of them" ("Given" 71).

In reading the city differently, Marlatt's flâneuse also probes the causes of suffering at the hands of those that hold power: the politicians, city planners and developers responsible for urban renewal projects. Consequently, it is not surprising that for her the city's cycles of urban renewal do not reflect the promise and success of the globalized city so much as the power of forces behind the gentrifying processes that link social inequality to spatial inequality. Coined by Ruth Glass in the 1960s, gentrification "commonly occurs in urban areas where prior disinvestment in the urban infrastructure creates opportunities for profitable redevelopment, where the needs and

⁸ Ee'yullmough refers to the Musqueam Nation village that was located at Jericho Beach before Europeans settled.

concerns of business and policy elites are met at the expense of urban residents affected by work instability, unemployment, and stigmatization” (Slater 572). The phenomena of upscaling city space (physical and social) dates as far back as mid-nineteenth-century France to the restructuring of Paris under Haussmann. In the twentieth century, gentrification became a global phenomena, crucial in the production and reproduction of neoliberalism as a “new urbanism” (Smith 430). Importantly, as Chester Hartman and Mindy Fullilove argue, the affective experience of gentrification can be profound, from confusion to grief over the loss of home, community, and local history (qtd. in Slater 581). Yet, as cities become the location of economic speculation and profitability rather than spaces of collective livability, they have also become contested spaces in a new way: the location of struggle over homelessness, affordability, community and history.

In expressing her empathy for the vulnerable and her anxiety and frustration about gentrification, Marlatt’s flâneuse participates in the struggle for control of local and community narratives. Linking the colonial settlement of Vancouver with present-day gentrification in the city, she debunks the narrative of urban renewal as social or economic progress. For example, the poem “Lagoon,” originally published in 1972 in *Vancouver Poems* and the second poem in the collection, recalls the Lost Lagoon of Stanley Park, a body of water that now occupies the liminal space between the dense downtown streets of Vancouver and the over 1,000-acre park. As the flâneuse and her companion walk to the lagoon through downtown, the city is described as a body, but one that has been gutted by development: “down a cut on the city side, apartments / stacked uphill, through shadow and hulls and ribs we walk” (6). As they walk on, they reach the Lost Lagoon, originally a mudflat where indigenous people harvested clams. The area was named “Lost Lagoon” after Pauline Johnson’s description of the changing tidal flat, which, in one of many cycles of development in the city, was created through a process of development that ignored the larger environment, and in particular, indigenous customs, and became a locus of

class conflict. Viewed as unsightly and foul smelling, the mudflats were turned into a lake under the influence of a small group of business elites, despite various controversial consultations with residents, which, not surprisingly, excluded indigenous people (McDonald 131). The development was viewed as: an “antidote” to the “moral decay” of the lower classes, like many urban parks at the time, or as an economic opportunity for tourism (“civic boosterism”), or as a real estate boon (i.e. an aid to nearby property values if it maintained its aesthetic integrity as a romantic, wilderness area) (McDonald 131). The land on which the changing tidal flats were located was objectified for human use and consumption, yet at the same time, as Marlatt suggests, these flats were never erased: their local history insists on being remembered.

Such land exploitation, which has repercussions for the community, intensifies approximately a century later in poems such as “How time exposures expose the times.” The poem alludes to the 2012 dispute over the Palace Hotel between local residents and Steven Lippman, a Vancouver developer notorious for buying up single occupancy buildings and ousting the low-income residents by raising rents to sometimes triple their original amount. As she walks, the speaker leverages this cycle of ruin and renewal—where properties in the Downtown Eastside are neglected until they can be sold off and developed—against the luxury cruise ships, which she observes, get only bigger as they pass in and out of the harbour. Almost every one of the eleven poems in section three of the collection makes references to the “real / estate cult” (64), past and present, that not only drives the city’s development but also drives out the marginalized poor from the neighbourhood in order to make room for the upper middle class. In “raining buckets,” for example, the RainCity Housing development, a nonprofit agency to help house the disenfranchised and poor, contrasts the Salt Building, once an industrial building that was gentrified for the 2010 Olympics—as the “athlete’s living room”—and later transformed into a brewpub that ironically “shelters” bored hipsters (62). Despite the walker’s anger and frustration,

hope blooms for the residents and their city. In “marine ah,” she walks through the streets toward the Rainier Hotel located on Carrall Street. The hotel—a home to itinerant laborers, mostly loggers, since 1907 and later Downtown Eastside residents—was converted in 2009 into a shelter for vulnerable women with addictions rather than just another condo development. As she walks toward this salvaged hotel, counter to “the real / estate cult” (64), hampered by development (“infringed by dockside gantry cranes Beacon K-line rolling” (64)), she struggles, like the women who have found a temporary shelter there. Her difficult walk, which recalls the struggle of the walking figure in “comes walking,” enables her to connect with these vulnerable women so that at the end of the poem, she finds “a *place where hope comes* mildewed maybe / rusted fire escape impossible routes gnarl up through / grime to white full shine in her” (64; emphasis original). There is hope because despite Vancouver’s real estate “liquid(i)city” and the “reign” of oil tankers that cruise in and out of the harbour, jeopardizing the “oolichan” fish stocks, as in the poem “through cloud,” the walker finds a mode of living on by reading the progress of the city differently. The economic, social and ecological precarities it causes are lived and felt—and given voice—by the flâneuse on the streets of the city, whether in the nascent days of 1970s neoliberalism in the early poems or the full-blown neoliberalism of the contemporary poems.

Drifting in the Impasse: Bud Osborn’s “when I was 15,” “propaganda” and “drifting”

The poetry collection *Lonesome Monsters*, published in 1995, documents the precarious life of Bud Osborn, a homeless heroin addict, as he attempts to make a life as part of a community in Vancouver’s Downtown Eastside. The author of six collections of poetry, Osborn consistently gave voice to the voiceless in one of the most fraught neighbourhoods in Canada:

I’ve always tried to put a human face on people who come from marginalized and impoverished circumstances because I don’t want them to be scapegoated or

written off like I was. We need to increase awareness of the pain that people experience through such experiences as neighbourhood gentrification and homelessness, mental illness, drug addiction, tuberculosis and HIV/AIDS.

(Osborn, “Art” n.p)

Just as Marlatt wanders the Downtown Eastside, attuned to the ordinary affects of a city in crisis and acknowledging the city’s most vulnerable, Osborn reads the city differently, enacting an affective citizenship that at once challenges the “hermeneutics of suspicion” of critical reading (Sedgwick 126) that would pathologize or criminalize the homeless that he meets on his rambles through the Downtown Eastside. Early in the collection in “when I was 15,” Osborn establishes how he is read ‘critically’ by authority figures. In this poem, his attempted suicide as a teenager is interpreted by a policeman, a minister, and even his mother as a criminal and sinful act rather than a cry for help. From the moment when his father discovers his attempted suicide, Osborne receives no empathy. The policeman is suspicious and contemptuous, charging him so that he now has a criminal record since “it was against the law ‘to try to harm yourself’” (12); the minister prays for his soul’s salvation for his sins; and his mother, appalled, worries only about what the neighbours will think. This rejection by an adult world at a time of personal crisis has repercussions for Osborn for the rest of his life. Labeled an outcast from a middle-class life, he is the neoliberal subject who is responsible for his own failure to thrive in the globalizing city. At the same time, this formative experience attunes him to the precarities of life as an outsider in all its forms, of those both emotionally and economically vulnerable.

Walking for Osborn is a fundamental reality of poverty and homelessness not a leisure or bourgeois activity. Both “propaganda” and “drifting” recall the origins of walking as hard work for the poor. In “propaganda” the “skid row sidewalk” of the Downtown Eastside is the familiar meeting place for the desperate and unemployed and contrasts the leafy suburbs where they will

be transported in order to deliver advertising flyers. Here they walk for hours, working for “very few dollars,” “with legs aching / & tongues drying out” (57), on residential streets “where successful people / came & went or worked on their lawns” (57). “Dropped off in pairs / into instant communities” (57), these men are never really strangers to each other since they are intimately bound by weariness and frustration with their precarious existence. Osborn learns that his walking/working partner is an Iranian immigrant, once an officer in the military, now forced to find employment wherever he can since his “foreign” credentials are meaningless in Canada. Osborn perceives that the man is “sad & distressed / but mostly confused” (58) since his dreams for a better life have not materialized: “I thought it was supposed to be better here” / he kept saying” (58). The poem ends with this man’s powerful lament:

“in iran” he said
 “if we were doing this job
 the people would invite us into their homes
 & give us plenty of water to drink
 & something to eat
 but here
 they don’t even see you” (58-59)

The speaker and his companion are read by the middle-class residents as outcasts as they walk/work the suburban streets. As economic losers who must deliver flyers in this middle-class neighbourhood, they have failed to thrive in the neoliberal city. Dehumanized as inconsequential, they are caught in a spiral of increasing precarity as victims of labour instability and its resulting poverty.

In this and many of Osborn’s poems, drifting in Vancouver does not signify a bourgeois pastime of idly wandering the city, which is associated with the modern flâneur, but rather

indicates endless movement without progression, a way of coping with the precarities of homelessness, poverty and addiction: a drifting in the impasse. This idea of drifting, while it finds critical traction with the psychogeographic walking experiments of the Situationist International (SI), is fundamentally distinct from it. SI *dérives* are a notable example of walking practices that sought to expose “hegemonic uses of urban space” (Hancox 238). They attacked Le Corbusier’s urban vision, particularly in their opposition to the destruction of Les Halles market, an emblematic public space. Through psychogeographic *dérives*, the SI exposed how this urban remake ousted working-class residents in favour of upper-class consumers, forever altering the common (Kasten n.p). Like more general movements such as Reclaim the Streets in the UK, they challenged what Deleuze and Guattari term the striated space of the state, the formal and universalizing spaces of the city that control or restrict movement such that the walkers’ “places of circulation are regulated and their habits are surveyed and measured” (Macauley 35). While the SI *dérives* are critical to the development of the class politics of urban walking, they at once maintain and elide the often middle-class walker at the centre of the walking experience. The intention of SI walks was to defamiliarize the everyday that had been commodified by the spectacle of capitalism.

The SI premise of freeing the walker from the commodification and colonization of everyday life is problematic in several ways: it assumes there is a deeper truth or authentic experience of the city/self, which recalls the “hermeneutics of suspicion” of critical reading that I outlined in chapter one; it emphasizes the binary opposition between familiar/strange vis-a-vis the other, which obscures the origin of the gaze and the relativity of the strange and familiar; and it assumes that the walker’s everyday life is, in fact, lived as the life of an ‘unconscious’ consumer within the commodity spectacle. Homeless drifters like Osborn do not choose to engage in experimental *dérives* to enlighten their political consciousness. They are barely

surviving, confronted daily with racism, sexism, classism, harassment by police, the need for a safe place to live, and a desire for the basic necessities of life such as food. They do not drift in the city in order to attain a flash of insight into a misguided life as consumer because that is exactly what they are not. They lead difficult lives on the fringe of society, excluded from and invisible to the capitalist economy.

In downtown Vancouver especially, the street has become a contested space in the conflict between gentrifiers and homeless advocates. As Lance Berelowitz explains in *Dream Cities: Vancouver and the Global Imagination*, one of the few common spaces or public squares in the city, Victory Square, is significantly located in the Downtown Eastside (241). It is this poor neighbourhood where the poem “drifting” is located. And while I draw from the SI’s transgressivity of drifting through the city, I sidestep the romantic conception of walking in the city—of walker as urban hipster hero—in order to underscore a different meaning, one inextricably bound to precarity: a drifter is a person who moves aimlessly from place to place, without the security of home or employment. Although the man of the open road—the vagabond, transient, or hobo—is claimed and idealized by writers as a symbol of freedom, he is in real life, as in the case of Osborn’s poem, a man living in precarious circumstances.

Osborn’s poem “drifting” details a day in the life of a poor and homeless addict as he aimlessly tramps through the Downtown Eastside. Because the speaker is “scrambl[ing] for modes of living on” in the crisis ordinariness of his situation (Berlant 8), he is able to read the city differently: the decay and poverty that surrounds him is framed by a spontaneous compassion and absence of judgment toward the people and material world he encounters. Despite the lack of home or food, the speaker is jaunty, thoughtful and observant, which challenges preconceptions of the homeless and addicted as addled or mentally ill. He reads, listens to music at the library, admires the beautiful gardens where the insects crawl and buzz among the flowers, before resting

on the grass of a nearby park. While these activities suggest a relatively carefree life, they are fleeting moments of calm in an unsettled, vulnerable existence. Of the people he encounters as he wanders through the city—from the elderly woman at the soup kitchen, to the man with “slices of bread from the sally ann” who plays baseball in the “derelict park,” to the old man pushing a shopping cart full of “battered suitcases” and “piles of rags”—each remain unclassified and tenderly described (45-47). As he reads the city differently, he grants them humanity: the old woman is frail but fierce, he tells the baseball player that he has “a smooth delivery” (46) and offers to play with him, and invites the old man, beyond his hearing, to take a rest from his labours. At the end of the poem, as he settles in for the night, he laments sleeping in the streets “in one of the wealthiest neighbourhoods in the world” at the same time as he contemplates his temporary home: “a private suite / a hillside jungle of trees & bushes” (49). In reframing walking in terms of poverty and precarity, as opposed to traditional, romantic ideas of freedom, Osborne’s walker introduces the notion of drifting in in-between spaces as a practice which enables spontaneous encounters with precarious others and temporary connections that draw our attention to the relation between an individual and a collective life.

Routes/Roots: Drifting as a Diasporic Practice in Dionne Brand’s *Thirsty*

In “Mapping the Door of No Return: Deterritorialization and the Work of Dionne Brand,” Marlene Goldman argues that the black diasporic image of drifting in the Middle Passage in Brand’s work “offers an alternative to the boundedness of home and the nation-state” (13).⁹ As Brand explains in *A Map to the Door of No Return*, “Our ancestors were bewildered because they

⁹ Goldman argues that while Brand rejects a nostalgic approach to home and belonging, she does not dismiss them outright, but creates textual maps of in-between spaces that allow the reader to share and witness the legacy of the black diaspora. I return to this idea in chapter three in which I argue that the recuperation of the past through the shared memory work of walking enables a sense of solidarity through healing and accountability.

had a sense of origins—some country, some village, some family where they belonged and from which they were rent. We, on the other hand, have no such immediate sense of belonging, only of drift” (118). In fact, as David Bentley argues, “It is fully consistent with Brand’s affirmation of migrancy and liminality as against stasis and nationality (both racial and spatial) that her work contains few references to imposing buildings and national monuments and exhibits an increasingly pronounced emphasis on travel and modes of transit in all their forms” (n.p). I extend this notion of drifting as a diasporic image to the urban walker in *Thirsty*. In tracing the in-between spaces that characterize the black diaspora through the idea of the Middle Passage, Brand reclaims drifting as a dynamic place-making grounded in the affective experiences of the journeying black body. The flâneuse’s encounters with others on the streets of Toronto refuse the sentimental nostalgia of the exile and instead imagine the city as a complex assemblage of interconnected people, buildings and histories.

The speaker of Brand’s *Thirsty* is, ostensibly Brand herself, a black lesbian who wanders the city of Toronto contemplating life in Canada’s biggest city in part through the emotional and historical lens of the 1979 racially motivated killing of Albert Johnson by Toronto police. The flâneuse traces the shooting of a character named Alan by police and its profound aftershocks for his immediate family (his mother Chloe, his wife Julia, and his unnamed daughter), the city, and the flâneuse. As the diasporic flâneuse drifts through the city, she reads it differently, enacting an affective citizenship. She recognizes the vulnerability of those such as Alan, Julia, and Chloe who are caught in the crisis ordinariness of their lives. The flâneuse is attuned to the economic and social realities of the globalized city that register the continued promises of the good life in Canada for new immigrants alongside the circulation of affective economies of racism that, as Christina Sharpe observes, permeates life with imminent disaster and an “awareness of precarity” (5): of “skewed life chances, limited access to health and education, premature death,

incarceration, and impoverishment” (Hartman qtd. in Sharpe 5). Berlant’s crisis ordinariness furnishes an approach to thinking about private experiences in the face of persistent liberal ideals that obscure how black lives are denied humanity, bound up with the normativity of black death in the legacy of slavery, which creates an atmosphere of low-grade threat or extended crisis in everyday lives (Sharpe 5-7). As Berlant observes in her analysis of crisis ordinariness and race in the film *The Intuitionist*, as the black main character struggles to survive in the white space of the nation, she is left feeling out of place as a black body, not only threatening but also *under threat* (88). As the flâneuse drifts in the city in *Thirsty*, she becomes attuned to this threat through Alan’s racially motivated murder by police and through Chloe’s and Julia’s very different kinds of suffering. At the same time, the flâneuse opens herself up to the possibilities of the city. In reading the city differently, she experiences and acknowledges uncertainty and change as a positive force that refuses a sense of home and belonging based on fixed origins and a essentialized nationalities.

As Lauren Berlant explains in *Cruel Optimism*, the subject is worn out by the demands for patient attachment to the fantasy of a better life (28). Specifically in *Thirsty*, that attachment is to the “nation/state as optimistic object” (20). In the context of multicultural Canada, this is not simply the promise of a successful, middle-class life as a new immigrant, but importantly a sense of home and belonging in an equal and just society. Alan and his mother, in particular, unflinchingly cling to the idea of home comprising a “cluster of promises” (Berlant 23)—success, happiness, and most seductively, that *this* time, it can and will turn out better for Alan. As a child, Alan is prone to trouble, a fantasist whose life is negatively impacted by his sensitivity and impulsiveness. After he immigrates to Canada, he finds life difficult. Seeking a “calming loving spot” in a “world [that] doesn’t love you,” he takes up gardening at his Toronto home (13-14). In fact, this gardening interest suggests a “thirst” or need for a flourishing of life and well-being that

is sorely absent in Alan's life (Lousley 301). He turns to "the bible to steady him then, never a person for edges / and uncertainties" (13-14). Searching for someone or something to blame, he feels "all this dreadfulness had come home to him" (14). Yet, he does not attribute his failure to realize his dream of a better life in Canada to racism or prejudice, but instead attributes all problems to a pervasive evil in the world:

Black men dragged, two, three young girls tortured
and raped and killed by a sweet blonde boy,
.....
the child killers in high schools, the rages on the highways,
the pushing murders in subways, killers on the street (14)

Alan clings to the certainty of the goodness of God to match the certainty of the evil he sees in Toronto, and holds fast to the surety of divine punishment for these criminals as he proselytizes in public at a traditionally popular neighbourhood for new immigrants: "a man frothing a biblical lexis at Christie / Pits, the small barren incline where his mad sermons / cursed bewildered subway riders, his faith unrestrained" (4). Is he mad in his insistence on certainties, as passersby who hear him are likely believe, or is he pushed to the limit, a subject worn out by suffering in the hope for a better life that never materializes? As Jody Mason argues, the enigmatic word—thirsty—which Alan whispers as he falls to the ground after being shot by police, expresses "a state of both physical and spiritual deprivation that is a response to the limited conditions in which he lived his life" (789).

Like Alan, Chloe, his mother, is profoundly attached to the promise of a better life in Canada so that when Alan fails to succeed, she must blame someone, namely her daughter-in-law, Julia:

The sewing machine starting up when he left, chasing zippers,

his mother blamed her. Some proper thing Julia hadn't done,
 an incantation for his un-magic life,
 her good, good son had been spoiled
 and there had to be blame for his distress,
 hers too (9)

Later, desperate to make some sense of Alan's murder, Chloe also turns to God for reassurance in an unjust world that sees her only son gunned down in his own home and the policeman who is responsible for his death acquitted. She tempers her anger with forgiveness, admitting, "God doesn't give you what you can't handle" (49). Even though the certainty of God may help her forgive (or deny) the racial politics behind the murder, it does not alleviate the pain of losing her son. She spends her last days depressed, watching the gospel channel in hopes of some answers as the TV televangelist asserts, "But when that which is perfect / is come, then that which is in part shall be done away" (49). In this passage from 1 Corinthians 13:10, completeness and perfection are equated with knowledge (i.e. an all-knowing God), and although such knowledge lies out of reach for either Alan or his mother, they repeatedly seek it. As the flâneuse points out in poem XIII, while Alan's desperate longing for certainty is only too human, it is flawed. Here, "thirst" indicates a broader desire for certainty, for a stable footing in a threatening world:

and so of course
 he was thirsty, as I, craving a slake of baby's
 breath, or bergamot, though we were not the same,
 god would not be sufficient for me,
 nor the ache and pain of a city surprising,
 but thirst I know (22)

The flâneuse understands suffering as a result of prejudice and injustice, the alienation and aloneness of the city, but she does not ground herself in certainty as an antidote to a precarious life, whether it is a certainty in God or a sense of home and belonging in a new life in Canada.

She desires and seeks the opposite in endless movement:

I crave of course being human as he must have
and she, but not to let it get away with you,
don't dwell too long, don't stand still here,
I skim, I desert, I break off the edges,
I believe nothing. (22)

On the move in Toronto, the diasporic flâneuse rejects the notion of fixed beliefs and places.

As Brand explains in *Bread Out of Stone*, Canada is not a static place that is already formed into which the immigrant must insert herself:

I do not resist the idea of 'Canadianness' wholly. I resist the particular myth-making process of the Canadian nation-state. I resist the idea that the collectivity is a done deal, a coat to slip on ready-made, a dead thing, a language spoken by only a chosen number or one mouth, a thing that cannot be added to, reassessed, challenged, criticised, changed. (141-42)

For Brand, despite the hyphenated identities of many Canadians, which suggest multiplicity, the idea of 'Canadianness' repeatedly falls back on its European roots (*Map* 72). Cultural difference is ultimately limited and controlled so as not to pose a threat to the project of Canadian nation-building. However, as Brand makes clear in the above passage from *Bread Out of Stone* and throughout her body of work, cities are not static places but dynamic, constantly being produced by those who live there. In poem XXII of *Thirsty*, the city whispers many languages if your ear is tuned to hear them. Somali, Portuguese, Italian, and Jamaican men and women together create

new ways to communicate as they interconnect at figurative and literal crossroads:

College and Bathurst, Queen and Yonge,
 St. Clair and Dufferin, Eglinton to the highway,
 at these crossroads, transient selves flare
 in the individual drama, in the faith of translation (40)

However, as she wonders in *Bread Out of Stone*, how can she express multiplicity as a collective that is not subordinated to the ideology of the nation-state?: by “writing the biographies / of streets” (40), by writing of the “seas / hidden in the ordinariness of the city / the stream and crash of things lived” (63). As Darcy Ballantyne argues, the black flâneuse in *Thirsty* “produces a way of translating the culturally, racially, ethnically and linguistically diverse city that renders its multiplicity an integral and central—rather than a marginal and vexing—aspect of the contemporary metropolis” (75). That is because for the flâneuse, the streets are spaces of liminality and transit, an idea that Brand introduces in the first poem of *Thirsty* and develops throughout the collection in images of intersections, doorways and thresholds. These public spaces are not only negotiated spaces of encounter but also symbolic of the “speaker’s poetic project” to realize how boundaries are also passageways to complex and affective experiences of everyday life (Mason 795). Ultimately, the walker’s ‘thirst’ is different from Alan’s: not for certain knowledge or truth but for the uncertainty of unexpected experiences, of temporary yet moving connections.

The flâneuse’s openness to the affective encounters between bodies on the streets enables the recognition of the vulnerability that surrounds her. Intertwined in “an ethical relationship with the stranger” (Lousley 299), Brand’s walker, like Marlatt’s flâneuse and Osborn’s flâneur, repeatedly draws our attention to the intimate connection between personal and collective life, exploding the myth of the sovereign neoliberal subject in the recognition of our shared

vulnerability—from her encounters with Julia on the streets to the haunting sound of a siren that she hears when alone at night. As an affective citizen, the flâneuse “comes into existence via the call of an other” (Frisch 51). As she admits in poem XXIII, where at the corner of Yonge and Bloor she studies passersby: “If you look into any face here you might fall / into its particular need” (42). Desire and longing, which enable us to “fall,” to connect, is what makes us raw and penetrable so that the “cocoon” that protects us from others at times “becomes porous letting in the murmuring city” (34). As the flâneuse admits, we “need each other to breathe, to bring / it into sense” (11). Making sense of the city is not easy or possible, but making sense of its rawness is all we have: “Sometimes the city’s stink is fragrant offal, / sometimes it is putrid. All depends on what wakes you up, / the angular distance of death or the elliptic of living” (62). The city blooms with ordinary affects, which, whether they pull us toward or push us away from an object, person or place, register the present as a shifting, emergent relationality grounded in a fleeting yet intense aliveness that connects us to one another.

Importantly, as an affective citizen open to the city, the flâneuse reads Julia differently than the public reads her. In fact, the walker’s drifting body in the public space of Toronto contests Julia’s captive black female body: Julia is an immigrant trapped as much by Alan’s suspiciousness and controlling behaviour before he dies as she is by the Canadian public who objectify her as a victim after his murder (Schaeffer 131-2). The public consumption of Alan’s murder and how Julia is ‘critically’ read by the public becomes explicit halfway through *Thirsty* in poem XVI in which Julia, her daughter, and her mother-in-law attend Alan’s funeral. Julia’s inability to shed tears as a respectable display of grief confounds ‘critical’ readers of the local newspaper who follow the story, so that she is thought to be unfeeling. When small annoyances cross Julia’s mind and register on her face at the funeral (“the child’s coat thinning or a certain car / revving its engine” (26)), they are captured on film and interpreted as callous indifference

toward Alan's death. As she winces from pain from her new shoes, readers anticipate and approve what they think is her expression of grief. When her thoughts turn to a nice cup of coffee or her mother-in-law's bothersome crying, she is judged as feeling first satisfied and then exasperated. As these critical readers scrutinize Julia's actions and expressions, they interpret any absence of demonstrable grief as a lack of feeling rather than profound numbness as a result of her ongoing existence in a state of suffering. As Tesla Schaeffer argues, the media's depiction of Julia creates a metanarrative of racial violence and victimhood for the white reader's consumption (131-2). In poem XXXI, Julia is self-consciously aware of and trapped by her public role as the wife of murdered Alan:

she too had glimpsed herself,
 an unrepentant cheekbone, those fingers
 brushing glyphs of newsprint away

glimpsed
 herself, now as pitiable and that she could not take (58)

Trapped now between being pitiable and judged to be wanting in her grief, she is made legible by the media within a larger narrative of black death and victimhood (Schaeffer 132).

As the flâneuse in *Thirsty* suggests, grief soothes those for whom tragedy is an anomaly, something from which they can recover (26). For Julia, however, there is no soothing grief because hers is a life in which suffering is ongoing and normalized—from the failure of her family to thrive in Canada, to the emotional abuse by Alan and his mother, to the ongoing public victimhood as the wife of a murdered man. And this suffering has worn her out emotionally. In Toronto with Alan, “joylessness took a hold pretending to be joy” (7), from her “stingy / task, in

every way irredeemable, of saving money” (7), to her mother-in-law’s bitterness toward her at her son’s failure, to Alan’s increasing recriminations:

She had been expecting happiness with him, why not
a ravishing measureless happiness, he spilled instead
suspicions on her belly, where was the money
she was saving, where the light she was keeping from his hands

She would waken to find the luminous filament
of his cigarette, he rage red as the tip (7)

When Julia’s fraying attachment to a happy life receives a blow in the murder of her husband, for which she feels responsible, she becomes unable to feel anything at all: “Readers would seek grief there, they would / not be prepared for emptiness such as hers” (26). While Julia’s body seems readable to those who scrutinize her for predictable or obvious signifiers of mourning, the flâneuse reads her differently and perceives the palpable traces of Julia’s emotional turmoil in her nervous hand, its restlessness not unlike the flâneuse’s own restless wandering in Toronto. Throughout *Thirsty*, images of Julia’s wandering hand belies her lack of emotion, signifying instead emotional confusion surrounding Alan’s murder and how her own life in Toronto has unfolded:

she’s spent her time finding things
for her runaway hand to do. All seasons.

She has become used to its rhythms,
except in public it escapes,
had she willed him to vanish? had she

a passion so hidden it happened, as passions do (10)

Unable to speak of his murder and her sense of guilt over having ordered her daughter to call the police when Alan prevents her from leaving, Julia's hand silently communicates the feelings that she desperately wants to share:

the meter

of Julia's hand more intuitive than any set of sounds

gathering

too busy

to cook dinner, that hand dancing with her mouth, her neck

it keeps

reaching out for the phone, dialing and dialing, circumnavigating (43)

Her hand searches, endlessly reaching, but for what? Increasingly worn away by challenges first at home and later in the public eye, Julia has become so numb that she desires to feel anything at all:

the true

taste of things and the atmosphere of her blood

beating at her temples in apprehension or fear

or love or any feeling (58-9)

She wants to trade this "extraordinary emptiness" (58) for "that single sense she'd lost, anticipation" (60). What she longs for is possibility, one embedded in an uncertainty very different from the one that characterizes her life. She desires an uncertainty that anticipates *difference* rather than the sameness of the repeated failure to assimilate into the white, Eurocentric culture, the sameness of being just another victim.

For the flâneuse, drifting in the public space of Toronto's streets opposes the trapped, black, female body, specifically Julia's. Unlike Julia who is made legible to the white public, the flâneuse remains as unknowable as the city around her—dynamic, changing, contradictory—which allows us to rethink the relationship between the city and black femininity. What I am suggesting is that drifting in *Thirsty* exposes spatial inequalities and turns our attention to the racial and sexual materialities of the street by re-spatializing the female, black, body, which, as I explored in chapter one, has been traditionally objectified and commodified by the white gaze, regarded as property and enslaved through physical labour and sexual reproduction (McKittrick, *Demonic*, ch. 1). Instead of being critically read as a black body (like Alan by police, like Julia by the public), the flâneuse reads the city, reshaping its narrative. Unlike the modern flâneur whose detachment signals his rationality and whose anonymity in the crowd is a result of his race and gender (white, male), the flâneuse's self-consciousness as a black lesbian in the street does not grant her the same kind of anonymity, but it does enable her to read the city productively and affectively. Brand's flâneuse "make[s] visible the *elsewheres* of the feminine, the lesbian, the queer" (Quynn 123; emphasis original). Instead of geographies of domination that inform spatial inequalities and define the discourse of modernity, Brand's flâneuse reveals "that geography, the material world, is infused with sensations and distinct ways of knowing" (McKittrick, *Demonic*, intro.). As bell hooks argues in *Black Looks: Race and Representation*, a text cited by Brand in *Bread Out of Stone*, the black female gaze is an oppositional gaze, one that, importantly, is enacted by individual women, one by one, in the world as they "actively resist the imposition of dominant ways of knowing and looking" (128). In her encounters with the city, the flâneuse engages in imaginative relationship-making, though not only through the gaze, opening herself up to profoundly moving connections.

Unlike Julia who, after Alan's death, is numb, the flâneuse is emotionally overwhelmed

by the city. In the first poem, as she wanders the streets, she is affected by a whirling aliveness:

the touch of everything blushes me,
 pigeons and wrecked boys,
 half-dead hours, blind musicians,
 inconclusive women in bruised dresses
 even the habitual grey-suited men with terrible
 briefcases, how come, how come
 I anticipate nothing as intimate as history” (1)

Despite “the brittle, gnawed life we live” (1), she is “held, and held” (1) by the city, suggesting a reciprocal intimacy with the uncertain and unknown that moves and mesmerizes her. Even in the few poems where she is not walking the streets but at home, she is restless, sleepless, listening, so completely open to the city (“open as doorways” (63)) that her breath, her body, becomes one with it: “the silvery rasp of my lungs begins / to resemble everything” (8). In the last poem, as she lies awake listening to a siren, she imagines “someone’s life falling apart” (63), and she too “falls” into others’ lives, but unlike Alan, her falling does not signify death but the overflowing “elliptic of living” (62) as she is undone by the transient yet intimate connections of urban life. Admittedly, “nothing is simple” in the city (5). The heart is “slippery,” the body “disguises” feelings and identities (5), as in poem XX where people leave the comfort of their constructed lives, both their pasts and their homes in the suburbs, and commute into the city to become anonymous figures that forge temporary truths in passing interconnections. Whether consciously acknowledged or not by others, these relationships are, for the flâneuse, inevitably life-changing experiences, even if that change is registered unconsciously:

Nothing in a city is discrete.

A city is all interpolation. The Filipina nurse bathes a body, the

Vincentian courier delivers a message, the Sikh cab driver navigates a corner. What happens? A new road is cut, a sound escapes, a touch

lasts (37)

As the flâneuse reads differently, she reimagines Toronto in terms of uncertainty, possibility, and even hope, an idea that parallels Eve Sedgwick's distinction between critical reading and what she calls reparative reading. As I explained in chapter one, critical or paranoid reading is characterized by a "hermeneutics of suspicion," a "future-oriented vigilance" that exposes the false consciousness through a subversive truth-telling based in negative told-you so politics (Sedgwick 143, 130). Reparative reading, on the other hand, is characterized by surprise not suspicion, by not knowing and as such has "room to realize that the future may be different from the present" (Sedgwick 146). It is this sense of reparative reading, in which real change is possible that approaches what I mean by reading differently in *Thirsty*.

The relation of the flâneuse's and Alan's experiences of the city is framed by the opposition between uncertainty and certainty, between what I argue is blooming hope on one hand and unwavering belief on the other. Unlike belief, hope is constantly shifting in *Thirsty*: sometimes, "all the hope [goes] hard" in the city (poem XV) and sometimes it is recognized in the cologne of a passing young man (poem XXXII), but either way, it is palpable. Here my approach to cruel optimism in the various characters' attachments to the cluster of promises of the good life "interfere[s] with that pattern of treading water in the impasse" (Berlant 249). For Berlant, the distinction between hope and belief collapses in an optimism that refuses to pathologize, an optimism that is instead what makes an incoherent, even chaotic life bearable (14). However, by the end of *Thirsty*, I think hope emerges beyond survival, not only for the flâneuse, but also for Julia and Alan's daughter. In poem XVIII, Julia and her mother-in-law desire a better future for Julia and Alan's daughter. Yet, their dream is one of heteronormativity,

of safety, of some imaginary ‘ordinary’ life, different from the crisis ordinariness of their lives:

they will dream her first kiss, they will dream her

graduation from college,

they will dream her wedding

.....

They lust to kiss her husband,

to tell him

he must be careful with their girl

.....

they will love

his dark face, his even skin, his staggering smile. (30-1)

The unnamed girl’s escape deeper into the city—to become open and vulnerable like the flâneuse—contrasts the immobility of both Julia and her mother-in-law as they stand in the street at the end of the poem. The girl’s flight signifies a different future for her, or at least, one that is unknowable and full of possibility. The hope that the flâneuse senses in Julia and Alan’s daughter, which radiates as “pure energy,” “hot light,” and “velocity” as “she hurtles out of this lamentation to her only life” (17-18), prefigures the children of immigrants in *What We All Long For*. As Kit Dobson argues, unlike their parents, Tuyen, Carla, Jackie and Oku in *What We All Long For* produce Toronto from below as a dynamic space, which rejects any idea of belonging predefined by the nation (181). Just as they pursue a “line of flight,” to borrow from Dobson’s analysis, that can redefine Toronto, the girl’s escape in *Thirsty* suggests agency as it refuses, like the flâneuse refuses, the female, black body trapped in domesticity and victimhood.¹⁰ The

¹⁰ In *What We All Long For*, the group of young friends also locate the possibility for change in the streets: “They saw the street outside, its chaos, as their only hope” (212).

unnamed daughter is not only on the move in the public space of the city, but she is also, like the flâneuse who “limp[s] across the city, flying when [she] can” (*Thirsty* 57), reaching for something unknown, alive with possibility, perhaps to create and participate in “imagined communities beyond those associated with the nation-state alone” (Brydon, “Global” 991).

An Allophone in Montreal: Wandering Between the Strange and Familiar in Régine

Robin’s *The Wanderer*

In Régine Robin’s *The Wanderer*, translated from the French *La Québécoise* by Phyllis Aronoff, drifting or wandering is the speaker’s way of coping with the crisis ordinariness of life as a Jewish immigrant in Quebec in the 1980s. Of the four texts examined in the chapter, *The Wanderer* is most firmly rooted in the Canadian multiculturalism policies of the 1980s as they are intersected with Quebec nationalism and the 1980 sovereignty vote. Despite its distance from contemporary neoliberalism, Robin’s text draws a continuity with current challenges of precarity and survival in the attachments and affects that circulate in the text, in the confusion, frustration and sense of ‘unhomeliness’ of the wanderer. That is because wandering in the text is not just localized in an everyday activity of walking in and between neighbourhoods in Montreal but also globalized in imaginative movements between continents. Furthermore, as I explained in relation to *Thirsty*, crisis ordinariness furnishes a new approach to thinking about private experiences in the face of persistent, liberal ideals that obscure the ongoing challenges of being a new immigrant to Canada, specifically in *The Wanderer*, in the attachment to the idea of “nation/state as optimistic object” (Berlant 20): in the persistent promise of belonging. Importantly, as the main character wanders globally and locally, both imaginatively and literally, she reads the city differently: she affirms how the familiar or strange is not inscribed on a body, waiting to be uncovered or deciphered, but rather they are relative and changing terms, socially and culturally

contextual. Her encounters with the city ultimately signify “the back-and-forth movements of identity” (Robin 178) that characterize the immigrant experience as they refuse a sense of belonging tied a single place.

A “ground-breaking” novel when published in French in 1983, *The Wanderer* heralded the beginning of *écriture migrante* in Quebec, a literary movement of narratives about diasporic or migrant experiences (Carrière and Khordoc 622). As Marie Carrière and Catherine Khordoc explain, “Robin’s *La Québécoise* was an important text, calling attention explicitly to issues of alienation and integration, the loss of traditions, and cultural and geographical reference points, and the necessity to create new ones” (623). Robin’s experimental novel imagines three possible lives of an unnamed French Jewish woman who emigrates from Paris to Montreal. The three narratives, organized around three different neighbourhoods, encompass details of Robin’s own life in a form of autofiction (Yamade 237). In all three stories, a stable and enduring sense of belonging eludes the main character, and in each of her three lives, she returns to France. Just as drifting in *Thirsty* refuses any sense of belonging as it evokes the traumatic history of the Middle Passage, drifting in *The Wanderer* captures the in-between-space of the Jewish diasporic body that cannot or is not permitted to settle permanently. As a Jew born in France to Polish parents during the Holocaust, the flâneuse is caught between the nostalgia for the *shtetl* and a longing for a new home. As part of the Jewish diaspora, her sense of being “in-between, inside-outside, between-languages” persists in her experiences as an immigrant in Montreal (176). Wandering in the in-between space as an allophone in Quebec, she is neither here, nor there, but inhabits what Robin calls “elsewhere,” a precarious third space that ruptures the French/English conflict that informs the novel.

As an in-between space, drifting or wandering is an alternative to belonging framed by the

Quebec nationalism that sought a unified French identity. As the wanderer reflects in the section entitled “Outrement,” voting in the 1980 Quebec referendum on independence is a difficult decision, not because she disagrees with the struggle against the anglophone “ruling class” but because of

The fear of homogeneity
of unanimity
of the Us that excludes all others
of the pure

she the immigrant

different

deviant. . . .

She would hesitate. Lost in this historic struggle

not completely hers

not completely other. (107-8)

She fears that a unified Quebec identity—*pure laine*—would exclude immigrants like her, whom she notes, are “called ‘ethnics’ to differentiate them from the Québécois and the English” (117). These immigrants are denied a voice because they are not true Québécois, just as she is denied a voice when her francophone husband accuses her of not understanding the issue of Quebec identity because she is not born in Quebec. He silences her when she is unable to see the world in black and white: as English or French, or in terms of “Yes” or “No” on the issue of French sovereignty (107). Such encounters map “geographies of exclusion” (Sibley 11) onto her new life in Montreal.

As a Jewish woman from France in a new city, the wanderer seeks relief from being out

of place, of living neither wholly inside nor outside Quebec culture. Her wandering becomes a way of coping, a drifting in the suspended time of the impasse: as she wanders, she “notes all the differences” throughout each neighbourhood in order to make sense of her everyday life. Here it is worth repeating Lauren Berlant’s description of the impasse which, as I explained in the introduction to this chapter, characterizes crisis ordinariness as an almost suspended time, an in-between-ness in which a situation has emerged but is not resolved yet. The impasse is “a stretch of time in which one moves around with a sense that the world is at once intensely present and enigmatic, such that the activity of living demands both a wandering absorptive awareness and a hypervigilance that *collects material that might help to clarify things*” (4; my emphasis). The wanderer drifts in the in-between-ness of cultures and languages, moving but necessarily moving forward, unable to resolve her sense of confusion. The impasse is a time of dithering in which the wanderer, unlike the modern flâneur, ultimately lacks confidence about any absolute understanding or knowledge of the world, yet it does not mean that she does not stop trying to make sense of and cope with the challenges of her new life. She does this by compulsively and literally reading differences, collecting lists of information from hockey scores, to a menu, to the yellow pages, to the TV guide. Her preoccupation with difference disrupts all three narratives, taking the reader on tangents filled with banal details of the materiality of everyday life that is overlooked or taken for granted by either the French or English culture:

Note all the differences. Leave nothing to chance.

Above all, do not ignore anything,

Remember the names of the strange political parties

from elsewhere.

Liberal Party

Progressive Conservative Party!!!!!!!!!!

Union Nationale

Social Credit

New Democrat Party

Parti Québécois . . .

Yes, note all the differences. . . . Penetrate the strangeness of this everyday life. In exile in your own language. The trickery of the language. Neither the same nor other.

The OTHER in the SAME

The disquieting strangeness of here. (151-52)

She is astounded that “PC” means Progressive Conservative party in Canada when, as someone who grew up in Paris, PC can only mean the Communist Party, or she comically thinks it refers to a personal computer (174).¹¹ In her affective encounters with the city, the wanderer is mindful of ordinary experiences of strangeness that might enable her to forge attachments that would “finally make her understand Quebec and Montreal and the language here, all that would end up taking on the configurations of a new life” (159). In being attentive to everyday encounters, she is, like Brand’s flâneuse, open and “undone” as she experiences the city through the “language of the body” (37) rather than simply through intellectual abstractions:

You must quickly have realized that one didn’t penetrate this place as a scholar, a professional of knowledge, an observer, a journalist, a social-ethnologist. You must quickly have understood that one didn’t enter through conceptual constructions, appearance, or neutralities. No. You must have had to let the

¹¹ Madeleine Frédéric argues that these lists can be loosely organized into two types: an almost scientific, emotionless categorization of the “brave modern world” of the anonymous, superficial and commercialized Montreal—such as the “naked inventory” of American products “coke,” “McDonalds” and the “Hilton” (62)—and those which include memories and/or personal reflections that signify relational and affective experiences of the city (180-81).

language of the body speak. You must have been penetrated by this country, by its light, suckled by its language that is not exactly your own and not exactly another, whipped by its north winds and blowing snow. By chance, by associations, inconsistencies, unexpected meetings, missed appointments, deferred journeys, blunders, misunderstandings, detours, side roads, *Nebenwege*. You must have been snatched up, carried along, devoured willy-nilly. Rebuffed most of the time, rejected—undone, redone. The porousness of the places could invade you—with no order, chronological or logical. (37)

Unlike the Surrealists walking experiments and the Situationist International *dérives* that sought new or novel ways of perceiving the familiar, the everyday is not monotonous or routinized for the wanderer; as a new immigrant in Montreal, everyday life is always already a challenge, full of “unexpected meetings” and “misunderstandings.”

While she documents difference on her rambles through the city, strangeness cannot be permanently fixed to her new life. Strangeness is a slippery label as immigration immerses her in a process of becoming-familiar, an in-between space in which the strange is both relative and fleeting.¹² As she encounters strangeness, she engages in affective processes of identification and recognition. The experience of strangeness, then, becomes unstable as her wandering takes on an “anxious seeking toward a habit” (Berlant 63) in the neighbourhoods of each narrative: Snowdon, Outrement and around the Marché Jean-Talon. As Berlant explains, instead of the minutiae of “decisionism of a life lived minute by minute,” habit enables us to cope and survive the

¹² Becoming-familiar dialogues with Simon Harel’s notion of *devenir-étranger* in “La parole orpheline de l’écrivain migrant,” a concept that also expresses the immigrant’s feelings of in-between-ness. Like Harel, I explore the wanderer’s fluid identity vis-a-vis place but our different perspectives are a matter of emphasis. Harel focuses on loss and melancholy while my study turns outward to the wanderer’s affective encounters with others and the material space of Montreal that intensify her experience of place, and with it, her anxiety about belonging. I characterize the wanderer’s feelings in terms of anxiety, not melancholy, since, as I argue in chapter three, melancholy is aligned with the colonial gaze of the modern flâneur.

“affective urgency” of the present moment (Berlant 63). Across all three narratives, whether married to a middle-class Jew, an upper-class Québécois or a working-class Paraguayan, the wanderer develops rituals in order to cope with her everyday life: favourite places to eat, habitual routes to walk, friends to socialize with, neighbours and shopkeepers that recognize her. All give order to each of her new lives: “Already they would be acquiring new habits, tracing new routes in this opaque city. Already they would have their new restaurants, restaurants that served seafood, souvlaki, yogurt with cucumber, accompanied by ear-splitting bouzouki music. Already they would have identified the cafes where they could spend hours reading the newspapers” (166-67). Such becoming-familiar is not at odds with the hypervigilance of drifting in the impasse but rather the result of the compulsive and literal reading of differences. In other words, the collection of “material that might help to clarify things” (Berlant 4) becomes also a mode of self-care that is inevitably connected to daily habits that lend shape and value to a life, if only temporarily.

This process of becoming-familiar is critically dependent on the concept of the neighbourhood, which Robin emphasizes by organizing the narrative line according to the areas that the wanderer inhabits. The wanderer rejects Montreal as a unified place and instead experiences the city as a fragmented assemblage of neighbourhoods, and experiences of those neighbourhoods. As Pierre Mayol explains in *The Practice of Everyday Life: Volume 2*, “the practice of neighbourhood is, from childhood on, a technique of recognizing space as something social; everyone must have a turn at taking up a position in it” (ch. 1). The wanderer in Robin’s text, then, claims a voice by claiming spaces. For example, in “Snowdon”:

They would love the neighbourhood. Nearby on Queen Mary, all the stores, the activity, the lights. Steinberg, Carmel Fruits and Vegetables, the Book Centre at Westbury, and further on Décarie, the Snowdon Delicatessen, where they would

go for brunch on Sunday morning around eleven-thirty or twelve. They would have bagels—Mime Yente could pick the best ones by feel—with Philadelphia cream cheese and lox or whitefish, and coffee. . . . Sometimes instead of the delicatessen, they would go to Murray’s on the other side of Décarie and watch the elderly ladies in their British-style hats. (18)

The neighbourhood is the poeticization of the city by the dweller. It is a public space that is partially privatized in the repetitive engagement of the stroller with its social and material space (Mayol ch. 1). Neither wholly private (as the house), nor wholly public as an unknown space in the city, the neighbourhood is an in-between space created in an ongoing relation or process of affective investment in that “the experience gained through habituation is only the improvement of the ‘way of operating,’ of strolling, of going to the market, through which the dweller can constantly verify the intensity of his or her insertion in the social environment” (Mayol ch. 1). Affective investment in a neighbourhood or specific area of the city is an attempt to give shape to the present because without it, “life in the city is impossible” (Mayol, ch. 1).

The wanderer’s evolving attachments to three neighbourhoods refuse any dominant or critical reading that asserts the pre-existence of place, of the city as a totality. Information is not inherent in the city if one is capable of reading it because the environment is not completely rational and material, void of emotional topographies. The intensity of the wanderer’s attachment to each neighbourhood varies between Snowdon, Outrement and around the Marché Jean-Talon, influenced by both her French, Jewish background as much as everyday material and social realities. In the first section “Snowdon,” named after the immigrant and popular Jewish neighbourhood, the wanderer is isolated from French nationalist culture of Quebec as she spends time enjoying Jewish food and culture with her mixed anglophone-francophone Jewish husband while dreaming of moving away to the wealthier, predominantly English neighbourhoods, NDG

and Westmount, which border Snowdon. In the second section “Outrement,” a wealthy French neighbourhood, she is isolated from anglophone Quebec, living a socially conflicted though financially comfortable life with her Québécois husband. Her affective investment in the neighbourhood is lower as she seems to spend more time inside (she describes her home and office in detail). When her husband spends the week working in Quebec City, she invites over a myriad of immigrant friends to her apartment, exiles from Europe and Latin America, in order to overcome through solidarity with them a sense of exclusion from the francophone culture. In the final section “Around the Marché Jean-Talon,” a multicultural neighbourhood, she often wanders the streets with her husband, a Paraguayan political exile, neither anglophone nor francophone. Here, the double identity of French and English that informs Quebec nationalism is clearly disrupted by a third, the immigrant voice, “the voice of elsewhere” (47). By a third identity, I do not mean a pre-existing identity—though that the wanderer identifies as hybrid in her French, Jewish background is significant—but rather I suggest that as a result of her wanderings between France and Canada, between anglophone and francophone Quebec, and between the plurality of cultures and languages in Montreal and across the world, she, like the city, has shifting, multiple identifications:

You don’t have to be Jewish to love Cantor’s bagels.

Schizophrenic city.

You don’t have to be Québécois to love Gilles Vigneault, snow-shoeing, and Lac-St-Jean tourtière. (61)

In this last section, as she and her husband explore their neighbourhood, they also venture together beyond their comfort zone to the many other neighbourhoods of Montreal:

They would love walking in the city, listening to its languages, its transformations, its noises. From Snowdon they would take Lacombe to Victoria, following it way

up north. . . . They would continue along Victoria to Van Horne and sometimes further, to the heart of the Jewish neighbourhood:

Spaghettille	Bagelville
Royal Bank	Brown Derby
Pharmaprix	Victoria Trust

. . . . They would go north up St-Laurent until they reached home. It would be a very long walk that seemed to take them to the ends of the earth. They would only undertake it on certain summer nights, nights when there was a light breeze that smelled of lilacs, in June, or of roses, later, wafting from the gardens around the houses. They would only feel completely themselves when walking, crossing the different neighbourhoods. (157-58)

These border crossings suggest plural identities are both possible and welcome. Later in this section, as they enjoy both the company of friends from different countries and native-born Québécois, “[q]uietly, without saying anything, without expressing it clearly to themselves, they would feel things changing around them. Quebec would be moving quietly, imperceptibly toward a plural society. Witnesses of this unconscious metamorphosis, they would also be its obscure, anonymous authors” (168). As Mary Jean Green argues, when, in this last section, the wanderer and her husband take over an antique shop called Morning Star Antiques *Étoile du Matin*, “a hopeful vision for the future” emerges (184). Perhaps this chaotic jumble of artifacts inside the shop is a metaphor for the fragmented lives of the three wanderers and for what they call the patchwork and schizophrenic city of Montreal, a diverse collection of people and languages, multiple and conflicting truths and realities, multi-layered times and attachments. Yes, despite the changes in Quebec society that the wanderer not only witnesses but also authors, albeit

imaginatively, she returns to France for a third time. Is this a repeated failure or is it a refusal of a sense of belonging grounded in any unified collective identity (either French or English)? I contend that it is the latter. While Simon Harel observes that the wanderer leaves because “Montréal pourrait susciter un attachement” (418), I have argued here that affective attachments have already formed when she leaves; connections have been nurtured in her encounters with other people and the city on her walks through Snowden, Outrement and around Marché Jean-Talon. In the end, however, leaving “is an ethical imperative—and not merely an aesthetic choice” (Aronoff viii). Just as the fragmented narrative line “preserve[s] the many voices, to refuse to let them be drowned out by one voice or subsumed within a single story” (Aronoff viii), the wanderer’s repeated failure to settle permanently refuses an oversimplified, happy ending in which identities, like places, are stable and neatly packaged. As she attempts to achieve recognition for herself in the process of becoming-familiar with Montreal, she experiences affective attachments to others and the material space of the neighbourhoods in which she wanders, enabling moments, however brief, for her to settle.

Conclusion

As I argue across the four texts, the affective *flâneuse* outpaces the modern *flâneur* as the shock, suspicion and alienation that defined the experience of walking in the nineteenth-century metropolis teeming with “strangers” is replaced by walking as a drifting in the impasse. This drifting ultimately engenders reading differently as an ethical discourse of intimacy and connection with other precarious bodies in contemporary Canadian cities. As critic Andy Merrifield explains, the city “confers the reality of the encounter, of the political encounter, and the possibility for more encounters” (57). The street is a social and political context for relating to others, a contact zone, not a background to relations or simply a physical location. In the spatial

politics of a diversity of bodies that constitute this social space, encounters are enabled and thwarted: some bodies are pushed toward each other while others are separated or alienated. Yet, the urban is not only a site of social ordering by the dominant gaze or by the circulation of affective economies of racism, sexism, etc. It also a site of disordering in which the encounter is not foreclosed but is open-ended and emergent, full of potential for change. It is within what Berlant calls this disorganization of the ordinary everyday that crisis ordinariness births political action not based in ideals but shared experiences. As Berlant argues, “a new ordinary has emerged in the displacement of the political from a state-citizen relation to a something else that is always being encountered and invented among people inventing life together, when they can” (262-63). On the streets of the cities in these four texts by Marlatt, Osborn, Brand, and Robin, the walkers imagine and invent life together by wandering the city.

Chapter Three – Affective Mapping: Walking as Memory Work

What is called to memory calls one to responsibility.
—Jacques Derrida, *Memoires for Paul de Man*

The past is a path travelled both in the imagination and on foot. Because “[m]emory, like the mind and time, is unimaginable without physical dimensions” it recalls for Rebecca Solnit, the ancient Roman and Greek mnemonic device of the mind palace (77). Yet, she eschews the mind palace as an act of visualization by a stationary person, and instead she emphasizes the physical act of moving through space—landscape, architectural structures etc.—as a method of recollection, or rather remembrance “as a physical act: as walking” (77).

This chapter examines walking as an embodied everyday practice of remembrance inextricably bound up with place. Here, places do not contain secrets that must be penetrated by the gaze of the flâneur to reveal a hidden truth because memory is not an object of knowledge. Instead, memories are dynamic, continually produced and revised as the walker moves through the city. Like the walkers in chapter two, the walkers in this chapter are attuned to the affective register of the city and how this material-social space is informed by the past. The body plays a central role in this affective memory work as “walking loosens, unties and releases the mnemonic knots in the body, triggering an active engagement with and archival recollection of the places through which we walk” (Macauley 8). The walker in this chapter recalls Walter Benjamin’s ragpicker in emphasizing the act of remembrance as participatory and performative rather than memory simply as storage for a past that is separate from the present. A correlative of the flâneur, the ragpicker is an archeologist of the past who redeems from the detritus of history what has been lost and forgotten, putting it back into circulation, thereby disturbing the dominant narrative

of progress fundamental to the colonial project of modernity. Like the ragpicker, the walkers in this chapter read the city differently than the modern flâneur: their ways of reading the city are revolutionary not normative (Salzani 187). Their walks become a counter-memory practice in the Foucauldian sense because they disrupt a dominant public memory and unified collective identity by confronting or simply acknowledging what has been deemed forgettable—excluded, invisible or unrepresentable—in our country’s past as it lives on in the present (Young, “Counter-Monument” 284). However, unlike the ragpicker, the walkers in this chapter do not just put marginalized histories back into circulation but also acknowledge pain from the past. As they follow in the footsteps of others, they are witness to the precarities of history: first, witness to those who are out of place in the nation’s past, and second, witness to unacknowledged pain caused by the racism and prejudice that still circulates today. In publicly participating in the remembrance and recognition of marginalized stories, these walkers enable diverse histories to thrive *in place*. As the memory work of walking redefines the relationship between time, place and the body, it reconfigures ‘official history.’ That is because physically walking through places and imaginatively moving through time facilitates accountability and healing for individuals and communities.

I return to Daphne Marlatt’s *Liquidities: Vancouver Poems Then and Now* and Régine Robin’s *The Wanderer* while I expand the study to include: the locative media project [*murmur*], which documents local, oral histories of Toronto; the site-specific promenade performance *The Postman*, which dramatizes the struggles of Albert Jackson as the first black mail carrier in Canada; and the installation *Walking With Our Sisters*, which commemorates and raises awareness about missing and murdered indigenous women. What draws these disparate texts and projects together is the act of forgetting as much as remembering. The rise of public memory “premised on claims of authenticity, ‘heritage’ and ownership” (Landsberg 3) in the formation of

national identity, specifically in the nineteenth century, determined who or what was forgotten and remembered. These works question the power differentials that determine who or what is remembered and how history is communicated (or not): memorialized in monuments, museums, and heritage projects or forgotten and invisible. At the same time, is history only linked to origin and authenticity through notions of home connected to individual and national identity or can these walkers address the past without getting trapped in new figurations of identity (of self, of the city) based in exclusion? As these peripatetic texts and projects attest, we must attend to the interconnection between memory and movement rather than focusing only on memories as static, discrete events that relegate places to mere backgrounds for our recollections. To do this, I approach the past from embodied and affective histories of place that emerge in the encounter between the walker and the city. However, remembering the past through walking practice is an attempt not simply to re-insert bodies deemed out of place into local or national narratives but also to reveal how the past is constantly being rethought in relation to the present.

In the first section, the walkers in *[murmur]* and Daphne Marlatt's *Liquidities* experience the city as a living archive of affective and material traces of the everyday past as their walks "conjure[] up other times and places that disrupt any linear flow" (Edensor 137). This memory work, which includes both personal and secondhand memories of the city communicated through audio and text, recalls Alison Landsberg's idea of prosthetic memory in which "the person does not simply apprehend a historical narrative but takes on a more personal, deeply felt memory of a past event through which *he or she did not live*" (2; my emphasis). In section two, I explore how walking is akin to haunting in *The Wanderer*, *The Postman*, and *Walking With Our Sisters*. In these works, Canada is not haunted by a lack of ghosts because these walkers haunt Canada's

cities and are haunted by its past.¹³ They are witnesses to the specters of history, to the precarities and injustices of gender, racial and sexual differences as they intersect across locations and times. I begin this second section by exploring memory work in *The Wanderer* in terms of Marianne Hirsch's concept of postmemory: a mediated traumatic trans-generational memory that is the result of the rupture of traditional forms of memory transmission engendered by dislocation (such as the Holocaust, slavery, among others) ("Past Lives" 663). An "affective force" "transmitted through the language of the body," postmemory is "not actually mediated by recall but by imaginative investment, projection, and creation" of the past in the present (Hirsch, "Generation" 109, 106, 111). In Robin's text, the "affective force" of the traumatic past of the Jewish diaspora that the wanderer experiences in her encounters with the city links different locations and times, which carries with it the transformation of the conception of place from a static backdrop to life's unfolding. In my discussion of *The Postman* and *Walking With Our Sisters*, I explore how the walker's role as witness is dependent on her body as "not merely a passive site upon which history is inscribed or across which signifying acts play out, but is a living source of hope for an anti-racist, anti-capitalist politics" (Corr 114). In these two works, both prosthetic memory and postmemory come to bear on the walker's body as a site of accountability to injustices and a vehicle for social healing and transformation.

Across these texts and projects, walking as embodied remembrance or memory work not only functions as a counter-memory to dominant or official narratives but is also a co-witnessing that, in opening up the past to the present, suggests change. Whether deliberately or accidentally, the peripatetic memorializes as it produces new experiences and relations: walking enables a chance to lend an "absorptive awareness" (Berlant 4) to questions of the past that reimagines how the past could have been otherwise and engenders new possibilities for the future. Those paths to

¹³ Here I recall Earle Birney's ironic take on Canadian colonial inferiority in the 1962 poem "Can. Lit."

the future lead back through the past lives of others because the stubborn and necessary connection between remembrance, place and the moving body blurs the personal and collective, the actual and imaginative.¹⁴ Constantly located and relocated in both space and time, the walking body is critical to *moving back so that we can we move forward*, by which I mean: walking in the city enables us to shape the future by expanding and revising official history to include different voices, by being accountable to the painful past that circulates in the present, and by healing past wrongs through everyday encounters on the streets of the city.

Prosthetic Memory: [*murmur*] and Daphne Marlatt’s *Liquidities: Vancouver Poems Then and Now*

[Murmur] and Daphne Marlatt’s *Liquidities* lay the groundwork for explorations in this chapter of walking as memory work that is relational and actively reconstructed (Campbell 4), which blurs the boundaries between individual and collective memory and between the past and present. As Sue Campbell explains, the notion of memory as storage—as a reproduction of a fixed past—has dominated Western thought for hundreds of years. In the last several decades, however, the idea of memory has shifted to a reconstructive approach that considers memory as more dynamic. We do not possess memories because they do not ‘belong’ to us, but instead we reconstruct memories socially, memories that, moreover, shift along with changing social contexts. As we move away from notions of memory as fixed towards an understanding of memory as relational and reconstructed socially, we are able “to see remembering as dynamic, as

¹⁴ Svetlana Boym’s reflective nostalgia gains critic traction here. She distinguishes between restorative and reflective nostalgia. The former seeks out “truth and tradition” in a desire to return home that transforms longing into belonging, while the latter calls truth, identity, and home into questions as it “dwells on the ambivalences of human longing” (xviii). Importantly for Boym, nostalgia is not just “retrospective but also prospective. Fantasies of the past determined by needs of the present have direct impact on realities of the future. . . . Unlike melancholia, which confines itself to the planes of individual consciousness, nostalgia is about the relationship between individual biography and the biography of groups or nations, between personal and collective memory” (xvi).

for the present and future, and as an important and familiar way of shaping relationships with others. Because memory is often shared, this more dynamic view shows that there is not a sharp distinction between personal and collective memory” (141). This coalescence of personal and collective memory involves what Alison Landsberg terms prosthetic memory: prosthetic memory enables the walker to “suture[] himself or herself into a larger history” by remembering past events that are not lived firsthand or directly experienced but are still “deeply felt” (2). As prosthetic memory work, walking in *[murmur]* and *Liquidities* conjures the past of the everyday citizen, reminding us that granting public value to memories can be empowering and transformative to individuals and their communities. When histories that are deemed unimportant by ‘official history’ find a space to be heard, they enable everyday voices to have their say in the formation of collective local and national narratives as they shift conceptions of home and belonging, since in transforming stories/histories of place, city dwellers transform their relationship to the city.

If you happened to be walking along Kensington Avenue in Toronto some time in late 2003, you might have come across a metal sign of a green ear with a phone number (see fig. 7). If you were to call to this number and enter the corresponding code, you would have heard about the building or place where you were walking. Perhaps it was a recollection of the early days of Grossman’s Tavern or the history of the Far East Theatre, one of Toronto’s several Chinese movie theatres in the 1980s, all now closed. The brainchild of Shawn Micallef, James Roussel, and Gabe Sawhney, the locative media project *[murmur]* first documented the oral history of neighbourhoods in Toronto. Created before the ubiquitous smartphone, *[murmur]* employed mobile phone technology to link up pedestrians with audio tales of places, recounted by locals,



Fig. 7. Photograph of a pedestrian accessing *[murmur]*,
 About *[Murmur]*, www.murmurtoronto.ca/about.php/.

their voices drawing the walker into the intimate space of personal remembrance. The popularity of the project grew and spread from the Kensington market neighbourhood in 2003 to other Toronto neighbourhoods as well as other cities in Canada and around the world. Recalling de Certeau's conception of walking as an embodied, relational practice, the project's creators describe *[murmur]* as

history from the ground up, told by the voices that are often overlooked when the stories of cities are told. We know about the skyscrapers, sports stadiums and landmarks, but *[murmur]* looks for the intimate, neighbourhood-level voices that tell the day-to-day stories that make up a city. The smallest, greyest or most nondescript building can be transformed by the stories that live in it. Once heard, these stories can change the way people think about that place and the city at large.

(*[murmur]*, "About")

By prompting the random engagement of pedestrians with strangers, *[murmur]* shifts attention and experience of history away from contained and official sites of memorialization, thereby

opening remembrance up to the often overlooked (and supposedly ahistorical) everydayness of life. As voices and events, forgotten or deemed unimportant, find a space to be heard, they rewrite narratives of the city, and even nation, through the multiplicity of ordinary people engaged in the production of city space. Unlike top-down, official memorialization, which fixes and abstracts histories in museums, these [*murmur*] walks are affectively embedded in the city. When the unsuspecting walker stumbles upon the signs and listens to the stories, the past bubbles to the surface and enters circulation. In the “Grange Walk,” for example, the walker listens to Pearl Quong in front of 106 Beverley Street, the location of non-profit housing named after her father Deep Quong. She recalls her father’s decades-long social activism in developing housing for the poor and homeless, a legacy that lives on today in Toronto ([*murmur*] “Pearl”). Here the walker gains a new perspective both on homelessness in Toronto and on the work of Quong, who like many other immigrants played a central role in shaping the social space of Toronto. Similarly, at 125 Annette Street in the “Junction Walk,” the walker hears the story of Minerva Reid, who had a profound impact on the neighbourhood and the city in the first half of the twentieth century. An outspoken doctor, politician and suffragette, Reid not only helped found the Woman’s College Hospital, where she was chief surgeon (the first female chief surgeon in North America) but also played a key role in the development of Sunnybrook Hospital ([*murmur*] “Dr. Reid”). Like Quong’s, Reid’s contribution to the social space of Toronto is largely invisible. However, [*murmur*] expands the reach of these histories beyond the immediate neighbourhood since the project’s random public signs address a broader and diverse audience. Unlike much contemporary locative media, which employs targeted geomapping, [*murmur*] mobilized the *accidental* encounter. In other words, the signs, mounted guerrilla-style, or unofficially, throughout neighbourhoods, enabled a chance encounter between a local and the walker: a pedestrian who may or may not be a local resident, may or may not understand the

speaker (stories are recounted in at least three languages), or even be sympathetic to the story he/she hears.¹⁵ As Darren Wershler observes, “Dialing a [*murmur*] number is tantamount to accepting communication as a chance encounter with otherness rather than as a meeting of minds” (416).

While the pedestrian requires a mobile phone to interact with others and the city’s past, [*murmur*] is a comparatively low-tech approach to participatory history-making. In using mobile technology to connect to the external world through the stories of others, the walker is drawn deeper into social life, not isolated in her/his own private space since mobile phones are “bound up in social structures of connectivity” (Farman 113). As Jason Farman explains in *Mobile Interface Theory: Embodied Space and Locative Media*, “Location-based social networks offer a form of intersubjective embodiment that gives participants a sense of social proprioception: a sense of embodied integrity that is aware of the self’s place as that which is always already situated in relationship to the location of others” (27). In other words, technologies such as the mobile phone, which have “interpersonal connections as their founding principle,” can emphasize our locatedness as they propel us beyond the here and now in an automatic relation to other people, times and places: this “ever-present relationship between the two spaces is what constitutes the intersubjective self as ‘being-in-the-world’” (Farman 27). The experience of being in time and space becomes relational: in accessing memories through locative media, the walker participates in the production of a social network that both transforms her sense of space and her sense of time as multiple pasts are superimposed on the present, creating an ongoing sense of both presence and absence. For example, in [*murmur*], the walker is immersed in the sounds,

¹⁵[*Murmur*] has been an example to later locative media projects. While more recent projects, such as *Queerstory*, about Toronto’s queer history, employ location services and/or interactive media instead of random public signs, they similarly acknowledge Toronto’s marginalized histories.

smells, and sights of the city as she/he listens to an unknown voice share her/his story of the same space from another time, another perspective—a story recorded *in situ* (not in a studio), which overlays the voice with competing site-specific noise. As she moves through the material space of the street, the walker must actively engage with producing place, conflating personal and collective memories as place is layered with the imagined space of the story recounted by the voice on the other end of the telephone line. In approaching the past from the ground up as an embodied and participatory performance, the past re-enters the present and circulates as affective not simply abstract and factual memory. That is because these “crowd-sourced histories” (Farman 130) do not just annotate space but also are constantly rejigged as affective memories are shared and assimilated by walkers. In demanding the active participation of the walker, “[*murmur*] foregrounds the need to rethink cities not as sets of buildings and objects, but rather as places where historical and subjective information is latent in every materiality, and, similarly, where the materiality of city is seen as the result of the performative processes of spatial production” (Eaket 29).

These unexpected audio encounters result in the walker’s emotional and imaginative investment in her sense of place. As Shawn Micallef observes, “People ignore a lot of stuff in our surroundings, but once you lay a narrative on it, it becomes a place. You might dislike the story but you can’t ignore it” (qtd. in Perlman). The stories change how people think and feel about their neighbourhood and city because as a technology of memory, [*murmur*] enables the walker to “suture[] himself or herself into a larger history. . . . the person does not simply apprehend a historical narrative but takes on a more personal, deeply felt memory of a past event through which he or she did not live. The resulting prosthetic memory has the ability to shape that person’s subjectivity and politics” (Landsberg 2). As Alison Landsberg explains, prosthetic memory “emerges at the interface between a person and a historical narrative about the past” (2)

that importantly does not allow the person to take on the memory as directly experienced, but rather enables her or him to connect to the past while at the same time recognizing her distance from the present moment (9). Prosthetic memory is “privately felt public memories” that although not directly experienced are nevertheless “essential to the production and articulation of subjectivity” (Landsberg 20). The notion of deeply felt memories that are at the same time not one’s own is not a far-fetched or abstract idea, especially as Landsberg points out, new immigrants are generally expected to adopt as their own the past of the new country, to integrate secondhand experiences into their own families and sense of self in a process that homogenizes national identity. Importantly, prosthetic memory does not seek common origins by erasing differences because memory here is not an instrument for shaping a unified ethnic and cultural heritage, of identity and ownership, but rather it is a way to understand difference: “prosthetic memory creates the conditions for ethical thinking precisely by encouraging people to feel connected to, while recognizing the alterity of, the ‘other’” (9). Though Landsberg focuses largely on technologies of mass media, I argue that walking can also function as a vehicle for prosthetic memory production: walking in the texts and projects in this chapter is ethical memory work that enables the recognition of differences in new connections between citizens and between citizens and place.

In Daphne Marlatt’s *Liquidities*, rather than in the progressive and linear narrative time of official history and the heroic subject, individual and collective memory converge, recalling Landsberg’s idea of prosthetic memory that blurs firsthand experiences with memories gleaned from other sources. Marlatt’s experiences of Vancouver blend seamlessly with her reading of numerous texts and stories such as *The Chuck Davis History of Metropolitan Vancouver*, newspaper articles, Pauline Johnson’s *Legends of Vancouver*, archival photographs, eyewitness

accounts, and indigenous stories.¹⁶ In the poem “approach,” for example, Marlatt includes seven references, such as legends, historical texts and websites, so that a seemingly innocuous stroll on Jericho beach evokes place as both real and imaginative. Here, today’s folk festival crowds trample but cannot obliterate the memory of the “sea green” “log lined path” of what was once the indigenous village of *Ee’yullmough*. However, the poem complicates how we think of time as unified and progressive by creating a palimpsest of various, even conflicting, pasts: the mythical Seal Girl of a Squamish legend is given weight alongside recollections of settler-colonizer Jeremiah Rogers who in the 1860s ran a successful logging company named Jerry & Co. from which the name Jericho Beach is thought to derive. In addition, official histories of the site, as the Jericho Beach Air Station in 1920, which later became a military base, are layered with a lesser known story of the “Flying Seven,” a group of seven women who bucked traditional gender roles and took to the air, contributing to the war effort by flying patrols during the Second World War. At the end of the poem, memories of the landmark first UN Habitat conference in Vancouver in 1976 describe the transformation of the old military hangars at Jericho beach into longhouses with murals of Haida artist Bill Reid.

In the convergence of the walker’s personal and secondhand memories, dominant and marginal histories are superimposed, revealing how walking through the city is a vertical, not only horizontal movement. As Marlatt explains in reference to *Vancouver Poems*:

It’s as if I was drilling, like thru the present, & the immediate present was the
people that I knew; down from that into a larger collective present, which was the
streets, the city, things I was seeing on the streets, like the English Bay poems;

¹⁶ Marlatt’s poems are also interspersed with seven photographs spanning 80 years from Philip Timms, Trevor Martin and Curt Lang. While photography is undoubtedly a key memory trigger, Marlatt’s poems, when juxtaposed with the black and white images, underscore the limits of visual representation in exploring the affective experiences of walking.

down deeper into, quote, history . . . deeper still, prehistory, which was before the written records that we keep, native Indian. (“Given” 72)

Marlatt’s walker experiences the city not just as spatial plane but also as a stratification of time. Similarly, in “Free. free the,” various pasts are layered with the present as the walker is drawn, imaginatively and emotionally in her engagement with the city, deeper, below the surface from the current shopping mall, the Pacific Centre, to former buildings swallowed up by development in the 1970s, and then to the land once inhabited only by indigenous people, which lies below the “foundation of old hotel, and then some dirt (lumber, coal) / some trail to clamshells” (20). This imaginative recollection of the city’s multiple pasts produces a living archive. Distinct from institutional archives, the living archive unfolds on the street and includes “everyday materiality and lived practice,” such as the “sedimented patterns of activity and practices embedded in the fabric of the built environment,” and as such, it “continues to resonate with the present” (Hetherington 18). In *Liquidities*, the past is never really lost because it leaves both material and affective traces in everyday objects and experiences. In the poem “Lagoon,” for example, the “atrophied,” “raffia” fish hung outside evoke times past (“salmon run”), a time before urban development when the area was fertile for the indigenous harvesting of wild sea life (6), just as the rhythmic music from the Vancouver Folk Festival at Jericho Beach in “this city: shrouded” echoes the rocking waves that draw in the cedar shreds to the shore through fog, conjuring the “smoke shroud or fog sawdust burning off” from early logging camps that displaced the indigenous village over 150 years ago (61). As Marlatt explains to George Bowering, there is “a constant intersection in time of what went on in this street so many years before, which you can still pick up, it comes up, it’s a resonance like a stain in the street, it’s there. And you pick it up, just the way the grass continues to push up thru the concrete” (“Given” 69). In “Our city is ashes,” for example, as the past resonates in the present, it conjures the great Vancouver fire of

1886, which destroyed much of the city, then in its infancy, and killed dozens of people, their bodies burned beyond recognition:

Smoke-drift, speck

in the eye, later citizen blur on the way to

make a bundle

Wood waste by beehive burner, sawdust to ash, consigning

fish to . . .

In which the ex / outside / extinct

(twenty-one parcels of charred flesh) enter as present

residue we

Cannot, rid our selves of (17)

The past and present collapse in the everyday pollution particles that float in the air around the walker as she wanders False Creek and the Burrard Inlet. Marlatt explains how in this poem there is a “present continuity that’s inescapable” as the pollution “[i]dentifies that with the ashes, the charred remains of those bodies from the fire” (“Given” 71). The walker is never free from the past because it lives on in the present, in encounters with the city: in the historical texts, such as Mayor MacLean’s telegrams and eyewitness accounts of the great Vancouver fire of 1886, which merge with the her personal memories, affective experiences and the micro-geographies of the places where she walks.

As in [*murmur*], walking in Marlatt’s poetry turns attention to affects and the body as a foundation for remembrance while undercutting a static and abstract idea of the city’s past based in official or top-down historical narratives that measure time in terms of progress and isolate the

past from the present. As John Bodnar explains in *Remaking America: Public Memory, Commemoration and Patriotism in the Twentieth Century*, official commemorations of history by government often emphasize a homogenous collective in an “ideal language of patriotism” that generally underpins nationhood and demands social unity through homogeneity (14). Opposed to this official history is vernacular memory, which is a localized and relational approach to the past that focuses on differences and plurality in the communicative exchanges of its citizenry. In line with Bodnar’s conceptualization of vernacular memory, the walker’s memories in *Liquidities* are multi-layered and multi-vocal as her engagement with other bodies and the materiality of the city conjure up other times and alternative perspectives. In imaginatively experiencing the past in the present, the walker probes documentary material and eyewitness accounts both to ensure alternate histories of place are heard and to reveal the injustices and prejudices that circulate in the forgotten histories of Vancouver. In remembering the fire in “Our city is ashes,” for example, Marlatt explains how the “fire was caused by the way the CPR was just razing the land to clear it for the railroad. Just setting fire to everything” (“Given” 71). In a hurry to clear the land, the Canadian Pacific Railway (CPR) men were burning an accumulation of logging debris when the fire got out of control, killing up to two dozen people (Mackie n.p.). Despite widespread destruction caused by Vancouver’s first fire, which left 3,000 people homeless, the city was quickly rebuilt, burying over the past in the name of progress. For the walker, a history of progress that includes exploitation of the land as well as the death and suffering of innocent city dwellers “[c]annot be separate / from what we breathe. This too-easy ‘victory’” still haunts her in present-day Vancouver (16). Similarly, in “To navigate,” the Second Narrows bridge comes alive with the past, haunted by the ironworkers who tragically died rebuilding the bridge in 1958, their ghosts still palpable for the walker, just below the “murky tide divers lift bodies from” (23). In particular, the walker’s prosthetic remembrances of indigenous history are of critical importance

to public memory of Vancouver and the collective identity of its citizens, acknowledging the destructiveness of the colonial project. In “through cloud” colonial history is encapsulated in the 1890 renaming of the twin peaks that rise up over the city—changed from the Squamish *Ch’ich’iyúy Elxwikn* (Twin Sisters) to the English ‘The Lions,’ an imperial renaming that attempts to erase an indigenous past. Similarly, in “Old wood,” the development of Vancouver from the first European settlement as a logging camp in the 1860s, “then Moodyville” (32), leaves traces of an indigenous past for the walker as her “shoes sink in. mulch” (32), but what is left is more than decay and debris, and more than indigenous souvenirs that are “acquired and oohed at over hotcakes” in the poem “Free, free the” (20). For Marlatt’s walker, what is left is a past that is palpable and powerful, a past that is experienced, shared and validated. In “Old wood,” as the walker “crumbles in the hand some (late) stump heart” of old cedar trees, she imagines the totems then “carved and painted,” and in this haunting, they “stand tall” in the walker’s affective experience of the city, still alive, “whistling in the deep wood” (32-33).

However, Vancouver is not the only place where marginalized histories are suppressed or erased in the name of progress in order to whittle the city’s or nation’s history down to a single, tidy narrative. In Toronto, *[murmur]*’s “Grange Walk,” for example, features Syrus Marcus Ware describing how the first black church in Ontario at 23 Soho Street, the African Methodist Episcopal Church, important in the Underground Railroad, was torn down by a developer to make way for condos in the early 2000s. Marcus Ware laments how the developer refused the community’s request to at least retain the facade of the church out of respect for its history (*[murmur]* “Syrus”). As Shawn Micallef explains “[e]ven a cursory exploration of [Toronto] reveals layer upon layer of interesting social and civic history—but people either don’t have time or access to the information needed to peel back these layers. It doesn’t help that Toronto has been on a rapid march of progress for the last 50 years, and many of our greatest structures have

been torn down, erasing any memory of what was there, giving Toronto a ‘clean slate’ sort of feel” (Micallef and Sawhney). Although market-driven development of the city, whether Toronto or Vancouver, buries the past, it cannot erase it because for the walkers the archive of the city is not static, already contained, decoded and ascribed meaning from the top down. As Marlatt explains, she is “being used as a voice, as a channel for the city” (Marlatt, “Given” 71). In the prosthetic memory work that blurs personal and collective memories, the walker can experience the city as a living archive of affective and material traces of the everyday city of the lost and forgotten past. By enabling the past of the precarious, the invisible, to be remembered, walking “creates the conditions for ethical thinking precisely by encouraging people to feel connected to, while recognizing the alterity of, the ‘other’” (Landsberg 9). In other words, the walker underscores how we can both relate to others and create new narratives of place based on the co-existence of, rather than exclusion of, differences. This important memory work through the embodied experience of encountering the city goes beyond abstract ‘understanding’ to stories embedded into streets and neighbourhoods, stories that can recur and shape subsequent encounters in the walker’s daily life.

Walking With Ghosts: *The Wanderer*, *The Postman* and *Walking With Our Sisters*

In *Liquidities*, the past is never fully erased: it flows below the surface in buried streams and drifts through the city like the *genius loci* of Vancouver or rather the *genius loci* of the invisible Vancouver. Marlatt’s city is haunted by something that demands we recognize it: from the decayed remains of totems that “flaunt (haunt)” the city, reminding us of the land before the pioneer sawmills in “Old wood” (33) to the indigenous *Bukwis*, the “ghost / figure of woods” in “For what part: my city” who is palpable in the “will o’ the wisp” around Main Street and Twelfth Avenue, despite the burial of these former tea swamps by settlers (21). As in Marlatt’s

collection of poems, the walkers in this section are attuned to the forgotten and marginalized who call for remembrance, yet they also are haunted by the injustices of the past, of those who demand a reckoning. As Avery Gordon explains in relation to Raymond Williams' structures of feeling, hauntings are not ghosts, unseen and imaginary, but rather are social forces that are profoundly felt and experienced. While they may not be clearly visible in our everyday lives, they are affective. Hauntings are signified by the return of the repressed, such as slavery, which haunts the present through the racism and unequal power relations that are experienced in daily social interactions:

Haunting is not the same as being exploited, traumatized, or oppressed, although it usually involves these experiences or is produced by them. What's distinctive about haunting is that it is an animated state in which a repressed or unresolved social violence is making itself known. . . . These specters or ghosts appear when the trouble they represent and symptomize is no longer being contained or repressed or blocked from view. . . . Haunting and the appearance of specters or ghosts is one way . . . we are notified that what's been concealed is very much alive and present, interfering precisely with those always incomplete forms of containment and repression ceaselessly directed toward us. (xvi)

As Gordon's theory of haunting blurs past, present, and future in its affective force of loss and violence, it distinguishes itself from oppression and trauma (and I would add here also melancholy) in its call to action. Not simply a repetition or reliving of the past, the ghost demands a reckoning (Gordon 183). Unlike the modern flâneur who is on the look out for the phantasmagoric—the falseness or illusion of the commodity that must be uncovered by his perspicacious gaze—the walkers in *The Wanderer*, *The Postman*, and *Walking With Our Sisters*

are witnesses to the precarities of history, to the haunting injustices of gender, racial, sexual and class differences as they interconnect across time.

The rift between past and present cannot hold when the ghost demands the walker's "historical attentiveness" (Freccero, *Queer/Early* 69): she must grieve the past and take action for the future. And to heed the call or feeling of the specter as one who is *always out of place in time*, always strange, is to heed the call for recognition (of differences, for justice) and for change. As Gordon argues, "[c]hange begins slowly with individuals who are unsettled and haunted by forces that are much greater than themselves and barely visible" (202). Ultimately, the encounter with the spectral past is an affective experience that enables the walker to question boundaries and origins, to mourn past wrongs in order to respond openly and ethically for the future.

In Régine Robin's *The Wanderer*, as the main character's body is affectively invested in its surrounding environment, it marks the threshold between past and present, between Montreal and Europe, and between belonging and not belonging as a Jewish immigrant. My exploration of how body, place and memory interconnect in Robin's experimental text is informed by Miriam Hirsch's concept of postmemory—traumatic memory passed down through generations—and also emphasizes how the body-memory relation plays a critical role in the wanderer's experience of the city as a dynamic, changing space. And shifting the conception of place from a background, of simply architecture and infrastructure fixed in time, to place as dynamic, social, and multi-layered in time, facilitates new narratives of the city.

Across the three sections of *The Wanderer*, the main character, who lives three possible lives as a Jewish immigrant in Montreal, reclaims the historical experiences of the Jewish diaspora in everyday affective experiences as memories emerge in and through encounters with objects, people and locations in Montreal. While these women reconfigure memory as

inextricably tied to the body *in place*, the condition of memory is not rootedness but migration (Creet and Kitzmann 9). I emphasize that the main characters' wandering is not like the freedom from the past of the man of the open road but rather a vital movement that demonstrates how place is conceived of and experienced through embodied memory, both as dynamic and relational in space and dynamic and relational in time. For example, as the main character wanders in Montreal, she confuses the Warsaw Jewish ghetto of the past with her present experiences: "Lost on the Main, on St-Urbain, or on Roy, she persisted in asking for Novolipie Street, Gesia Street, Leszno Street, Franciskana Street. She confused places, periods, languages, and peoples" (52). More often than not, her confusion of space and time flows from her personal past—the death of her mother in the Holocaust—and the history of the Jewish diaspora more generally. This pain is triggered or resurfaces in her experiences as an immigrant in Montreal during the Quebec nationalist movement surrounding the 1980 referendum. Stirred by a sense of unhomeliness as a Jew in Europe, she has feelings of "loneliness" as a new immigrant in "Outrement" (82) as her "anguish" at the impossibility of being Québécois is layered with recollections of the round-up of over 12,000 Jews in 1942 at Paris's Vélodrome d'Hiver (referred to as Grenelle in the text) and of pogroms in tsarist Russia in 1905. In "Outrement," she admits that she is fearful about Quebec independence "[b]ecause there could also be a Québécois way of being / xenophobic and anti-Semitic" (107-8): "And the *fleur de lys* has strange connotations for her: royalist, anti-Semitic, a petty nobility imbued with its ancient privilege" (109). In these recollections of persecutions of Jews triggered by feelings that bubble to the surface in experiences of Quebec nationalism, the three wanderers recall Marianne Hirsch's conceptualization of postmemory: like Landsberg's prosthetic memory, postmemory is not lived firsthand, yet postmemory is specifically traumatic memory passed down to the next generations. It can either manifest as familial postmemory, the "literal second generation" of trauma, or as affiliative postmemory, the "larger collective"

(“Generation” 114-15). An “affective force” “transmitted through the language of the body,” postmemorial work is “not actually mediated by recall but by imaginative investment, projection, and creation” which “strives to *reactivate* and *reembody* more distant social/national and archival/cultural memorial structures by reinvesting them with resonant individual and familial forms of mediation and aesthetic expression” (Hirsch, “Generation” 109, 106, 111; emphasis original). Postmemory has an ethical dimension, then, as the next generation bears witness to and often transmits the traumas of the past, which are overlaid with the present, as in *The Wanderer*. The wanderer’s present experiences repeatedly converge with the past in a re-embodiment of the feelings of isolation and rejection she feels in Montreal to that of the rejection and persecution of her family as Jews in Paris during the war, and further in the past beyond her firsthand experiences to postmemories of the seventeenth-century Chmielnicki Massacre of Jews. As a Jew, this *re-feeling* opens up the city (and Quebec) to France’s and Europe’s past in her triggered emotional recognition of both personal experiences and postmemories of fear and suspicion that circulate and threaten marginalized citizens, immigrants like her to Quebec. Subject to these postmemories, Robin’s wanderer warns fellow Québécois(es) of the dangers of nationalist impulses.

The historical fear and pain that emerges in the encounters between the wanderer and the people and sites that she experiences in various Montreal neighbourhoods, however, also becomes an opportunity for liberation as Montreal is intersected by and opened up to different times and places. Experienced by the wanderer in affective traces, these recurring specters of the traumatic past of the Jewish diaspora destabilize any sense of discrete, fixed times or places and allegiances to static identities for her. For example, from the beginning of *The Wanderer*, before we know who is speaking or where she is speaking from, we have a fragmented layering of Montreal, Paris, personal experience, and Jewish history through various references: from

Steinberg's in Montreal to Cardinal Lemoine metro in Paris, from snippets of contemporary conversations to references to signs from the Second World War that forbid entry to Jews (8-11). These different times and places are just several of many shifting cardinal points of the wanderer's affective maps that underscore her spatio-temporally layered experiences of Montreal. No longer discrete, times and places are porous and their boundaries easily disintegrate for her as "[e]verything overlaps and mixes together. From now on, a time of confusion" (108). As she repeatedly admits, "AFTER GRENELLE—I DON'T KNOW ANY MORE / THE LINE GETS LOST / IN MY MEMORY" (56) because

Memory cracked

Memory split

the connections are screwed up. (69)

As critic Anthony Purdy contends, Grenelle—where the wanderer's mother is rounded up for the camps—"is not simply the terminus for the protagonist's narrative return to France or for her numerous returns in memory. Nor is it simply the point at which the story of immigration, the attempt at integration into a new society, a new community, aborts. More significantly, it is the crossroads at which *all* story fails" (275). Does the story fail, or instead, does the narrative line shuttle between the past and present, and in doing so, become a positive force?

Without the logic of fixed places and linear times, there is nowhere for the wanderer to settle permanently, no single place that she can claim as an origin or as authentic because as a Jew born in France who immigrated to Montreal, she has no clear, single identity to trace. In fact, as Hirsch explains, postmemory is characterized by a diasporic "temporal and spatial exile" since "[h]ome' is always elsewhere, even for those who return to Vienna, Berlin, Paris, or Cracow, because the cities to which they can return are no longer those in which their parents had lived as Jews before the genocide, but are instead the cities where the genocide *happened* and from which

they and their memory have been expelled (“Past” 662; emphasis original). As a diasporic subject, the wanderer’s experience of place is not as a fixed and separate (exterior) space but rather, place is internalized as part of her, what she carries within her as memory. While she wanders Montreal with her husband in the section “Around the Marché Jean-Talon,” the city “crumbles” and “disappears” (171) in them as it is transformed into memory, like Paris before that. As she admits, her identity is bound up with embodied, affective memories not just *of* place but *in place*: “The porousness of the places haunted [her]. They were in [her], [her] only identity. [She] had been that piece of Belleville at the corner of Rue Piat and Rue Vilin. That corner at the Place de la Contrescarpe redolent of fennel and wild thyme, with the ivy sending its tendrils into the bedroom. . . . [She] had been that elegant stickiness” (42-43). In her affective encounters with the city, the wanderer experiences Montreal as spatially and temporally multi-layered, and in linking different places (Paris, Montreal) and times (past, present), her moving body becomes the site of potential transformation for conceptions of and narratives about place. In other words, individual and national identity grounded in history as origin and authenticity are disrupted when firsthand, familial and collective memories intersect during the wanderer’s literal and imaginative rambles, producing a dynamic and provisional sense of the city, and with it a liberating, if conflicting, sense of being simultaneously unsettled and ‘in place.’

As in *The Wanderer*, walking in the city in *The Postman* (see fig. 8) is not just a physical movement in space but also a creative and imaginative movement in time that transforms the walkers’ conceptions of and relationships to place.¹⁷ As embodied memory work, walking in this promenade play “reveals the potential of understanding locality as a living, moving, metamorphosing space” that has room for differences and diversity (Brydon, “Mobile” 42). At

¹⁷ All references to *The Postman* are based on a working draft of the play and video documentation of performances, which David Ferry, the director, producer, and co-writer, generously shared with me.



Fig. 8. Brissenden, Neiland. Photograph of a performance of *The Postman, Now Magazine*, 2015, www.nowtoronto.com/stage/theatre/review-the-postman/.

the same time, in recalling the lost story of Albert Jackson who struggled against racism as the first black mail carrier in Canada, the street performance enables memorial continuity so that the walkers/audience, whether black or non-black, can reflect on and act on the racism that still circulates in present-day Toronto.

The Postman dramatizes Albert Jackson's struggle to become the first black postal carrier in Canada despite the strong opposition by white co-workers and other community members. The site-specific promenade performance was conceived of by David Ferry, the producer, director and co-writer, who stumbled across an article about a street-naming initiative to honour Albert Jackson in 2012. Ferry enlisted a fellow actor and writer Laurence Dean Ifill, who plays Albert Jackson, in addition to collaborating with numerous musicians and writers. In this promenade performance, first performed in 2015, the actors and audience amble down local streets, from porch to porch, in time with live, original music, in a collective movement which not only blurs the boundary between actors and audience but importantly also conjures multiple places and their

multiple pasts: from Delaware, United States in the 1850s to various houses on Toronto streets in the mid-to-late 1800s, which are layered onto the present.

At the beginning of *The Postman*, Albert Jackson, a ghost who haunts the present day in Ifill's black body, invites the crowd to accompany him on a walk of his mail route. But the invitation is more than that. It is an invitation to participate in and share the memory work of Jackson's struggle for equality and justice:

Albert Jackson. That's me. I am a postman. This is my story . . . let you decide if it's a good one. This is 1891, Toronto the Good. Toronto, the White. Toronto the Christian Irish, Scottish, English. This is happening right here in *this* neighbourhood: Harbord, Major, Palmerston, Brunswick, Euclid, Borden. Good solid White names. No "Albert Jackson Lane" then, I can assure you. These are the rivers I crossed every day. Downtown further, Queen and Broadview, country then—city now, there's a sign on a bridge today says: '*The River I Step In is Not the River I Stand In.*' I like that. I think that must descend from Heraclites. That sign is me. This is my journey, this is the river I stand in. The porches I mount every day as I deliver the mail are my pulpits. My messages of hope, expectation, sadness, distress, love and commerce are my Gospel. I am the messenger that connects the Stations of the Cross for everyone in my parish. The parish of the daily post. Come with me. Watch your steps. (Ferry et al. 2; emphasis original)

Jackson invites the audience/walkers to accompany him through the streets of Toronto on a transformative pilgrimage of affective remembrance ("I am the messenger that connects the Stations of the Cross for everyone in my parish" and "My messages of hope, expectation, sadness, distress, love and commerce are my Gospel"). The subsequent memory work of walking of the black and non-black participants transforms their conceptions of and relationships to place

by demanding that they recognize and take responsibility for the past as it is lived and felt in the present.

Performed in the same neighbourhood and on the same streets that Jackson delivered the mail (Major St., Brunswick Ave., Palmerston Blvd.), *The Postman* refuses traditional theatre space. Like much site-specific art, it engages with social issues, and in this case, the politics of history, place-making and belonging, by superimposing forgotten stories of struggles against racism onto the material and political space of contemporary Toronto. This palimpsest of performance and place in site-specific theatre creates what Cliff McLucas terms a host/ghost/witness relation: “The Host site is haunted for a time by a Ghost that the theatre-makers create. Like all Ghosts it is transparent and the Host can be seen through the Ghost. Add into this a third term—the Witness, ie the audience, and we have a kind of Trinity that constitutes the work. It is the mobilisation of this Trinity that is important—not simply the creation of the Ghost” (n.p).

First, the superimposition of the ghost or performance on the host or site engenders a dialogue with the present day. That the ambling crowd follows a mail route similar to Jackson’s is not simply a device but serves to summon ghosts, namely Jackson and his struggle for justice. In conjuring these ghosts, the performance forces the non-black audience/walkers to acknowledge that the racism and prejudice in Toronto’s history still circulates today. Similarly, Albert Jackson’s observation at the opening of the play denies any distinction between past and present: “This [racism] is happening right here in *this* neighbourhood” (2). That is because the host is not simply a neutral space within which the performance unfolds but “is already socially constituted, a place rather than a site” (Turner and Behrndt 176). For example, the history of the location is summoned. Once a large immigrant neighbourhood—a slum for a large Jewish community, the first Chinatown in Toronto, and slaves escaping through the Underground

Railroad—it is now home to some of Toronto’s greatest institutions and landmarks. However, the commercial development and land expropriation cannot completely erase its immigrant past. Furthermore, it is not only the broader community and streets but also the individual hosts of the houses that enhance the ghost or performance. The porches, temporary stages where most of the scenes take place, emphasize how individual encounters are still the bedrock of community and communication. At the same time, the porch-sites, which are thresholds between private and public, function as symbolic borders between home and stranger. As intimate spaces where strangers are welcomed or rejected, porch-sites remind the audience of individual or personal agency in race relations and the fight for equality: for example, in several scenes, Astrid, a white woman, repeatedly talks with Jackson on her porch when he delivers her mail in an attempt to bridge the social/racial gap in a gesture of solidarity. In addition, the imaginative enactment of Jackson’s struggle through the black bodies of the actors and black culture, in a mix of historical letters, facts, creative dialogue, and original music, imbues the sites of performance with affects that foster the formation of prosthetic memory. As the houses and streets of Major, Brunswick and Palmerston become saturated with affects such as pain, fear, humility, and hope, the pedestrian participants remember and also feel the pain of the past in the present, thereby embedding history in experiences of neighbourhood and community.

Second, the witnessing that completes McLucas’s triad of host/ghost/witness in *The Postman* is not simply a visual one but also an affective witnessing. In other words, the pedestrian audience, both black and non-black, are not mere spectators but witnesses who experience the past, emotionally and imaginatively, in the present. This affective witnessing is deliberately complicated by a complicity as the non-black audience members are implicated in the circulation of racism and prejudice as an active component of the promenade performance.

For example, in the “Stump Speech” scene, staged on a stepladder on the sidewalk, Councillor Earwax, comically yet alarmingly, pleads for support from the crowd/audience:

By some unfortunate ILLUMINATION , these browner, more burnt TOAST and coffee-shaded individuals have been granted the same vote as the more BEGUILESS, pinker shades I see around this room. And in some of our more complexioned wards, every vote may even count! It is up to all God-standing, up-fearing men of good compliance, that they exercise their disenfranchisement with the white DESTABLISHMENT on SELECTION day. And cast your vote for the man who is going to make sure that not one penny farthing of your tax money is spent wisely! Or too well! And that man is me, your humble and arrogant servant, ONE BESURED TO KEEP YOUR COIN IN HIS VERY PUBLIC PURSE. Can I count on your suppository vote? A VOTE FOR ME IS A RIVER FORDED, A NATION FOR ONE. (40-41)

The black community responds in song: “But by the time the vote is in / His promises are wax / They melt as quick as summer ice / As soon’s he spins those facts” (42). The members of the audience, both part of and witness to the performance, might laugh at the politician’s shameless, absurd self-promotion that exploits the racial tension around Jackson’s situation in order to win votes. Yet, this laughter underscores a complicity that can dislocate the audience/walker: she/he is “‘dislocated’ in the sense of not knowing [her/his] proper place, position, or relationship to the events depicted” (Collins 54). In other words, what is her/his role in ignoring, supporting or fighting racism? This social dislocation builds on the audience’s already spatial dislocation: they wander from porch to porch following the actors and musicians, maneuvering through traffic to cross streets, jostling for position in the crowd, for sight lines and a place to lean, rest, etc. with stragglers sometimes arriving at scenes after they have started. In fact, as passersby join the

promenade at random, the audience changes and grows, leaving the original audience members perhaps confused about their position in relation to a performance about a culture which is long past but still recognizably their own (Collins 60). For example, while the period costumes orient the audience/walkers to the gap in time between past and present, they are disoriented by the connection in social values between past and present, exemplified in the scene in which Albert Jackson discusses freedom with Professor Cumraswamy, a visiting academic from India:

PROFESSOR CUMRASWAMY. [Your mother] was a slave? It is an abominable
country that would allow such treatment of
human beings in this day and age.

ALBERT. That's why I'm grateful to this one. Canada gave my family freedom.

PROFESSOR CUMRASWAMY. But you are not yet free.

ALBERT. Sure I am.

PROFESSOR CUMRASWAMY. That is why you are sweeping the floor instead
of delivering the mail?

ALBERT. But I am not a slave. I'm free.

PROFESSOR CUMRASWAMY. Here they may not use whips or leg irons, but
laws and public opinion to keep men like us
shackled. . . . I, like you, will never belong. . . .
If you truly want freedom, you must be willing
to take it. At any cost. (45-6)

Not only is the traditional opposition in social values and history between Canada and the United States challenged here—specifically in the assumption that Canada has always been tolerant to differences of race, religion, culture, etc.—but also Cumraswamy's call to action resonates in contemporary cities like Toronto, where racism persists on the streets of the city, where black

men are still three times more likely to be asked for identification while walking in the city (Grewel n.p).

The sense of complicity and responsibility of the non-black audience members within a dominant racist culture also recurs in a parallel between Prime Ministers in a later scene in which John A. Macdonald, the Prime Minister of Canada at the time, meets Jackson and his brothers and decides to help Jackson get his mail route back. Macdonald's motivation, however, points to political interest in the black community for his re-election rather than any clear outrage at Jackson's treatment:

MCDONALD [*sic*]. So men, let's cut to the chase here. What can I do for you and
what can you do for me?

JOHN JACKSON. My brother Albert was appointed a postman and not a hall
porter. That job is menial. We denounce the conduct of the letter
carriers but we do not seek class legislation or desire anything
other than in common with other classes of her majesty's
subjects. We call most respectfully upon every right minded
man, such as yourself sir, to give us their sympathy and moral
support. (Pause) My brother Albert is going to become the first
Negro postman in this city one way or another.

MCDONALD [*sic*]. Well Patterson. I think we may have a politician here. (pause)
So, say I take up your side. What do YOU do.

RICHARD. I guarantee you sir. Every black man in this city will vote for you.
And more besides.

MCDONALD [*sic*]. Albert/ what say you? (51)

This ambivalence, which underpins Macdonald's nation-building impulse, channels the present-day as, in the same scene, a political advisor, pointedly named Harper, argues with Macdonald about the wisdom of supporting a "darkie that wants to handle decent people's mail" (49). Harper recalls the former controversial Prime Minister of Canada from 2006-2014, whose Conservative government (still in power at the time of the writing of *The Postman*) fostered a climate of fear and prejudice against immigrants, a climate that characterized the recent 2017 Conservative leadership race.

Here, then, are multiple ghostings: of the performance that haunts the host, of place that haunts back at the performance, and of the traumatic past that continues to circulate in affective economies of fear and prejudice through the presence of the black bodies of the actors and musicians and through the complicity of non-black audience members. These multiple hauntings enable a simultaneous recontextualizing of both the past and contemporary Toronto. The reciprocity of the site and the performance is critical in contextualizing Canada's past and in opening the present up to the past for the audience/walkers who complete the triad as affective witnesses. The layering of place across time also forces the audience to confront the continuity between past and present: the walkers acknowledge the forgotten racial history of Albert Jackson and the non-black participants must recognize how past prejudices and fears still circulate, unsettling a recurring narrative of Canadian openness and tolerance and suggesting a complex and contradictory national identity.

To conclude my examination of the memory work of walking in *The Postman*, I return to Jackson's opening monologue, in which he invites the audience to walk with him on his route. Here he quotes Heraclites—"The river I step in is not the river I stand in"—a reference to the Queen Street Viaduct in Toronto where these words are inscribed. Its location recalls the difficult immigrant history of the construction of the viaduct, a past remembered in Michael Ondaatje's *In*

The Skin of a Lion. However, it also conjures an image of constant flux, of potential transformation: the city in which Jackson fought for justice is really not the same city he “stepped into” in the 1800s. Because people worked to change the narrative of the city, Albert Jackson Lane was inaugurated in 2013 to recognize Jackson’s struggle as official history, a pointed reminder of the past to the unsuspecting walker on the everyday streets of Toronto. However, any recognition of marginalized history is not a simple victory; it is also a painful reminder. On learning of the postal union’s tribute to Jackson, Christine Jackson, Albert’s great, great-granddaughter observed, “The first time we heard the story it was hurtful . . . On the news my dad got choked up, just talking about it. There’s still a lot of quiet prejudice, even in 2013” (“Black Postman”).

Like the call and response slave song in *The Postman*, the ghosts in this site-specific performance are waiting for the audience’s response, and therein lies the hope to direct change: to heal and transform our cities by recognizing past wrongs. As Cathy Turner explains, “every site is always a space still in process, whose meaning is never complete. The ‘ghost’ within the ‘host’ is a catalyst to that process” (374). However, place as process is nothing but an idea or abstraction without the lived experiences of the walker in her or his encounters with the city, without the walker to complete the triad as the witness who, whether accidentally or deliberately caught up in the promenade performance of *The Postman*, faces the ghosts of the past who demand recognition and accountability from those that still inhabit the city.

As in *The Wanderer* and *The Postman*, the walking body in the commemorative installation *Walking With Our Sisters* (see fig. 9) is the site of potential transformation of local and national narratives of place. Yet now, like *The Postman*, the body is also the site of collective and collaborative memory work. *Walking With Our Sisters*, initially conceived of by Métis artist

Christi Belcourt in 2012, combines indigenous women’s work of traditional beading with the idea of the walk: participants walk beside a path of pairs of beaded vamps (moccasin uppers); these unfinished moccasins represent the unfinished lives of missing and murdered indigenous women.¹⁸ Belcourt imagined a participatory installation because this embodied, emotional



Fig. 9. Poster for *Walking With Our Sisters*, *Walking With Our Sisters*,
www.walkingwithoursisters.ca/about/.

experience is a way of “giv[ing] people the vocabulary to begin to talk about it,” to break the silence—and repression—of the historical and continued violence against indigenous women. As she explains, “We can’t do it by gawking. We can’t do it by seeing pictures. We can’t do it by staring, from an outsider’s perspective. We must do it by bringing their lives and the acknowledgement of the value of their lives within us and in our hearts” (Belcourt, “Muskrat”). Here, walking as memory work “is a way of moving from personal pain to public and cultural

¹⁸ The number of missing and murdered women is estimated at more than 1,000. The installation also later included over 100 children’s vamps to represent missing children from residential schools (*Walking With Our Sisters*).

work” (Zandy 4) as indigenous and non-indigenous participants “convert the individual ownership of memory into collective memory” (Caffyn Kelley qtd. in Winslow 184). By walking together with the spirits of missing and murdered indigenous women who demand a reckoning, walkers heal and raise awareness of the crisis across Canada and in the United States.

While each indigenous community that hosts *Walking With Our Sisters* is responsible for the ceremonial protocols, such as smudging before entering the sacred memorial space, the installation always consists of distinctive walkways in order to create the feeling of the spirits of the lost women “walking side by side with you” (“WWOS Media”). Walking shoeless on red fabric in sacred silence with both the living and spirits, head bowed to gaze at the vamps carefully arranged along the floor, the walker feels overwhelmed not only with grief but also with the love and honour that the intricate beadwork of over 1,800 vamps signifies (Belcourt “Q&A”). In fact, as many participants have expressed, the slow repetitive work of beading is a form of healing for the artists (Anderson 91) like the slow, contemplative walk is a healing process for the walkers.

As the participants in *Walking with Our Sisters* collectively perform memory work in walking in grief together, these walkers distinguish themselves from the isolated and typically melancholic modern flâneur. As I noted in chapter two, the flâneur’s melancholia is characterized by a sense of absence in his endless seeking after the certainty of absolute knowledge in a contingent world (Pensky 22). Although melancholy and mourning inevitably recall Freud, his theorization of loss can be reframed in *Walking With Our Sisters*. In the simplest terms, Freud normalizes mourning and pathologizes melancholy: the former “overcomes the loss of the object” and moves on and the latter maintains an unhealthy attachment by internalizing the lost object (255). Anne Cheng’s theorization of racial melancholy helps clarify the distinction I am making between the melancholic, modern flâneur and the grieving walkers in *Walking With Our Sisters*.

Drawing a parallel between a melancholic position and racism, Cheng outlines how the melancholic can be a colonial figure that internalizes (“consumes”) the racial other in order to consolidate the ego, an idea that recalls my exploration of the stranger in the first chapter as one who is “welcomed” (internalized) by the colonizer as always already other in order to define the boundaries or limits of the self/nation:

Like melancholia, racism is hardly ever a clear rejection of the other. While racism is mostly thought of as a kind of violent rejection, racist institutions in fact often do not want to fully expel the racial other; instead, they wish to maintain that other within existing structures. With phenomena such as segregation and colonialism, the racial question is an issue of *place* (the literalization of Freudian melancholic suspension) rather than of full relinquishment. Segregation and colonialism are internally fraught institutions not because they have eliminated the other but because they need the very thing they hate or fear. (This is why trauma, so often associated with discussions of racial denigration, in focusing on a structure of crisis on the part of the victim, misses the violators’ own dynamic process at stake in such denigration. Melancholia gets more potently at the notion of constitutive loss that expresses itself in both violent and muted ways.) (*Melancholy* 12)

Cheng’s link between melancholy and racism recalls the gaze of the modern flâneur as that which determines the unhomeliness and uninhabitability of different or strange bodies by aligning them with place (as out of place). The walkers in *Walking With Our Sisters*, however, are not the melancholic that internalizes the lost object, rendering it knowledge, nor are they in fact the mourner who forgets in order to move on. The walkers grieve *in order to remember*. Their shared grief enables the spirit return of the missing and murdered women in the collective affective attachment both to loss and to those who remain. As embodied witnesses to the singular event of

violence and loss and also to the legacy of colonial violence and oppression, walkers make the link between the historical and present-day continued violence against indigenous women and the subsequent forgetting when “each violent event is treated in isolation as the pathological behavior of a deranged individual rather than as behavior into which such individuals have been socialized” (Bold, Knowles and Leach 127). Sharing grief opens the present up to the past by recognizing how the affective economies of fear and hate continue to circulate. And only by acknowledging, sharing and feeling as embodied witnesses to the precariousness of indigenous women’s lives can we witness and break the cycle of violence. As Belcourt explains, “The result of inaction is more death. So it just can’t continue like this. And Indigenous communities shouldn’t have to fight this on our own” (“Q&A”).

Walking With Our Sisters recalls the pilgrimage in its seeking after transformation yet unlike the traditional pilgrimage, the goal is not tied to one geographical place. Instead, the path that the walker follows is itself part of a mobile, constructed, temporary, and sacred space that takes on its transformative possibilities through its affective experience—a collective, national rather than merely individual transformation. While official monuments “supplant[] a community’s memory work with its own material form” so that the painful past can be buried (Young, “Counter-Monument” 273), walking in this commemorative installation is embodied performative memory work that demands our shared participation. In other words, instead of passive spectators, walkers move and are moved without moving on: participants actively engage in remembering the missing and murdered indigenous women by walking side by side with their ghosts (“WWOS Media”) in acknowledgement of their suffering, in expression of grief and in recognition that they cannot move on because of the ongoing racism and gender violence that extends back to colonization. Instead of leaving “behind the complications of one’s place in the world” as in traditional pilgrimages, the walker here engages more directly and intensely with the

world by “bodily enter[ing] a story” (Solnit 51, 69), suggesting a secular pilgrimage in which the past is recognized as not closed off from the present but living on.¹⁹ That means taking responsibility for the past trauma that continues to shape the present and will continue to shape the future unless we all remember. A counter-memorial insofar as it “enact[s] the link between remembering the past and changing the future” (Bold, Knowles and Leech 130), *Walking With Our Sisters* renders the participant a witness not only to the dead but also accountable to those who live on. As an affective experience of tragedy and healing, the commemorative project is a call to action across Canada. As families and friends of victims walk together with those who do not know the victims, the memory work of the beading is passed onto to the walkers who are charged with continuing to remember when they leave the commemoration. *Walking With Our Sisters*, then, affirms our “collective social responsibility” (Landsberg 155).

Whether an indigenous and non-indigenous participant in *Walking With Our Sisters*, a black or non-black walker in the audience of *The Postman*, or a Jewish allophone immigrant in Montreal in Régine Robin’s *The Wanderer*, the walker heeds the call of the specter who demands recognition. If ghosts occupy the space of the other, the walker necessarily shares the space in order to share her/his stories: to feel, to acknowledge and to disseminate the haunting. That is because the walker’s body “is at once agent and vehicle, articulator and witness of being in place” (Casey 48).

Conclusion

Potential change in conceptions and narratives of place and belonging ‘in place’ demands

¹⁹ In fact, political marches like the 1965 Selma to Montgomery march for the civil rights movement, which “united the protest . . . with the pilgrimage” (Solnit 58), are echoed in indigenous marches on Ottawa’s Parliament Hill, most notably for this study, the Walk4Justice in 2011, in which indigenous men and women walked from the Vancouver to Ottawa to draw public attention to the crisis of missing and murdered indigenous women and to call for a national inquiry. A national inquiry into missing and murdered indigenous women was initiated by Justin Trudeau’s Liberal government in 2016.

a reckoning with the ghosts. Instead of histories of the nation that tie place to origins by excluding others as out of place, the past conjured and recontextualized by the embodied memory work of walking produces, in encounters with other bodies and the materiality of place, the city as a site for the dissemination of diverse even conflicting narratives of the past rather than place as a unified entity or a “determinant place of origin” (Brydon, “Mobile” 8). While Landsberg’s study of prosthetic memory includes literature, she places greater emphasis on mass culture technologies (i.e. cinema) just as Hirsh focuses on photographs as a vehicle for postmemorial experiences. However, I have moved between locative media, poetry, prose, site-specific theatre and installation in this chapter in order to emphasize how all of these technologies of memory involve walking as a way to close the gap between past and present, not only for families whose past has been erased or forgotten but importantly also for non-family members both within and outside specific neighbourhoods and communities. Central to all the works I study is the walking body, which is vital in the affective experiences and dissemination of memory (personal, prosthetic, post).

In this chapter, the pedestrian as participant is yet another incarnation of the reader of the city-as-text: embodied and embedded performers of walking as memory work. Importantly, while prosthetic memories and postmemories do not “produce an entirely new identity,” they can “reconfigure [the walker’s] subjectivity” and engender social change by transforming the relationship to a community, neighbourhood or city (Landsberg 83, 27). That is because prosthetic and postmemory in these works is not an instrument for shaping a unified ethnic and cultural heritage but rather they are a way to understand and approach differences. Remembrance becomes a relational, dynamic embodied experience, like place, like identity, like home. As peripatetic performances and texts attest, remembrance is both an embodied and a social activity, not just subjective but collective and public. In this affective and relational practice comes a

sense of attending to others, of sharing responsibility for the past as it lives on and is felt in the present.

If as Alastair Bonnett argues in “Walking Through Memory: Critical Nostalgia and the City,” “attachment to the past of the city is a condition of [our] engagement with its future” (85), what does walking in this chapter tell us about the future of Canadian cities? Walking as memory work not only re-organizes the relationship between the past and present but also the future by allowing history to be productively revised alongside the present. If, as Doreen Massey argues, space is the “simultaneity’ of stories-so-far” (*For Space* 89), the walkers in this study allow diverse histories of place to thrive *in place* by publically participating in the remembrance of marginalized stories. Reconfiguring narratives of place through walking transforms ‘official history’ and facilitates accountability and healing for individuals and communities for the present and the future.

Chapter Four - Transforming the City-as-Text: Aesthetics and Politics of Walking

Designing a dream city is easy; rebuilding a living one takes imagination.
—Jane Jacobs, *Vital Little Plans*

No story is like a wheeled vehicle whose contact with the road is continuous. Stories walk, like animals or men. And their steps are not only between narrated events but also between each sentence, sometimes each word. Every step is a stride over something not said.

—John Berger, *Another Way of Telling*

In the short text “A Poem is a Walk,” A.R. Ammons draws a parallel between a walk and a poem, outlining four similarities: both involve the whole person, mind and body; both are “unreproducible,” in that even if you walk the same route, you will not have the same experience; both take their own shape, “unfolding” in their own way from the first step or first word; and both have their own character and rhythm unique to the walker or writer (17). While the main point of Ammons comparison is that poems are complex and enigmatic (“How does one teach a walk?” he wonders)—his comparison nevertheless raises this chapter’s key question: What is the correlation between walking and writing?

In *Wanderlust* Rebecca Solnit observes, “[T]he mind, like the feet, works at about three miles an hour” (10). Like a metronome, the rhythms of the walking body replicate the rhythm of consciousness as they produce them (Gilbert 3). In doing so, walking stirs the imagination and “furnish[es] a metaphor for creative practice itself” (Lucas 169). However, as I have been arguing throughout this study, walking is more than just a metaphor for creative practice: it *is* a creative practice. In fact, as Francesco Careri argues, “[b]y modifying the sense of space crossed, walking becomes man’s first aesthetic act” (20). Walking can physically, symbolically, and politically transform our experience and understanding of space. Yet, this process of transformation is often

inextricably bound up with artistic practices, such as writing. Are these art practices merely an adjunct to the walk or do they form an interdependent relationship? As the text (or performance for that matter) distinguishes itself from the walk, does it risk disappearing into it, just as the one-to-one scale map in Lewis Carroll's *Sylvie and Bruno Concluded* merges with the world (Gilbert 6)?

In this chapter, I explore how the correlation between walking and writing in Gail Scott's *My Paris* and Lisa Robertson's "Seven Walks" produces textual alternatives to the dominant reading/writing of their cities.²⁰ At the same time as the walks "materialize" and "spatialize" the text in their montage or digressive forms, the texts inform the walks in a textualization of the outside world which not only "implicate[s] narrative as a constructive act" (Derksen, *Annihilated* 193) but also diversifies or expands the very notion of site from only a physical location to a discursive formation (Kwon 26). Scott's and Robertson's experimental narratives as sites of writing produce alternative texts within the dominant reading/writing of their cities. Here, I emphasize the lived and embodied experience of the walkers/writers in this study, who, as Ammons puts it, "each have their own character and rhythm" (18). Indeed, "The motion may be lumbering, clipped, wavering, tripping, mechanical, dance-like, awkward, staggering, slow, etc. But the motion occurs only in the body of the walker or in the body of the words. . . . There is only one way to know it and that is to enter into it" (18). As I enter into these sites of writing by

²⁰ The interconnection of walking and writing can also be traced in works such as Régine Robin's *The Wanderer*. Robin's text expresses her global and local wanderings both thematically and stylistically: wandering and writing simultaneously replicate as they produce a sense of a non-unified, multilingual self that is inextricably linked to places that are as fragmented and temporally layered as herself. This fragmentation that emerges on her rambles and at the level of the text signifies a refusal of a unified narrative, a unified self and a unified place, and enables the reader to imagine and experience fragmentation as a productive force, a montage of objects, people, experiences and affects that enable new connections. Just as the wanderer attempts to give shape to the chaotic city, its jumble of people, languages, events and emerging attachments, the reader attempts to give shape to the fragmented text. The production of meaning at the textual level reflects the fragmented, montage of perceptions and experiences of the wanderer in the city. Dawn Thompson draws attention to the link between world and word in the quotation from Edmond Jabès that prefaces *The Wanderer* (97). Here Jabès calls for a book that could encompass the world's diversity and complexity so that the work of art is indistinguishable from the ongoing flow of life itself, not unlike the walk and work of art that risk collapsing together.

Scott and Robertson, there emerges a dynamic and affective place-making. These sexually differentiated walkers/writers remake the city/city-as-text, step by step, word by word. As Deirdre Heddon and Cathy Turner argue, the dominant masculine peripatetic tradition continues to shape our understanding of walking as an aesthetic and political practice as largely “individualistic” and “transgressive,” which “marginalizes other types of walking practices and the insights they might prompt” (224). This chapter explores alternative, principally sexually differentiated, walking/writing practices that shift the emphasis from individuality to relations and interconnectedness between walkers and their city by simultaneously challenging patriarchal structures of both space and language.

In section one, I explore the embodied and located walking/writing practice of a white, lesbian anglophone living in Paris in Gail Scott’s *My Paris*. Through her sexually differentiated body, the flâneuse deploys walking and writing as interconnected tactics that transform both language and urban space. Her walks shape the text, which communicates a pedestrian perspective in a montage style informed by Walter Benjamin’s *The Arcades Project*. At the same time, the text frames and gives meaning to her walks: influenced by avant-garde women’s writing in Quebec under *écriture au féminin*, Scott’s mock diary communicates fluid, shifting identities of both self and place.²¹ The experimental prose of *My Paris*, which includes present participles (instead of conjugated verbs) and translated text, creates textual ambiguity, which not only decentres and diffuses the writing subject but also creates gaps that invite the reader to participate in the production of meaning of the city-as-text. In section two, I explore how the connection

²¹ *Écriture au féminin* is a “strategy for subverting conventional literary forms, deconstructing patriarchal thought, and asserting the centrality of women’s experience in writing” (Gould 35). Although *écriture au féminin* has been influenced by the French *écriture féminine*, they are not the same concept. The term *écriture au féminin* emerged and developed in the political and social context of 1970s Quebec and later developed in English Canada as *writing in the feminine*. Practiced by Nicole Brossard, Daphne Marlatt and Gail Scott, among others, *écriture au féminin* speaks to their unique sense of “cultural marginality and otherness” (Gould 34).

between walking/writing through the sexually differentiated body in Lisa Robertson's "Seven Walks" frames and informs new narratives of both walker and city. In Robertson's text, the fluid, sexually differentiated subjects are co-extensive with the dynamic city in a process of becoming. No longer defined by the modern flâneur's colonial gaze that attempts to know and master the world by 'consuming' it, the walkers interconnect with and participate in the production of the city (as-text). They do this, not through the domination of city space as the Surrealist and SI walking experiments did, but as affective, open and embodied subjects co-extensive with place "as a living, moving, metamorphosing space" (Brydon, "Mobile" 42).

If texts are walks and walks are texts, the writers in this chapter are secular pilgrims who share with the reader a perpetual dynamic and relational journey that recuperates urban space in different terms than the modern flâneur: these walkers simultaneously subvert the dominant readings of language as transparent and of space as empty and static by undermining the identity of the flâneur as a supposedly fixed and universal subject whose gaze objectifies and totalizes the city. The focus of previous chapters on walking as reading differently shifts in this chapter, then, to *writing differently*: to embodied and embedded stories of our cities and ourselves in an urban imaginary of dynamic encounters, ideologies, architectures, affective experiences, and potentialities that inform and transform collective narratives of our cities.

Walking the City, Writing the City-as-Text: Gail Scott's *My Paris*

In *The Practice of Everyday Life*, de Certeau distinguishes between two conceptions of space: place (*lieu*), which is conceived of as static, extensive and proper, and space (*espace*), which is conceived of as dynamic and relational, produced by everyday practices such as walking. De Certeau's description of the difference between the voyeur gazing down at the city

from the top of the World Trade Centre and the pedestrian walking in the street opposes abstract *lieu* to dynamic and relational *espace*: the totalizing, panoptic view of an immobile person contrasts the pedestrian who has an embodied experience of the street because “[t]he ordinary practitioners of the city live ‘down below,’ below the thresholds at which visibility begins” (93). *Lieu* and *espace* are produced through what de Certeau calls “strategy” and “tactic” respectively: the former concerns power and control as it masters “place through sight” while the latter is the “art of the weak” (37). As de Certeau explains, the tactic

operates in isolated actions, blow by blow. It takes advantage of “opportunities” and depends on them, being without any base where it could stockpile its winnings, build up its own position, and plan raids. What it wins it cannot keep. This nowhere gives a tactic mobility, to be sure, but a mobility that must accept the chance offerings of the moment, and seize on the wing the possibilities that offer themselves at any given moment. It must vigilantly make use of the cracks that particular conjunctions open in the surveillance of the proprietary powers. . . . It creates surprises in them. (37)

A tactic is mobile, flexible and responsive. As such, it is “the space of the other” (de Certeau 37), unlike strategy, which distinguishes the self from the environment in order to establish a place and power of one’s own distinct from the “the space of the other” (de Certeau 37). Walking can be a tactic, one that de Certeau argues resembles language use: “the act of walking is to the urban system what the speech act is to language” (97). In other words, just as the speaker appropriates language, the walker appropriates the city: both language use and walking involve a unique style of composition that “implies *relations*” between participants and opens up both language and space to a myriad of possibilities through these “differentiated positions” (de Certeau 98;

emphasis original). Walking is a physical grammar of the street, akin to individual language use, and as such, walking, like writing, can transform through appropriation.²²

In Gail Scott's *My Paris*, writing and walking inform each other as tactics that transform both language and space through a new incarnation of the flâneur as an anglophone lesbian living between English and French. Her walks shape the text, which communicates a pedestrian perspective as it meanders, flows, and accumulates meaning in the fragments it collects together for the reader. At the same time, the fragmented text frames and gives meaning to her sense of a non-unified self and a non-unified place. Scott's experimental prose creates a textual ambiguity, which decentres and diffuses the writing subject as it creates gaps that invite the reader to participate in the production of meaning of the city-as-text. The text, like the walk, like the city, is not simply consumable as information but rather meaning is produced in a dialogic relation between writer/walker, text and reader. Furthermore, the montage technique that replicates the narrator's street-level perspective is extended in the characterization of Scott's flâneuse as a translator who inhabits the city as a negotiated language-space. As the walker/writer drifts in the space of translation of the city, she assumes the "posture of the . . . clown" (Scott, "Montreal" 7), one who not only unreads the "patriarchal logic" of the city-as-text but also writes it differently (Scott, "Spaces" 70). In *My Paris*, writing the body in the sex/text correlation importantly depends on the city, not as a backdrop but rather in an interconnected relationship with the embodied and dynamic walker/writer.

Published in 1999, *My Paris* is an experimental novel that chronicles a writer's temporary

²² As I noted in the introduction to this study, I do not distinguish as de Certeau does between place (*lieu*) as totalized and space (*espace*) as dynamic and relational because these terms are difficult to define and inconsistent across theoretical studies of space. However, since my study does include theoretical approaches to space, I have simplified terms into two kinds of space: space abstracted in the seemingly inert extensive space of hard architecture, infrastructure, etc., and the intensive, lived and affective space of the city, which importantly does not oppose extensive space but rather includes the material space of the city.

stay in Paris as she attempts to write and publish a book on murdered women wanderers.

Although *My Paris* is not set in a Canadian city, I have included it because a study of the flâneur figure in Canadian literature would be incomplete without Scott's important rethinking of the urban walker/writer and her relation to both urban space and language. Comprising 120 numbered yet undated entries (as well as a preface and an epilogue), the book is an intimate journal by a first-person narrator, a white, Canadian lesbian living between English and French who is moved physically and emotionally by what she experiences in a contemporary Paris permeated by the city's history as well as memories of her own life back in Montreal (or *chez nous*). Informed by Benjamin's *The Arcades Project*, which she reads throughout her stay in Paris, the diary traces the walker's/writer's activities, thoughts and feelings: from philosophical musings to her attachments, loneliness and fears, from descriptions of fashion and food to that of her friends, neighbours and architecture.

Significantly, the city space in which this new incarnation of the flâneur finds herself is, as in the other Canadian texts I examine in chapter two, characterized by precarity and a sense of out-of-place-ness. Paris is a city under surveillance, and this Canadian flâneuse is anxiously attuned to suspicions directed toward immigrants and foreigners (she includes herself in this group). She worries about her own legal status in France as a Canadian and observes how people of colour are targeted by police for their identification papers: "Failing to mention the new strictness regarding visas. Will normalement be applied selectively. To people from 'the south.' I.e. Africa, Maghreb" (12). This surveillance, which racializes, classes and genders social space by gauging who does not really belong in Paris (immigrants, the poor, unfashionable women), emerges from the same dominant visual culture that characterized the capitalist phantasmagoria of nineteenth-century Paris. Specifically, the shop window across from the walker's/writer's

apartment recalls the arcade displays of Paris, the home of the modern flâneur. Often juxtaposed to what is occurring on the street, such as city workers “vacuuming up dog shit” (22), these displays for a men’s clothing store illuminate the various gender, racial and class conflicts and violence that haunt the walker/writer throughout the text (Irvine 100). Together these displays also form a narrative of male dominance: “Mannequins in unbelievably well-made suits. Handstitched lapels. Switching constantly. From window to window. Now one mannequin arm in knife-sharp cuff. Gesturing magnanimously to other. In neighbouring display window. As if some kind of code. Or narrative. Generated by understanding. Men having between them” (33-34). The storefront’s “coded male narrative” signals the visual culture that dominates the city and intimidates Scott’s lesbian flâneuse (Irvine 100-2). Despite her admiration for strong lesbian writers and artists, notably Gertrude Stein, Scott’s walker/writer lacks self-confidence and often feels out of place on the streets of Paris. She admits feeling unsophisticated as a middle-aged anglophone woman in the unflattering Paris light and the city’s numerous mirrors that reflect back her inadequacy. However, caught between her own sexual desire for women and falling short as a desired object of the male gaze, she succumbs at times to the pressure of the “image de rigueur,” getting, for example, a fashionable haircut in order to fit in (47). Feeling “contained” by “hyper-female roles” (124) in a city where two women kissing is a “sight rare in Paris” (121), she is often tired, her eczema worsening from anxiety. At times she feels invisible as waiters and concierges ignore her while at other times she feels spied on, her every action monitored by her landlady. Her paranoia about being surveilled and judged is encapsulated in the same storefront across the street, from where she has the “impression [of] being watched” (122), and where the male mannequin in an “ordinary brown suit. Fine wool. Slightly fitted. Respectable. Except 2 *red paper hands*. Emerging from *each* sleeve. As if bloody from strangling” (79; emphasis original).

Such fear of male violence takes form in the book that she is writing on murdered woman wanderers, a book which is rejected several times by editors: “Fax from Z. Saying projected BMW possibly problematic. Because people wanting to be happy” (88). Here, the “book of murdered women” becomes BMW, an ironic contrast to the luxury car, distinctly disconnected from walking, that portrays an image of success as it promises happiness.

Even though Scott’s walker/writer is oppressed by the dominant visual culture of capitalist consumption that recalls the flâneur’s nineteenth-century Paris, she struggles against it, transforming both language and urban space through the creative interconnected tactics of writing/walking. *My Paris* is written in a fragmented, paratactic style that challenges the reader as each sentence connects and opens up gaps with the one before and after. In addition, sentences largely contain participles rather than conjugated verbs, even when the subject appears in the phrase. Both the use of participles and the stepping action of the paratactic sentence fragments suggest the fluidity and movement of the lesbian flâneuse who does not go “botanizing on the asphalt” as Benjamin’s flâneur did in order to evaluate and categorize the city (Benjamin, *Writer* 68). Her relationship to the city is a different one. In refusing a fixed subject of the verb, present participles diffuse or disperse the subject so that she cannot be easily differentiated from the city. As the walker/writer observes, “Being narrator requiring being ‘someone.’ Yet also porous (unbounded). I.e. neither excluding. Nor caricaturally ‘absorbing.’ Stepping up street” (147). In the “constant buzz and roar of [the] city passing into blood,” she does absorb the city, albeit not “caricaturally” like the modern flâneur with his panoptic gaze (33). Her experience of the city is affective and dynamic since, as Scott explains in her essay “The Sutured Subject”: [T]he erasure of active verbs almost cruelly reduces the subject, rendered small and porous by grammatic incision, the better to absorb the maximum of the moment, shot through with multiple shards of

urban sounds and tropes” (65). As the present participles reduce the subject and render her open to the city, they also propel movement, underscoring her ongoing action as they “drive” the paratactic sentences for the reader, one after the other. As the walker/writer self-consciously admits, “I being increasingly caught up. In rhythm of trajectory. As if sentences. Like steps. Driven not by predicates. But by gerund. Or back-and-forth gesture. Possibly befitting subject” (83). Each sentence is a step that connects to another so that *My Paris* takes shape simultaneously as walking and writing.

Scott draws an intimate connection between a walk and a text in the montage style of the fragmented narrative that replicates the narrator’s street-level experience of the city. As it evokes a pedestrian perspective, *My Paris* becomes a site of writing that recalls Benjamin’s own reading/writing the city as flânerie in *The Arcades Project*, a book that the walker/writer describes in spatial terms as a place where “[a] person could wander . . . for months” (18).²³ For Benjamin, the montage expressed the experience of modernity and became a writing technique central to this fragmented text. While this experimental style was proclaimed dead by Adorno in the 1960s, it is still a relevant avant-garde practice (Suhr and Willerslev 1), specifically in this study, as it relates to or replicates at the textual level the mobile or walker’s perspective of urban space.²⁴ The montage-style of *The Arcades Project* was inspired, in part, by the architecture of the Parisian arcades, what Benjamin called “a world in miniature,” because they encapsulated the experience of modernity as commodity culture (*Writer* 68). Susan Buck-Morss explains that the arcades were a “kaleidoscopic, fortuitous juxtaposition of shop signs and window displays” that

²³ In “Paris, *Mon Amour*, My Catastrophe, or Flâneries through Benjaminian Space,” Dianne Chisholm documents the influence of Walter Benjamin’s *The Arcades Project* on *My Paris*, outlining the parallels between the texts and how “*My Paris* puts Benjamin into practice” (181) by critiquing the “phantasmagoric space of capitalism” (159) through the dialectics of the image and montage-like style.

²⁴ In *Aesthetic Theory*, Adorno argues that “montage was conceived as an act against a surreptitiously achieved organic unity; it was meant to shock. Once this shock is neutralized . . . its interest dwindles to a cultural-historical curiosity” (155-56).

were replicated around the world because they signified modern urban life (*Dialectics* 74).

Benjamin, however, was not the first to characterize the urban experience of modernity in terms of fragmentation and juxtaposition. Louis Aragón's 1926 *Paris Peasant* and Franz Hessel's 1929 *Walking in Berlin*, which both influenced Benjamin, also linked the "kaleidoscopic" arcade experience to walking. Many critics since have linked strolling or moving through the city to the experimental montage technique. Jane Rendell in *Art and Architecture: A Place Between*, for example, argues that "as an activity, walking temporarily positions the subject in motion between a series of scenes that at times might resemble dialectical images; depending on the histories of a precise combination of objects at a particular location, these scenes might be constellations where the thinking stops, allegorical compositions or montage constructions" (185).

In *My Paris*, as each sentence/step connects to another in a montage style, it produces gaps. Here, I am interested in the sentence as a step, where the period marks a moment of pause or sinking space: a moment of intersubjectivity. If sentences are steps in *My Paris*, they are not clearly linear or progressing as in traditional prose narratives. Instead, these intervals between sentences enable a "back and forth" movement, a negotiation between writer and reader, both in the gaps between the fragments, marked by a period, and between English and French words and phrases separated by a comma (Scott, "Some other"). The juxtaposition of French and English appears over a dozen times in *My Paris* to mark both the connection and gap between the walker/writer's two languages. For example: "My haircut artfully hiding forehead. Burning with eczema. Retreating to nearby café. Usual cheap beige tile floor. Blonde hooker—now purseless. On stool. Chatting up guy. Comme si de rien n'était, as if nothing happening earlier" (121; emphasis original). Like the period, the comma creates a montage effect, opening up an interstitial space for the walker/writer and reader to interconnect. Scott explains, "I have come to

think of the comma as representing the cusp of translation: the site of drifting identity”

(“Montreal” 8).

Translators are like flâneurs in contributing to the circulation of meaning in the city as both readers and writers of urban space (Simon, *Cities* 6). Citing de Certeau, Sherry Simon argues that translators make “social space more habitable” because language interaction is a critical aspect of life in the cities, particularly in social and civic engagement (yet it is dangerously overlooked in discussions around democracy and citizenship) (*Cities* 6-7). As they bridge differences, these flâneurs-as-translators are “agents of this process” who inhabit the city as a negotiated, interactive space, a space of dynamic encounters (Simon, *Cities* 2). Simon terms these negotiated spaces *puntos suspendidos* or “suspended points,” gaps which enable communication, productive interactions and encounters with difference that can transform a place into a “translational” city rather than a ghettoized city (*Cities* 2). That is not to say that these *puntos suspendidos* ensure that translation will succeed. Rather, in *My Paris*, the walker’s/writer’s act of translating is the impulse to reach across a divide both within herself, as she is bilingual, and between herself and others. As the walker/writer explains in *My Paris*, “Wanting to stay afloat. To stay out of categories. Moving back and forth. Across comma of difference. A gerund. A gesture” (107). The comma is a gesture, like a step, of constant movement, around Paris and between languages. In designating an intermediate space, the comma makes space for differences between people, between languages and cultures (Simon, “Arcades” 147). That is because it is not a moment in which one language replaces or erases the other, but a space of movement, of shuttling back and forth between languages that exist alongside one another (Simon “Arcades” 147). The walker inhabits the in-between space where

she and meaning are fluid and porous, and it is this very instability that becomes a style of writing for Scott: a poetics for a “queer urban space” (Chisholm 154).

Here, I return to the idea of writing differently/writing difference. Influenced by avant-garde women’s writing in Quebec under *écriture au féminin*, Scott’s experimental writing is ‘adrift’ not only between poetry and prose, resisting genre categorization, but also as *dé-lire*: a French philosophical approach to language that refuses language as communication, as transparent and under the rational control of the subject (Von Flowtow 91-92). In *My Paris*, Scott un-reads (*dé-lire*) the “patriarchal logic” (Scott, “Spaces” 170) of the city-as-text and rewrites it differently as a dialogic, differential, in-between space produced in the interdependent relation of the walker/writer, city-as-text and reader. Here, Barbara Godard’s argument for Scott’s minor language in *Main Brides* resonates in *My Paris*. Scott creates a minor language in an ongoing transformation or new usage of a major language in what Deleuze and Guattari call a deterritorialization-reterritorialization process (Godard, “Writing” 127). Silence is not an option, so Scott takes up a relative position within the dominant discourse, a minor position that rejects language as rational, transparent, and simply referential. The montage technique of *My Paris* is an example of a minor practice. As dissimilar elements, words, people, etc. are brought together (framed in a text, in a walk), a connection is formed. The montage technique’s disruption or disorder of meaning is creative in that it forces new connections between elements:

[S]trange things happen when two elements are brought together in montage.

Never is the result simply the sum of the single components. Something extra, a surplus or excess, is always produced. This “extra” speaks back to the elements and produces a state of generative instability, where each part transforms and takes on new shapes within the wider constellation. (Suhr and Willerslev 1)

In allowing the participation of the reader, the montage breaks conventional representation and opens up a space for a “certain form of surplus” to emerge, an experiential but unrepresentable and contingent sense of the present that may in turn form a new order that transcends cultural boundaries and social conventions (Suhr and Willerslev 4, 11).

The new order that the walker/writer produces (with the help of the reader) is suggested in the epilogue “Le Sexe de l’art,” fifteen unnumbered passages dated “New Year’s Eve, 199_” that chronicle the walker’s/writer’s experiences of the city just before she leaves Paris to return to Montreal.²⁵ This time she is accompanied by a woman she calls “pink lips,” who shares not only her wanderings in Paris but possibly also her bed (in a purposeful slip, the word “orgasms” is written and then crossed out six times in this section). The fifteen passages animated by sexual energy and desire relay a very different walker/writer and city from the previous 120 diary entries (Irvine 103). Now relaxed rather than anxious, she is astonished that the window display that once contained male mannequins instead reveals a female mannequin in an elegant black dress, or pleased as another window shows “[t]wo pretty women . . . ‘[a]rousing’ each other” and another “painted open legs. Lovely furry snatch. Called *L’Origine du monde*” (155).²⁶ The city, like the walker/writer, seems transformed; it is no accident that she wanders all night unafraid of violence or that the night happens to be on the eve of a new year.

Later, as she leaves for the airport, she spies a *Saltimbanque*, a French clown figure, in the street: “—Sauntering—Silent—Sky, Smoky blue—Black bird silhouettes. Above chaos of chimneys—Luxembourg empty. Except. White-painted guy. Dancing along pathetic low railing. Inches off ground. As if on highwire tightrope. Toeing to left. Toeing to right. Bowing hopefully.

²⁵ Importantly, the title of the epilogue alludes to the 1995-96 exhibit at the Centre Pompidou that explored how art practices destabilize sexual difference of masculine and feminine binary categories.

²⁶ *L’Origine du monde* (1866) refers to a painting by Gustave Courbet of a close-up of woman’s genitals and abdomen as she reclines.

To no one—Out into street” (161). This passage describing the *Saltimbanque* also forms part of the preface to *My Paris*; both texts frame the diary with this image of the clown, alone, performing on the streets of Paris. As the narrator walks in the streets of this city, she is this *Saltimbanque* figure, one who walks/writes differently than the modern flâneur. As Scott argues, “the flâneur is lost in the crowd but is also in full control of his own individuality, Benjamin says. And that’s different from her [the walker’s/writer’s] clownish, Chaplinesque posture. Which is far more deconstructed in a way” (Scott, “Some other”). As a clown-like walker/writer who not only fragments the text but also disorders urban space with her lesbian desires, Scott’s flâneuse performs her own tightrope balancing act between cultures, between languages, between desiring and being desired, between being “someone,” a stand-in narrator for the story, “[y]et also porous (unbounded),” “absorbing” others and the city (147). As Scott admits, “I think that now the time is overdue for crossing out the ‘I’ in my false diary; I shall try and reduce it to the smallest possible entity. The eye of a clown. A female-sexed clown” (Scott, “Montreal” 8). Through her sexually differentiated body, the disruptive *Saltimbanque* flâneuse of *My Paris* deploys walking and writing as interconnected tactics that transform both language and urban space. If Scott’s experimental writing is a process of becoming-minor in language, then her walks are a becoming-minor of a heteronormative urban space.

Writing the City of Soft Architecture: Walking as an Affective Practice in Lisa Robertson’s “Seven Walks”

Lisa Robertson’s “Seven Walks” is a site of writing for an alternative text within the dominant reading/writing of Vancouver by global capitalism. Robertson’s writer/walkers interconnect with and participate in the production of the city (as-text) rather than its

consumption. Importantly, they produce new narratives for both walker and city as affective, open and embodied sexually differentiated subjects in a process of becoming. “Seven Walks” is an experimental prose piece about walks undertaken in Vancouver by a first-person narrator and her unidentified guide. The last text in *Occasional Work and Seven Walks from the Office for Soft Architecture*, “Seven Walks” can be read as a loose recuperation of Jean-Jacques Rousseau’s *Reveries of a Solitary Walker*, which established the ideological framework for the peripatetic as a masculinist practice, solitary and contemplative (Solnit 17). Unlike Rousseau’s ten rambles in which the walker purposely seeks solitude in nature, Robertson’s walks involve a duo of pedestrians in intimate, interconnected relation with each other and with the urban environment. Unlike the realism of Rousseau’s reveries, which reflects a rational, unified subject, the experimental prose of “Seven Walks,” suggests fluid and mutable identities in a sexually differentiated becoming that denies not only a monolithic subject but also the static, structured, quantifiable space of hard architecture as the only experience of the city.

Like Scott’s writing/wandering, Lisa Robertson’s writing/wandering in “Seven Walks” is grounded in an avant-garde poetics that challenges the authority of dominant discourses inherent in the construction of gender and urban space. Robertson approaches gender politics by emphasizing the elements of prose text such as word choice and the unit of the sentence and their relationship to larger units of meaning such as genre. She challenges the seeming neutrality of language, turning away from authoritative (supposedly gender-neutral) language. For example, her baroque and opaque language in “Seven Walks,” as across her other works, is a rejection of earlier, largely masculine, poetics. Stylistic ornamentation may be Robertson’s method for including what dominant masculine language excludes: mutability, excess and ambiguity of meaning, the unofficial, the affective, and the sexually differentiated body (Davidson 88, 90, 99-

100). Drawing parallels between language and architecture, Robertson stresses the fluidity of the sexually differentiated body as stylistic ornamentation, in opposition to fixed and static structure associated with masculinist poetics/architecture. In other words, she exposes a gendered binary of mutable surface (decoration, ornamentation) as female and fixed structure as male (Collis 156-57). Yet, Robertson does not simply replace a monolithic male subject with a female one, but rather suggests a mutability of identities. Importantly, the convergence of ornament in language and architecture in Robertson's urban poetics creates an archi-textual/archi-sexual space that destabilizes gendered binary oppositions and thereby the authority and authenticity of objective approaches to language and space.

I have only briefly traced here the interconnection between walking/writing the city at the textual level because, while important, it is not the principle focus of my study of "Seven Walks." Instead, I want to turn to how walking/writing differently as sexually differentiated subjects produces new narratives of both the walkers and their city. Here, Rosi Braidotti's theorization of a sexually differentiated subject in a process of becoming frames my study of Robertson's text as a new narrative of both walker and city. While the nineteenth-century flâneur attempted to dominate the emerging metropolis by rationalizing the city through his gaze, the sexually differentiated walkers in "Seven Walks" suggest other modes of knowing and relating to the city, thereby challenging the idea of mind (or the interior) as the origin and location of knowledge (Braidotti, *Metamorphoses* 99-100). Affect is critical to these other, relational, embodied and experiential modes of knowing because bodies are defined "not by an outer skin envelope or other surface boundary but by their potential to reciprocate or co-participate in the passage of affect" (Gregg and Seigworth 2). By affect I mean a body's ability to affect and be affected: "a prepersonal intensity corresponding to the passage from one experiential state of the

body to another and implying an augmentation or diminution in that body's capacity to act" (Massumi, *Plateaus* xvi). By affect I also mean the space of intensities: in-between-ness, of relations between bodies rather than fixed identities, of movement and circulation rather than stasis, the perpetual zone of becoming and change rather than being.

The walkers in "Seven Walks" are open and embodied subjects who do not simply consume the urban landscape like the modern flâneur as knower or centre of knowledge. Instead these walkers form a positive "intensive entity" (Braidotti, *Metamorphoses* 100) in their encounters with the city, thereby denying the unified subjectivity and corresponding appropriating gaze typical of modern flânerie. The walkers in "Seven Walks" form an intimate relation with each other as they wander Vancouver, a doubleness which expresses the non-unity of the female sexed subject. In leaving the enclosed architectural, private space of the *oikos*—where the female body is enclosed and domesticated (Robertson and McCaffery 37)—and striding outside into the streets, they also challenge the phallogocentric binary logic that constitutes the female subject in relation to the universalized masculine centre as a disempowered and denigrated Other, what Irigaray calls the "Other of the Same," an Other, like the Self, that is universal and immutable. These walkers suggest instead a subject as "other of the Other," one that enables *different* differences to emerge and multiply in a process of becoming (Braidotti, *Nomadic Subjects* 96-97).

For Robertson, gender cannot be untangled from the very commodification of city space that threatens downtown Vancouver's future. As she remarks, *Occasional Work and Seven Walks from the Office for Soft Architecture* was a personal attempt to understand the global investment-driven change of Vancouver that took place between the provincial sale of the Expo '86 site and the winning of the 2010 Olympic bid (231-32). What draws these various prose pieces and essays

together in the collection is the emphasis on flux and fluidity in the context of a changing city: in scaffolds (“Doubt and the History of Scaffolding”); in other temporary structures (“Playing House: A Brief Account of the Idea of a Shack”); in fluid forms such as water (“The Fountain Transcript”); and in the changeability of the weather (“Introduction to the Weather”). But most importantly for this chapter, flux and fluidity is the focus of the final text “Seven Walks.” What Robertson identifies in the preface to the collection as “the fluid called money,” which abstracts the city as real estate under advanced capitalism, is undercut in “Seven Walks” by the fluidity of the nomadic walkers. I argue that these walkers are engaged in a process of sexually differentiated becoming which emerges as a positive force, which has repercussions for imagining other futures for Vancouver, of potential change from the objectification and commodification of space in recurring cycles of gentrification. This process of becoming in “Seven Walks” is importantly both positive and ethical because understanding

is no longer indexed upon a phallogocentric set of standards, based on Law and Lack, but is rather unhinged and therefore affective. The task of turning the tide of negativity is an ethical transformative process. It aims at achieving the freedom of understanding, through the awareness of our limits, of our bondage. This results in the freedom to affirm one’s essence as joy, through encounters and minglings with other bodies, entities, beings and forces. Ethics means faithfulness to this *potentia*, or the desire to become. (Braidotti, “Ethics” 134)

In the next section, I focus on walks two through six as I explore how bodies (walkers, the materiality of the city) encounter each other and how these bodies transform each other, negatively and positively on the streets of Vancouver. These affective encounters can be understood in terms of the powers of *potestas* and *potentia*: *potestas* is reactive, “decreas[ing] the

embodied subject's possibilities of acting, being and living in affirmative and empowering ways," while *potentia* is affirmative and empowering (Just 136). The former refers to force as authority or domination (such as the state) while the latter is the creative force of life (Just 136). In the second section, I explore walks one and seven in terms of *potentia*: of change and potential futures for the walkers and their city.

Potestas and Potentia: Walks Two to Six

Largely narrated in a first person, plural voice, "Seven Walks" reads like an ironic guidebook: because of the dreamlike quality of the walks, which communicate the walkers' affective experiences of the city, they cannot be followed or replicated in real space-time. I argue that these experiences of the city as circuits and zones of intensity—as fluid rather than static spaces—trace a process of becoming for the walkers, a process that, as Braidotti explains in reference to Deleuze, "force[s] a re-alignment of the basic parameters of subjectivity: the power of *potestas* (constraint, negativity, denial) would have to confront the equally powerful impact of *potentia* (plenitude, intensity, expression)" (*Metamorphoses* 113). Walks two to six explore the struggle between *potestas* and *potentia*, between the coercive, restrictive and "majority-bound" and the creative, minoritarian and non-linear (Braidotti, *Nomadic Theory* 269). *Potestas* is defined in "Seven Walks" by the walkers' experience of the city as objectified and commodified, a space solely of hard architecture and fixed forms, in which the walkers are immobile and alienated from one another and the city ("Third Walk" and "Fifth Walk"), while *potentia* is conveyed in their experience of the city as a space of intensity and potential, in which they wander the streets, empowered by affective interconnections with each other and Vancouver ("Fourth Walk" and "Sixth Walk").

However, before I examine these walks, it is important to outline the influence of Manuel De Landa and Rem Koolhaas on Robertson's understanding of urban space as intensive. In correspondence with fellow writer Steve McCaffery in 2000, before the publication of *Occasional Work and Seven Walks from the Office for Soft Architecture*, Robertson refers to Deleuze's theories of intensive space and its relation to change in De Landa's "Deleuze, Diagrams and the Open-Ended Becoming of the World." As De Landa explains, intensive space affirms a non-essentialist approach to life that focuses on production and process rather than the produced object. Neither divisible nor additive—think of temperature instead of the divisible and additive quantities of volume or length—intensity transforms through a process of differentiation. For change to happen there must be an increase or decrease in intensity, which always occurs in relation and context. Take as an example, two rooms filled with air, one hot and one cold; when a small hole is placed in the wall between them, "the difference in intensity causes a spontaneous flow of air from one side to the other" (De Landa 31). Importantly, intensive space is not opposed to extensive space but a temporary materialization of intensive change. Because extensive space is measurable and easily observable, it has eclipsed intensive space, eliding its dynamism and spontaneity. Basically, a Euclidean conception of space as exclusively extensive reduces movement to a change in position rather than the ongoing change of the "difference-driven process" of intensive space (De Landa 31). Although extensivity implicates form and structure, that which is fundamental to binary distinctions and static identities, the intensive suggests event, movement, and the new of the unexpected. In the same email to McCaffery, Robertson links De Landa with architect Rem Koolhaas, whose Office for Metropolitan Architecture was the inspiration for Robertson's own Office for Soft Architecture. She writes: "De Landa talks about thermodynamics, flows and intensities as opposed to extensities and

equilibrium. Intensive difference as opposed to form. I think that's where Koolhaas is heading to, in his different vocabulary" (Robertson and McCaffery). Specifically, Robertson refers to Koolhaas's "What Ever Happened to Urbanism?" in which he considers the potentialities of a new urbanism that is opposed to the "parasitic security" of architecture's permanence. This new urbanism can imagine the future of the city precisely because "it will not be based on the twin fantasies of order and omnipotence; it will be the staging of uncertainty; it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential" (Koolhaas 29).

Like De Landa and Koolhaas, Robertson rejects the idea of extensive space that enables the quantification and commodification of city space. Instead, she suggests an "architecture of flows" that orients the reader to the topology of intensive space or the "soft architecture" of the city. Robertson explains in "Soft Architecture: A Manifesto," in *Occasional Work and Seven Walks from the Office for Soft Architecture*, that the city is "persistently soft," a place not of "identity but incident"; it is "a flux of experiences produced through relations and flows, a space of potential" (20, 19). While hard architecture encloses space and arrests forms, soft architecture signifies affective relations, both actual and virtual. As Robertson writes: "There are traces of unbuildable and unbuilt architectures folded into the texture of the city and our bodies are already moving among them" (Robertson and McCaffery 38). Beyond the steel and glass arcades where the modern flâneur strolled, she proposes the "soft arcade" where the sexually differentiated walker becomes an architect of the passage of ongoing change, of a path that unfolds along with her (Robertson 18). Yet, such positive transformation through *potentia* inevitably encounters *potestas* in "Seven Walks" as the walkers struggle with the constraining and enabling powers that thwart or empower their transformative interconnection with each other and Vancouver.

In the second walk, as the walkers stroll through a local park, a conflict emerges between the fixed forms of extensive space and the fluidity of intensity. At first, their dawdling is described in terms of a “spiritual diorama”(198), a reference to a nineteenth-century three-dimensional replica of a scene often encased in glass, an idea that not only recalls Benjamin’s phantasmagorias of nineteenth-century consumption but which also emphasizes the visual, the illusion of static forms, and the inherent binary structures that accompany it, such as subject/object, inside/outside. Trapped inside their lives as if in a diorama, like specimens in a prefabricated scene, they feel as if they lack any volition or agency: “All that we could experience inside the diorama was the fateful listlessness . . . [of] scripted consumption. It was innocuous and pleasant, but it did not move” (198-99). Here the affective register of the city is manipulated, lulling them into passivity by narrowing their shareable public experiences into the pleasure of endless consumption. As Nigel Thrift argues, the affective register of our cities—their creativity, energy, safety, and inhabitability, etc.—has always been part of the urban experience, yet it has become consciously and increasingly “engineered” and mobilized not only as a “technology of governance” but also as an “economic weapon” for political and instrumental ends (58, 66).

In contrast to the diorama, the scaffold-like architecture of the foliage in the park they enter is open. Here the walk shifts gears in a “temporal sink” of intensity (Massumi, *Parables* 26) in which the speaker and guide are “persuade[d] towards disassembly. For such a disassembly is what the park performed upon [them]” (Robertson 199). In this park, a borderline space where nature and the urban overlap, affects do not originate in the walkers but in their encounters with their environment: “in this landscape, affects took on an independence. It was we who belonged

to them. They hovered above the surfaces, disguised as clouds or mists, awaiting the porousness of a passing ego. By aethereal fornications they entered us” (Robertson 200). Affects soon “alight” upon the speaker and her guide, their “agitations” easing “beneath [the] skin”: an intensity registered in the “autonomic reaction” of the surface of the body, “its interface with things” (Massumi, *Parables* 25). Here, the speaker and guide temporarily experience a profound interconnection with the world:

We chose a fig and discussed how we approved of arborists—here the specifically Marxian arborist emerged from among branchwork like an errant connotation. With our pearly pocket knife we cut into an unctuous cheese and again the clouds tightened and the lilies curled and the little child ran cringing from us to its mother. We ate the cheese. ‘Hey, cobweb,’ a soldier called out, and the light fluxed patterns of expansion and contraction. (201)

As they wander through the park, their bodies do not house static, unified subjectivities that gaze out at the world disinterestedly, like the modern flâneur does, but rather these bodies resonate with the city. As the speaker’s companion suggests, compared to the depth and complexity of the affective, embodied experiences of the city, which interconnects them to their environment, “seeing is so inexperienced” (199).

The tension between their separation and connection with the city continues to unfold over the subsequent four walks (walks three through six). In the “Third Walk” and part of the “Fifth Walk,” *potestas* is associated with the control and order of capitalist production that constrains the walkers and alienates them from each other and the city. A negative sense of disconnection is immediately apparent in the “Third Walk” as they sit together passive and silent enclosed in a space of consumption, a restaurant:

We pass through a sheer façade. We find ourselves efficiently courted, seated, appeased. Bleached textiles quiver. Placating foods appear. . . . As a ruthlessly bland texture crosses my palate I lightly slap my guide's impassive face.

Gastronomy restores nothing; neither would the wet street beyond the translucent glass. . . . I abruptly rise and, clattering, flee into the aforementioned street. . . . Ah, the longing for feeling, the tiny jaws of feeling. (204-5)

The speaker's physical immobility in the restaurant corresponds to fixed identities and static positions, which both capture and reduce diverse experiences to a repetitively pleasurable outcome, once again recalling Nigel Thrift's argument that affect is increasingly "actively engineered" in urban space for political ends (58). The speaker of Robertson's text feels manipulated by commodity fetishism, which appeals most often to pleasure and drives her sense of disconnection between herself, her guide and the city. Overwhelmed, the speaker flees outside and stops to observe the inside through the "sheer façade" of the windows (204). The diorama-effect from the "Second Walk" is recalled here as she gazes inside at this restaurant scene, grasping the vacuity of this manufactured life in which "[p]leasure is a figured vacuum that does not recognize us as persons" (207). The window becomes a reflective surface onto which is projected the mirage of her bourgeois self, a static subjectivity that mirrors a static world of isolated forms. Later in the "Fifth Walk," the speaker struggles against the seductive illusion of forms and identities as she succumbs to a desire for certainty, manifest in a need to purchase something, now in the enclosed space of a shop. Once she buys this mysterious, unnamed object, the speaker is giddy with happiness, an ego-consolidating emotional experience that immediately diminishes her feeling of joyful connectedness with her guide and the city. As she continues to wander the city with her companion, the speaker experiences "civic grief that has passed from

sorrow to anger, as such grief does during the extremes of ethical abandonment” (216).

Overwhelmed with a sense of moral emptiness, the speaker realizes that she and her guide are “massively vulnerable” and “unfree” (207), trapped within the “obedience” (217) of the same “scripted consumption” (199) that she experiences in the second walk.

Reactive affects such as alienation associated with advanced capitalism which are localized in interior spaces that render the speaker and guide immobile and silent are transformed into liberation and joy in the “Fourth Walk” and “Sixth Walk.” As they walk through Vancouver’s streets, their physical mobility signifies *potentia*, which is associated with an affirmative force that “aims at fulfilling the subject’s capacity for interaction and freedom” (Braidotti, *Nomadic Theory* 314). In the “Fourth Walk” they wander in a “light-industrial district” at sunset, a liminal time when day and night overlap, what the speaker calls “the unprofitable time of the city, the pools of slowness, the lost parts” (210). The liminality suggests the passage or transition of multiple and shifting identities of the walker and the city: as they walk, affects circulate, their virtuality like an “anxious pause” that is paradoxically “pressing forward” giving them a sense of freedom (211). This sense of liberation continues in the “Sixth Walk” as the speaker wakes to find herself already walking in the middle of a bridge at an unspecified time in a flow of a multitude of animals and humans from which she can differentiate neither herself nor her guide. The bridge, symbolic of the flow of life itself, seems to have neither beginning nor end. It consists of organic, forgotten and useless refuse woven together to form a complex structure “which is really more like a moving current” (219). The description of what the bridge is made of, from “branches, twine, tiny mirrors, smashed crockery, wire, bundled grasses, living fronds, pelt-like strips, discarded kitchen chairs of wood their rungs missing” and so on (218), gives way to the changing scene below it and then a description of who is crossing

with her: “mules and dogs and cattle. Children too. . . . Some of us were men and some were women. Some of us cheated. . . . Maybe one was my guide” (220). As the speaker searches for her companion, she is overwhelmed with the desire “to submit to the precocity and insecurity of the bridge itself” (220). As she walks, the bridge not only changes—“swathed in undulating stuff, unknowable fibres that fluctuated like the dendrites of nerves,” as if it were a living organism—but she changes with it (219). The dynamic intensity of the experience registers on her body: “you must absorb this artifact through your skin. . . . you must absorb its insecurity” (220). Recalling what Sara Ahmed and Jackie Stacey term the “fleshy interface” between body and world (1), the walker and the bridge temporarily form one interconnected body as the “rippling of fibres converted themselves again to foliage . . . and I felt this rippling simultaneously all over my skin. It was not necessary to differentiate the sensations of particular organs or leaves since this rippling unknit the proprieties and zones of affect—the entire body became an instrument played by weather and chance” (219). Swept up in the flux of her surroundings, the speaker describes the affective experience of walking on the bridge as an undifferentiated flow, a topology of the experience of the folding of herself and environment. At the end of the walk, the speaker observes, “[l]ike new cells speak us. We call itself a name. We call it change” (221), suggesting a new and organic process of regeneration distinct from urban renewal, in which the human is not outside and separate, the manipulator of an inert environment, but rather change comes from within the urban ecosystem, of which the walker is one part.

Under the Pavement, Futures Yet Unthought: Walks One and Seven

Rethinking walking in Vancouver in terms of intensity and affect in “Seven Walks” enables an approach to change that must reconceive of the future for the walkers and their

gentrifying city. The becoming of the speaker, guide, and Vancouver suggests a *new* newness, of difference, echoing Koolhaas's new urbanism in opening up a space for uncertainty and potential. In this second section, I outline Elizabeth Grosz's "Thinking of the New: Of Futures Yet Unthought," an essay that Robertson cites in her correspondence with Steve McCaffery (alongside the work of De Landa and Koolhaas). As Grosz explains in her essay, the future can only admit the new when it is indeterminate: futurity cannot be conceived in terms of predictable or stable progress (17). In other words, the future new lies "beyond the control" of any political discourse of progress, both neoliberalism and its opponents—in the virtual (Grosz 17). The virtual opens the future to the new based on differentiation and productive forces rather than resemblance and negative or restrictive movements of the possible. That is because the relation of virtuality to actuality is positive or productive. To understand the new of the open future, one must think the "unthought"; instead of the expectation inherent in the possible/real relation, we must think in terms of the unpredictability of an event, where the virtual is a divergence from, not a replication of, the actual. As Grosz observes,

[T]he virtual never resembles the real that it actualizes. It is this sense that actualization is a process of creation that resists both a logic of identity and a logic of resemblance and substitutes differentiation, divergence, and innovation. While the concept of the possible doubles that of the real, the virtual is the real of genuine production, innovation, creativity. (27)

Simply put, the virtual actualizes itself in a process of differentiation, which creates heterogeneous singularities in a process of the unexpected. In contrast, the possible and the real are conceived as self-identical: the possible only distinguishes itself from the real in quantity not quality, crossing over into the real, culled from a larger series of options in a retrospective

narrativization of events. Consequently, the movement from possibility to reality is retroductive (i.e. it works backward from effect to cause) (Massumi, *Parables* 10). And just as extensive space (position, form) is retrospectively conceived from movement, a unified subject is back-formed from the becoming-subject (Massumi, *Parables* 9). In other words, in order to create an authentic subjectivity (or fixed sense of place), we retrospectively edit out inconsistencies or contradictions, ensuring a progressive and logical narrative that extends from the past toward an anticipated future. As a result, our rationalization and limitation of our past extends into the future in the projection of a certain predictability onto our lives, others lives and the places we inhabit.

Robertson rejects the idea of the new that, defined in terms of a narrative of ‘progress,’ asserts only one possible future for the walkers and Vancouver. This conflict between the new-as-the-same and the new-as-different plays out in the “First Walk” as the walkers begin their exploration of the city. Immediately, the tension is established between the open-ended future of emergence, which produces the new, and the predictable future, recognizable and contained. Before beginning the walk, the speaker laments “the way the day would proceed with its humiliating diligence” (190): “already it contained everything, even those elaborately balanced sentences that would not reveal themselves until noon” (194). As the day threatens to reveal nothing more than self-identity with its own past, the new is shut out in a process of resemblance and limitation. However, as the speaker soon after observes, “it is unhelpful to read a day backwards” (190): to narrativize is to retrospectively fabricate a history of people and places as static objects. Such narratives are epitomized by a commemorative plaque mounted where the speaker and guide first meet. While the event of commemoration is unspecified, importantly, the plaque has been smashed. Official history as the linear, master narrative of the universal (male)

subject is now destroyed. All that is left are the walkers and the city: alternative feminist histories now recounted in the living document of their embodied walks through Vancouver. As they set out, they feel “limber and sleek and ambitious: Ready. [They] agreed to prepare the document of morning” (191). As they walk, they immediately “feel the sensation of unaccountability like a phantom limb,” experiencing a sense of “paradoxical excitements” that “resist the logic of [their] identity, in order to feel free” (190). The shared, spectral sensation of affective energies that circulate between them and the city resonates with the temporary and permeable architecture that surrounds them: scaffolding, skeletal architecture, and bombed windows predominate, collapsing the boundary between inside and outside. As they amble in the streets of the not-yet-awakened city, they arrive at the shipyards, a liminal space where land and sea meet, the transport hub of the commodity economy. There they discuss the “stacked hulls of freighters, strangers shipped anonymously in containers among their dying and dead. We had read of this also in the papers, how in the city’s ports the wracked individuals had been prised or extruded as mute cargo, living or dead” (192). As they witness scenes of the capitalist machinery at work, they admit that they “cannot fully imagine the terribly annulled waking of strangers buried in the lurching hulls of ships” (193). And despite pretending “willful ignorance and forgetting,” by the end of the “First Walk,” they admit that on their walks, they desire knowledge of the city: “We consulted morning also because we wanted to know all the dialects of sparkling impatience, bloated and purple audacity, long, irreducible grief, even the dialectics of civic hatred that percolated among the offices and assemblies and dispatches” (194). Their desire for knowledge recalls a key question in Grosz’s essay: “Is knowledge opposed to the future” (“Thinking” 21)? For Grosz, and Robertson, the answer is no because “[i]f dominant modes of knowledge (causal, statistical) are incapable of envisioning the absolutely new, maybe other modes of knowing, other forms of

thinking, need to be proposed” (“Thinking” 21). “Seven Walks” suggests other modes of knowing in the walkers’ affective experiences on the streets of Vancouver. While the modern subject, encapsulated in the nineteenth-century flâneur, attempts to dominate the emerging metropolis by domesticating and rationalizing the city through his gaze, the walkers in “Seven Walks” challenge the idea of mind or consciousness (the interior) as the location of knowledge. Knowledge emerges in the affective experience of the streets, in the encounter between the walkers and the city, who, by the end of the first walk, are like “an indolent pocket where self and not-self met the superb puberty of a concept” (194).

The last walk similarly explores the open futures or potentialities of intensity as the walkers “enter[] into the late civic afternoon” (222). After the competing *potestas* and *potentia* that unfolds throughout the text (walks two to six), the “Seventh Walk” offers some resolution, if temporarily, in “the positivity of the intensive subject—its joyful affirmation as potentia” (Braidotti, *Nomadic Theory* 314). The walk opens with the speaker and guide using the “utopian perspective” as a “lens” through which to view the world (222). As they “searched for these pure positions to frame with [their] lens,” they fail because they realize that there are no “pure positions” or static identities of self or place: “women—what were they? Arrows or luncheons, a defenestration, a burning frame, the great stiff coat with its glossy folds, limbs, inner Spains” (223, 222). Instead, they imagine everything as interconnected and interchangeable, including themselves: “we began to imagine that we were several, even many” (223). As they turn away from utopian abstractions back to their own bodies to experience the world, the speaker and guide seem to fold into the city, indistinguishable from it. Even though this convergence of self and city occurs in previous walks, there is a greater sense here of the expression of a lived moment of emergence of a new, potential Vancouver that importantly includes them as they announce in this

walk, “It was our city” (222). At the end of the seventh walk, as they “lean into the transition to night” (225), the present moment dominates in a step-by-step/“syllable-by-syllable invention” of reality (222), a orgasmic experience in which the walkers’ chests “burst hugely upward to alight in the branches, instrumental and lovely, normal and new” and they fall back “gasping” (226). They are now indistinguishable from each other and the city, indistinguishable from the walks and the text itself, in an openness that ends in a sentence without a period, a word left hanging, the next mark on the page a potential, still unthought. Here, as bodies (words, walker, city) come together and come undone together, they affirm the plurality and heterogeneity that enables the affective, intensive production of the self and the city. However, the text stops just short of proposing a definitive future. Instead, these walkers open up space from which an alternative future can emerge, not only for them but also for their city.

Reimagining subjectivity in the sexually differentiated walkers in “Seven Walks” also means reimagining the urban environment, and vice versa. Whereas the modern flâneur is a universal, centralized subject whose panoptic scopophilia reinscribes binaries (male/female, public/private, etc.) in tandem with the capitalist objectification and commodification of city space as other, the walkers and city in Robertson’s “Seven Walks” are co-produced in the positive and ethical terms of becoming: “in the freedom to affirm one’s essence as joy, through encounters and minglings with other bodies, entities, beings and forces” (Braidotti, “Ethics” 134). Such freedom, of course, is not just for the walkers but also for their city also *to realize its potentia with rather than in spite of the human element*.

Critically, the transformative interconnection of walkers and city begins with the first steps of the sexually differentiated walkers because “sexual difference is just an embodied and

embedded point of departure that signals simultaneously the ontological priority of difference and its self-organizing and self-transforming force” (Braidotti, *Nomadic Theory* 147). Yet, these walkers are not only “figurations of alternative feminist subjectivity” (Braidotti, *Metamorphoses* 12). Robertson does not simply repossess women walking in public space from the nineteenth-century female walker coded as prostitute or shopper and relocate her in the twenty-first century sexually differentiated nomadic subject. Importantly, these nomadic subjects, in undoing the power differentials of binary structure, are integral to the figuration of a city space of differences, and by difference, I do not mean “a term to index discrimination and exclusion” but rather thriving plurality (Braidotti, “Becoming-world” 12). This diversity and difference enables futures yet unthought in the interconnectedness of *potentia* (which enhances and empowers), an interconnection between walker and city that is absent in the rambles of the nineteenth-century modern flâneur whose gaze separates and objectifies. As Robertson confesses to McCaffery: “My outlook is not liberatory except by the most minor means” (38). What could be more minor, in a Deleuzian sense, for Robertson’s sexually differentiated subjects, than the everyday act of putting one foot in front of the other on the streets of Vancouver?

Conclusion

In terms of de Certeau’s everyday practices, the walkers in Scott’s and Robertson’s texts appropriate space, just as the speaker appropriates language, and as a result, walking is a creative act that enables the walker/writer to participate in the production of subjectivity, language and space. The texts are poetic interventions whose ephemeral and temporary meanings are produced in conjunction with the reader. These texts are like an everyday trail (think of Richard Long’s “A Line Made By Walking”): a pedestrian’s spontaneous deviation from the main path, a mark in the

grass of a local park that leaves footprints for others to ‘read.’ And whether it is a new trail or one that perhaps few follow—the one less travelled—their walking/writing is a mark of difference.

As these writers circulate through urban space, they write the city differently from the modern flâneur who does not just demystify the modern world for the reader but makes it consumable. As a commodity, the modern flâneur’s city-as-text circulates as, what Benjamin terms, *Erlebnis* or information, as opposed to *Erfahrung* or lived, affective experience. Unlike the modern flâneur’s *feuilletons* and essays, Scott’s and Robertson’s texts are not consumable as information: as walkers, they are not heroes of the imagination who create a totalized city. Instead, for Scott and Robertson walking/writing is relational: it puts the world/words in motion so that the walker is just one of so many moving parts, one of many affective bodies. As part of an assemblage, these walkers do not claim sole agency but share it; such new connections enable new ways to imagine the city. Importantly, Scott’s and Robertson’s becoming-minor vis-a-vis the dominant discourse of the city is possible for every pedestrian as producers rather than simply consumers of city space. And by every pedestrian I do not refer only to the flâneuse, since sexual difference is just the first step to recognizing not only unequal power relations that mark us as in or out of place but also transforming and transformative potentialities of the self/city relation. In communicating a space of inhabitability based on the lived actualities of differences rather than a space of belonging based on normative categories of identity, these walks imagine and produce new narratives for a collective life.

Conclusion: Collective Life Through Walking

solvitur ambulando (It is solved by walking.)
—Saint Augustine

Jane's Walk, which began in 2007, is a weekend-long festival of free walking tours celebrating the work of urban thinker Jane Jacobs. A community-based or grassroots initiative that engages pedestrians in the creation of inhabitable spaces, Jane's Walk improves urban literacy by offering insights into local history, urban planning and design as well as by enabling civic engagement through the simple act of walking. Here, the street belongs to everyone who creates and participates in various neighbourhood walks in cities across Canada and the world. Walks range from local histories to shared personal experiences. The over 50 walks conceived of and led by local residents in Ottawa alone in May 2017 included:

- Places of Significance to Homeless People
- From Indigenous Sacred Site to Industrial Wasteland: Colonialism and Class Struggle in the Chaudière District
- Birds and Buildings: Safe Wings Ottawa
- Ottawa Workers Through Time and Space
- 150 ans de dualité linguistique à l'Université d'Ottawa
- Discover the Ottawa Tool and Seed Library
- Human Rights, Disarmament and Peace Sites in Ottawa
- Science in/and the City

In 2017 there were over 1,000 Jane's Walks in more than 200 cities around the world.

I participated in my first Jane's Walk in Ottawa in 2013. The year before I had

approached my daughter's daycare, Betty Hyde Co-operative, about organizing a walk led by the children in the program. The project was a success, and we took it public with a Jane's Walk for and by children called "Little Flâneurs," in which pedestrians joined three guides, Abby, Leo, and my daughter Hannah, all aged nine, on a tour of their downtown Ottawa neighbourhood (see fig. 10). From Leo's amazement over a shoe perched in a tree (purposely!) to Hannah's love of the



Fig. 10. Jurgutis, Steven. Photograph of participants during the 2013 "Little Flâneurs" Walk.

'sweater trees,' a local yarn bombing project, this trio of grade three students awed the audience of pedestrians in communicating eager interest in their neighbourhood. Children love to walk and if we do not hurry them along, we can learn from them. And of course, getting children out to engage with their environment physically and imaginatively can promote civic engagement, developing active citizens of the future. This walk sparked three more the following year led by adults and children in the community: a walk in English for children about local trees supplemented by the book *Tap the Magic Tree*, a walk for and by children in French exploring the history of a downtown Ottawa neighbourhood, and a walk in English by Hillcrest high school students, east of downtown Ottawa, highlighting stories along their walking routes to school,

including the importance of the school as a safe, inclusive place for all students (see fig. 11). In these and other walks that I have participated in, I experienced the city differently: the walks revealed the city’s diversity, fostered awareness, invited discussions, and demanded respect for both the city and its many inhabitants. Ultimately, the walker is not a trope, as Walter Benjamin’s flâneur has often been called, or an abstraction, but a living, breathing, located body with



Fig. 11. Russo, Christina. Photograph of Hillcrest high school students leading their walk.

experiences and stories both to share and to shape the city. This idea of walking as embodied story-making recalls de Certeau’s distinction between two kinds of knowledge, which he describes in spatial terms in *The Practice of Everyday Life*: “what the map cuts up, the story cuts across” (129). He distinguishes between objective and abstract knowledge (the map) and practical, everyday, embodied experience (the story), characterized by the walker engaged in “pedestrian speech acts” (de Certeau 97) on the streets in the appropriation of urban space (Conquergood 38). While mapping divides and creates bounded spaces of authentic identity (“cuts up”), embodied telling and sharing of stories bridges and connects (“cuts across”). Consider, for example, such opposing approaches to city space in terms of Le Corbusier’s

ordered city and Jane Jacob's improvised and adaptable city. While Le Corbusier called for the end to the disorder of the street, with the pronouncement "We must kill the street," Jane Jacobs celebrated the streets. Instead of the car-centred dream city of Le Corbusier, which promised "maximum individual liberty . . . from ordinary responsibility" to others and the environment by deterring personal encounters (Jacobs 22), Jacobs envisioned a thriving, diverse and sociable city—and the pedestrian is a key element in this inhabitable urban space.

In *The Lost Art of Walking: The History, Science, and Literature of Pedestrianism*, Geoff Nicholson observes that walking is "resolutely simple, basic, analog" (169). In this study, precisely because walking is simple and everyday, it is never really just about going for a stroll. However, in exploring walking as an aesthetic and political practice I do not want to romanticize it; Rousseau, Debord, and the British psychogeographers, among others, have already contributed to the dominant notion of walking as either inherently individualistic, heroic, epic, transgressive, or all of these. Instead, I apply pressure to this everyday practice by asking "What can walking *do* for us and our cities? Specifically, what does walking "resemble[], replicate[] or facilitate[]" (Coverley, *Art* 12) in the relationship between self and city for so many writers, performance artists and urban dwellers? This project looks down to the feet for insights into what Tim Ingold calls the seeming "groundlessness of metropolitan life" ("Culture" 315). I have argued that walking resembles the writing process and replicates the wandering mind. But most importantly, walking facilitates the co-constitution of self, others and city in affective encounters in conjunction with the transformation of our cities and ourselves in the creation of new urban imaginaries. Walking interweaves aesthetics, politics and ethics into a complex meshwork in which the threads of self and city, imagination and urban materialities, virtual and actual, word and world, are woven into a fabric called urban life. Yet, if "all walks are constrained in some

way” (Nicholson 161), this study also seeks to understand those constraints, whether social, economic, or political.

In Canada those constraints include inequalities of gender, race, class and/or sexual orientation as they intersect with a persistent suspicion of urban narratives in the Canadian imaginary, with the myth of multiculturalism, with anxieties over the different needs of our diverse cities and neighbourhoods, despite the homogenizing push of globalization—from, in this study, the concerns over poverty and gentrification that dominate Vancouver’s narrative to racial tensions in Toronto, to French, English and multicultural conflicts in Montreal. That is not to say that gentrification is not an issue in Toronto or Montreal or that multiculturalism is not part of Vancouver’s urban narrative. Just as these walkers are different so are their experiences of cities. If cities are engines of national identity, then the lived and imagined plurality of these walkers and their cities disrupts and disorders a unified sense of Canada and “the power geometries” of space that control the “flow and interconnections” of people, the movement and location of bodies as in or out of place (Massey, *Space, Place*, ch. 6). In doing so, these walkers make room for more voices that can shape narratives of place from the most local level: the body. That this body is often a walker sexually differentiated from her predecessor, the modern flâneur, is significant. In this study, the flâneuse is often the one taking the first step toward rethinking our identities and relationships to others and the city. I will not retrace here the male peripatetic tradition from the modern flâneur through to the Surrealists, the Situationist International, the Italian Stalker movement and the British Psychogeographers. I have done that previously in the introduction. However, one key factor which brings these movements together is the relation between self and city that is imagined as unequal, often defined by a self/other hierarchy grounded in racial, gender, class and sexual differences. While the flâneuse does share concerns over changing urban spaces with her male predecessor, his largely “individualized and

domineering view” of the city deviates from her “contingent position” which locates her within a network of relations, and which produces her subjectivity, alongside the city, in encounters with it (Rose, ch. 5). Writers Dionne Brand, Daphne Marlatt, Régine Robin, Gail Scott and Lisa Robertson, and performance artists Kinga Araya, Stephanie Marshall, and Camille Turner are a plurality of women who are united in this study through walking in the public space of the cities of Canada, yet their various alternative views of the self/city relation are not the only ones that this project explores. I argue that journalist Desmond Cole, poet Bud Osborn, the play *The Postman*, projects *Ogimaa Mikana*, *[murmur]*, and *Walking With Our Sisters*, and community initiatives such as Jane’s Walk, similarly invite all readers and pedestrians to question the history, equality and inhabitability of Canadian cities.

If, as Ash Amin and Nigel Thrift observe, a city is an oligopticon of “partial orders” rather than a panopticon of totalized vision (92), who better for us to follow through the streets than the walkers in this study whose practice does not “transgress all parameters” in an effort to “achieve total sight” like the modern flâneur, but rather constantly “examine[s] boundaries and negotiate[s] for [a] partial vision” (Meskimmon 29). This partial vision admits not knowing things, and in this sense, walking in this study is a reparative practice, distinct from critical or paranoid reading, which brings the walker one step closer to collective, inhabitable cities.

As the walkers in the performance art, literature and projects in this study circulate through urban space, they experience the city not as an abstract totality but as multiplicity of intensities, materialities, temporalities and spatialities. For them, walking is an improvisational not analytical act (Solnit 21) that opens bodies up to other bodies, that mobilizes the potentiality of the encounter and the porosity of borders between past and present, self and others. These walkers acknowledge that historical and cultural forces inscribe their bodies. They are not universal subjects, and in acknowledging their embodiment and locatedness, they recognize that

space too is sexually differentiated, racialized, classed and sexually oriented, and more: it is home to attachments, memories, histories, local forces and global flows, violence, green spaces, and the arts.

In chapter one, walkers such as performance artists Kinga Araya, Camille Turner and Stefanie Marshall confront how social control is linked to spatial control by taking to the streets of Toronto and Montreal. Their racialized, gendered and diasporic bodies which are read as strange or out of place in these Canadian cities are walking bodies that displace the knowing flâneur that has dominated the reading of the streets of cities for far too long in the popular imagination. In questioning what Sara Ahmed terms affective economies of fear and hate that align bodily and social space, these peripatetic interventions in Canadian urban space do not stop at, for example, disrupting notions of a utopian Canadian multiculturalism that welcomes the other as ‘them’ in order to solidify a ‘we.’ These walkers underscore the performativity of identities, the multiplicity and slipperiness of ourselves, and with it the diversity and instability of the identity of our cities too: cities are not real estate to be owned and traded nor are they backdrops to our lives, places already established before we arrive. As spaces of collectivity, cities are dynamic and social: as Dionne Brand argues in *Bread Out of Stone*, “I resist the idea that collectivity is a done deal, a coat to slip on ready-made, a dead thing, a language spoken by only a chosen number or one mouth, a thing that cannot be added to, reassessed, challenged, criticized, changed” (141-42). In questioning or undoing dominant readings of their bodies and cities, these walkers set the stage for the notion of the city-as-text, a concept which recurs throughout this study. My examination of the *Ogimaa Mikana Project* in chapter one elaborates on this idea of undoing dominant reading in tandem with the textuality of the city. Rewriting historical plaques and renaming Toronto streets in Anishinaabemowen, this peripatetic project contests critical reading as it brings text and performativity together when the unwitting or even

unwilling pedestrian participates in the construction and interpretation of her/his bodily space. Here the dominant or critical reader/walker can short circuit her/his own prejudices, assumptions, ignorance about Toronto indigenous culture and history through embodied and embedded social practice, and thereby help re-map the city.

While I did not set out to divide the project along textual and performance art lines, and while textuality and performativity are inseparable in this study, there is a clustering of performance art and other pedestrian projects in chapters one (challenging socio-spatial control) and three (remembering marginalized histories) and a greater emphasis on texts in chapters two (reading the city-as-text differently) and four (rewriting the city-as-text). However, throughout this study, performance art informs texts and everyday walkers and vice versa (by everyday walkers I refer to those who participate in projects such as *Ogimaa Mikana*, [*murmur*] and *Walking With Our Sisters* and collective practices such as Slut Walk, Pride March and Jane's Walk). Peripatetic performance artists bring embodiedness and the performativity and dynamism of identity (of people, of cities) to the texts as the texts reciprocate in bringing textuality—of reading and writing the city—to the performance art, walking projects and collective walks. Site-specificity too is critical to this study, whether in a performance, an installation, an urban peripatetic project or the site of a text because such “[c]ontextualist art intervene[s] in its spatial environment by making the social organization and ideological operations of that space visible” (Deutsche 68). Walking projects, collective walks and peripatetic texts repeatedly tether aesthetics to the socio-political life of the walker, particularly helpful for those readers who doubt how an everyday, mundane practice can unsettle assumptions around the body, the city, the nation, as familiar or strange.

Because textuality is foundational to the urban peripatetic tradition, originating in the

reading of the city by the modern flâneur, it must also be in this project. However, I avoid abstraction by suggesting reading the city is bound up with recognizing differences. The second chapter emphasizes how the walker reads differently as an affective citizen. By that I mean it is not just what we see or do not see but what we fail to feel that denies the affective relation of self and other necessary for an intimate, ethical public sphere. Undoing binaries of surface/depth and appearance/truth, the walkers in Daphne Marlatt's *Liquidities: Vancouver Poems Then and Now*, Bud Osborn's *Lonesome Monsters*, Dionne Brand's *Thirsty*, and Régine Robin's *The Wanderer* turn to the most "intimate spatial scale" of the body (Darias-Beautell 93) to understand the "power-geometries of space" (Massey, *Space, Place*, ch. 6) that precaritize some lives, while at the same time, they participate in the production of new potentialities of the city as affective citizens who recognize how all lives are livable and grievable (Butler, *Precarious* xiv). Across these four texts, as in the rest of this study, the walker who reads the city differently outpaces the modern flâneur as the shock, suspicion and alienation that defined the experience of the nineteenth-century metropolis that was teeming with 'strangers' is replaced by empathy for and connection with other precarious bodies in contemporary Canadian cities.

Precarity recurs in chapter two in the exploitation of the poor and the natural environment in Daphne Marlatt's poetry, of the homeless and disenfranchised in Bud Osborne's poetry, in terms of the precarious lives of diasporic subjects in Dionne Brand poetry and Régine Robin's text, and throughout chapter three, in the precarities of history, or the city's lost and forgotten past. In Marlatt's *Liquidities*, walking through the city becomes a mode of attending to "how capitalism feels" (Cvetkovich 11) in the ongoing low-grade crisis ordinariness of the dispossessed and the natural environment of Vancouver. She attends to the ordinary affects, at once unremarkable and profound, that express the conflicts of a globalizing city. She is both affected by and witness to the persistent injustices of poverty, homelessness, and the destruction

of the natural environment as a result of gentrification that has been taking place around her over four decades. As the economic, social and ecological precarities that progress generates are lived and felt—and given voice to—by the flâneuse on the streets of Vancouver, she participates in reshaping local urban and community narratives. Similarly in Osborn's *Lonesome Monsters*, the homeless man that wanders Vancouver's Downtown Eastside gives voice to the precariousness of those with whom he shares the streets. His drifts challenge traditional romantic and nostalgic notions of the freedom of walking: the man of the open road. At the same time, in the face of crisis ordinariness, of surviving and adapting to life as a homeless person in Vancouver, walking for Osborn is not just a coping mechanism but also an integral part of connecting to others, of making an individual and collective life worth living.

In chapter two drifting and wandering are also associated with the precarities of a diasporic life that further situate Canadian cities within a transnational discourse of globalization. Dionne Brand's *Thirsty* refuses any sense of home and belonging tied to fixed and authentic identities as it recalls the traumatic history of the Middle Passage, while in Régine Robin's *The Wanderer*, wandering captures the in-between space of the Jewish diasporic body. In both texts, drifting or wandering is not only the precondition for encounters with difference—of reading differently as an affective citizen—but also is a mode of inhabiting the city, or rather, of making the city inhabitable for both the walker and other city dwellers. In the case of *Thirsty*, the speaker's drifting in the public space of Toronto's streets refuses the stasis suggested by the enslaved and 'domesticated' black female body as it imagines Toronto in terms of uncertainty and possibility. In Robin's text, while wandering ultimately rejects any sense of belonging grounded in a fixed sense of authentic identity tied to place as origin, it does offer brief moments for the Jewish immigrant to settle, to make a temporary home.

In chapter three, as urban walkers follow in the footsteps of others, they are witnesses to

the specters of history in the haunting precarities of those out of place in the city's and the nation's past, and the unacknowledged pain as a result of the racism and prejudice which continues to circulate in the present. The walkers in *[murmur]* and Marlatt's *Liquidities* experience the city as a living archive of affective and material traces of the everyday past as their walks "conjure up other times and places that disrupt any linear flow" (Edensor 137). In Robin's *The Wanderer*, the affective force of the traumatic past of the Jewish diaspora that the wanderer experiences in her encounters with others and the city links different places and times, which carries with it the transformation of conceptions of place and her relationship to Montreal. In *The Postman* and *Walking With Our Sisters*, memory comes to bear on the walker's body as a site of accountability to injustices and a vehicle for social healing and transformation. Across all these works, the wandering body produces, in encounters with other bodies and the materiality of place, the city as a site for the dissemination of diverse even conflicting narratives of the past, rather than place as a unified entity or a "determinant place of origin" (Brydon, "Mobile" 28, 36). As the memory work of walking redefines the relationship between place and the body, it reconfigures 'official history' as walking not only through space but also imaginatively through time facilitates accountability and healing for individuals and communities.

In chapter four, I explore walking in the city and writing the city-as-text as interconnected sites for the recuperation of an urban imaginary that enables new relations of self and city. Through her sexually-differentiated body, the flâneuse in Gail Scott's *My Paris* deploys walking and writing as tactics that transform both language and urban space. Her walks shape the text, which communicates a pedestrian perspective in a montage style informed by Walter Benjamin's *The Arcades Project*. At the same time, the text frames and gives meaning to her walks: influenced by avant-garde women's writing in Quebec under *écriture au féminin*, Scott's mock dairy communicates fluid, shifting identities of both self and place. The experimental prose of *My*

Paris includes present participles (instead of conjugated verbs) and translated text, which creates a textual ambiguity as it decentres and diffuses the writing subject, thereby inviting the reader to participate in the production of meaning of the city (as-text). Like Scott's, Robertson's innovative writing-as-wandering is grounded in an avant-garde poetics that challenges the authority of dominant discourses. Here, I expand my exploration of the linked embodied and textual production of the city from the explicit interconnection between walking and writing in Gail Scott's *My Paris* to the textual production of the self/city relation in walking/writing differently as it is intimately bound up with affect. "Seven Walks" is a site of writing for an alternative text within the dominant reading/writing of Vancouver by global capitalism. Robertson's writers/walkers interconnect with and participate in the production of the city (as-text) rather than its consumption. Importantly, they produce new narratives for both walker and city as affective, open and embodied sexually differentiated subjects in a process of becoming.

The topic of walking suggests an anthropocentrism that contradicts the turn to posthumanism in literary and cultural studies. However, the walkers in this study open the peripatetic up to non-anthropocentric notions by challenging traditional male-centred walking practices that underscore the visual, the intellect, and objectify the not-self. In ignoring or suppressing walking as embodied practice, the modern flâneur naturalizes a divide in us between mind and body, the result of a "mapping, onto the human body, of a peculiarly modern discourse about the triumph of intelligence over instinct" (Ingold, "Culture" 321). Walking in this study, however, steps over this divide, and others, approaching the human body, the environment and the materialities of the city as an open system, an assemblage that admits the non-hierarchical and interconnected micro and macro levels, the expressive and material aspects, of urban social experience. Here, I return to Elizabeth Grosz's conception of the "interface" or "cobuilding" between bodies and cities in which they are not "distinct entities but . . . assemblages or

collections of parts a series of disparate flows, energies, events or entities, and spaces, brought together or drawn apart in more or less temporary alignments” (“Bodies-Cities” 248). As a result of this interconnectedness, the liberal individualism and seeming freedom associated with the male walking tradition gives way to attending to others, to care and responsibility for others and the city.

The nineteenth-century flâneur’s “poetics of knowing” (Amin and Thrift 14) is no longer adequate to approach the everyday reality of the local and contingent effects of a global capitalism. His pursuit of knowledge and unified identity is supplanted in this study by the walker’s participatory practices and relational feelings. Rejecting an oversimplified and romanticized notion of belonging to a city or nation based on normative categories of identity, these walkers demand that cities be more than mere locations of precarity and economic growth. Yet at the same time, the cities that they imagine and participate in are not unified communities per se, since as Iris Young explains, community suppresses diversity by “express[ing] a desire for the fusion of subjects with one another which in practice operates to exclude those with whom the group does not identify” (227). With unified community on one hand and the asocialism of liberal individualism on the other (Young, *Justice* 226-27), these walkers are, in affirming differences in the collective life of their cities, each in their own way, racing, shuffling, striding, marching and trudging on a path somewhere in between.

This in-between path recalls a number of theorists that I have discussed throughout this project: Young, Lefebvre, Butler, Braidotti, and Berlant. As Young points out, we need to think of a just society in terms of doing not having: we are citizens (i.e. make or participate in democracy) not consumers of the political (i.e. possess democracy). The idea of the citizen, specifically within an urban context, recalls Lefebvre’s right to the city and maximal difference, which is importantly a *collective* not individual right. Butler’s notion of precarity as a shared

vulnerability also resonates here, though, as Braidotti points out, our shared vulnerability must be “re-worked affirmatively” (“Becoming-world” 14) through a “double commitment” to change and a sense that “we’ are in *this* together” (“Becoming-world” 19; emphasis original). Yet, what exactly are we (and the walkers in this study) in the middle of? As I explored in chapter two, Berlant describes the contemporary moment in terms of crisis ordinariness and cruel optimism. She suggests at the end of *Cruel Optimism* the idea of “ambient citizenship” as a possible mode of solidarity, which strikes at the heart of what walking does in this study vis-à-vis reconfiguring the citizen. Ambient citizenship “provides atmospheres and spaces in which movement happens through persons” (230), namely in this study, in the movement—physical, emotional, affective, social—of the walkers. They are not worn out by a cruel attachment to antagonistic politics because walking is not a “heroic action” but a minor, everyday practice that displaces “the political from a state-citizen relation to a something else that is always being encountered and invented among people inventing life together, when they can” (Berlant 259, 263). In the “desire for intimacy, sociality, affective solidarity, and happiness” (Berlant 252), these walkers maintain their commitment to others by forging a path in the middle of the political. In other words, the political is not an end but a process, so that being a citizen for these walkers is always relational, performative, embodied, improvisational, and most importantly, ongoing.

Works Cited

- Adorno, Theodore W. *Aesthetic Theory*. 1997. Translated by Robert Hullot-Kentor, Continuum, 2002.
- Ahmed, Sara. *Strange Encounters: Embodied Others in Post-Coloniality*. Routledge, 2000.
- . *The Cultural Politics of Emotion*. Duke UP, 2004.
- Ahmed, Sara and Jackie Stacey. Introduction. *Thinking Through The Skin*, by Ahmed and Stacey, Routledge, 2001, pp. 1-17.
- Amato, Joseph A. *On Foot: A History of Walking*. NYU Press, 2004.
- Amin, Ash and Nigel Thrift. *Cities: Reimagining the Urban*. Polity Press, 2002.
- Ammons, A.R. "A Poem is a Walk." *Set In Motion: Essays, Interviews and Dialogues*, edited by Zofia Burr, U of Michigan P, 1996, pp. 12-20.
- Anderson, Shannon. "Gaining Ground." *Revue d'art contemporain ETC*, vol. 50, 2000, pp. 34-37. *Érudit*, URI: retro.erudit.org/iderudit/35788ac.
- Anderson, Stephanie G. "Stitching through Silence: *Walking With Our Sisters*, Honoring the Missing and Murdered Aboriginal Women in Canada." *TEXTILE*, vol. 14, no. 1, 2016, pp. 84-97. *Taylor & Francis Online*, doi: 10.1080/14759756.2016.1142765.
- Araya, Kinga. *Passing Estrangement/Étrangère de Passage*. Éditions d'art Sagamie, 2007.
- . "Reflections on the Exilic Cultural Performance." *Polska w Kanadzie Kanada w Polsce*, edited by Mirosława Buchholtz, Adam Marszałek Publishers, 2008, pp. 1-6.
- . *Walking in the City: The Motif of Exile in Performances by Krzysztof Wodiczko and Adrian Piper*. PhD Dissertation, Concordia University, 2004, spectrum.library.concordia.ca/7975/1/NQ90374.pdf.
- . "Walking the Wall: Global Flâneuse with Local Dilemmas." *Wagadu, Journal for*

Transnational Women's and Gender Studies, vol. 7, 2009, pp. 55-74, webhost1.cortland.edu/wagadu/wpcontent/uploads/sites/3/2014/02/walkingTheWalk.pdf.

Aronoff, Phyllis. Translator's Preface. *The Wanderer*, by Régine Robin, translated by Aronoff, Alter Ego Editions, 1997, pp.vii-viii.

Baetz, Joel. "Tales from the Canadian Crypt: Canadian Ghosts, The Cultural Uncanny, and the Necessity of Haunting in Ann-Marie MacDonald's *Fall on Your Knees*." *Studies in Canadian Literature*, vol. 29, no. 2, 2004, pp. 62-83. *Érudit*, URI: retro.erudit.org/revue/scl/2004/v29/n2/.

Ballantyne, Darcy. "Giving Toronto a Black Eye: Neo-*Flânerie* and Dionne Brand's *Thirsty*." *Topia: Canadian Journal of Cultural Studies*, vol. 34, 2015, pp.75-86.

Bassett, Keith. "Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments." *Journal of Geography in Higher Education*, vol. 28, no. 3, 2004, pp. 397-410. *Scholars Portal*, doi: 10.1080/0309826042000286965.

Baudelaire, Charles. "The Painter of Modern Life." *The Painter of Modern Life and Other Essays*, edited and translated by Jonathan Mayne. 1964. Phaidon Press, 2012, pp. 1- 41.

Bayne-Powell, Rosamond. *Travellers in Eighteenth-Century England*. B. Blom, 1972.

Belcourt, Christi. "Christi Belcourt Q&A: On *Walking With Our Sisters*." By Leah Sandals. *Canadian Art*, 7 July 2014, www.canadianart.ca/features/christi-belcourt-walking-with-our-sisters/. Accessed 10 Dec. 2016.

—. "MM Interview with Métis artist Christi Belcourt on *Walking With Our Sisters* WWOS." *YouTube*, uploaded by *Muskrat Magazine*, 14 Mar. 2014, www.youtube.com/watch?listUUBZdMi16nuagU3OqbHVggbpg&v=ehyOa05ecNA. Accessed 20 Feb. 2017.

Bell, David and Jon Binnie. *The Sexual Citizen: Queer Politics and Beyond*. Blackwell, 2000.

- Benjamin, Walter. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin, Belknap Press, 1999.
- . *The Writer of Modern Life: Essays on Charles Baudelaire*. Edited by Michael W. Jennings. Translated by Howard Eiland, et al., Belknap Press, 2006.
- Bentley, D.M.R. “Me and the City That’s Never Happened Before”: Dionne Brand in Toronto.” *Canadian Architexts: Essays on Literature and Architecture in Canada*, Canadian Poetry P, 2009, www.uwo.ca/english/canadianpoetry/architexts/essays/brand.htm. Accessed 5 Oct. 2017.
- Berelowitz, Lance. *Dream City: Vancouver and the Global Imagination*. Douglas & McIntyre, 2005.
- Berger, John with John Mohr. *Another Way of Telling*. Pantheon, 1982.
- Berlant, Lauren. *Cruel Optimism*. Duke UP, 2011.
- Billingham, Susan. “Changing the Subject in Daphne Marlatt and Betsy Warland’s *Double Negative*.” *Essays on Canadian Writing*, vol. 70, 2000, pp. 1-27. *EBSCOhost Academic Search Complete*, Accession no.: 3620654.
- Birch, Anna and Joanne Tomkins, editors. *Performing Site-Specific Theatre: Politics, Place, Practice*. Palgrave MacMillian, 2012.
- Birch, Anna and Joanne Tomkins. Introduction. Birch and Tomkins, pp. 1-17.
- Birney, Earle. *Ice Cod Bell or Stone: A Collection of New Poems*. McClelland and Stewart, 1962.
- Blanco, María del Pilar and Esther Peeren. Introduction. *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*, by Blanco and Peeren, Bloomsbury, 2013, pp.1-27.
- Bodnar, John. *Remaking America: Public Memory, Commemoration and Patriotism in the Twentieth Century*. Princeton UP, 1992.

- Bold, Christine, Ric Knowles and Belinda Leach. "Feminist Memorializing and Cultural Countermemory: The Case of Marianne's Park." *Signs*, vol. 28, no.1, 2002, pp. 125-48. *JSTOR*, doi: 10.1086/340905.
- Bonnett, Alastair. "Walking Through Memory: Critical Nostalgia and the City." *Walking Inside Out: Contemporary British Psychogeography*, edited by Tina Richardson, Rowman and Littlefield, 2015, pp. 75-87.
- Boym, Svetlana. *The Future of Nostalgia*. Basic Books, 2001.
- Bradley, Kaleigh. "What's in a Name? Place Names, History, and Colonialism." *Active History*, 2 Feb. 2016, www.activehistory.ca/2015/02/whats-in-a-name-place-names-history-and-colonialism/. Accessed 6 June 2016.
- Braidotti, Rosi. "Becoming-world." *After Cosmopolitanism*, edited by Rosi Braidotti, Patrick Hanafin and Bolette Blaagaard, Routledge, 2013, pp. 8-27.
- . *Metamorphoses: Towards a Materialist Theory of Becoming*. Polity Press, 2002.
- . *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. 1994. Columbia UP, 2011.
- . *Nomadic Theory: The Portable Rosi Braidotti*. Columbia UP, 2011.
- . "The Ethics of Becoming Imperceptible." *Deleuze and Philosophy*, edited by Constantin Boundas, Edinburgh UP, 2006, pp. 133-59.
- Brand, Dana. *The Spectator and the City in Nineteenth-Century American Literature*. Cambridge UP, 1991.
- Brand, Dionne. *A Map to the Door of No Return: Notes to Belonging*. Doubleday Canada, 2001.
- . *At the Full and Change of the Moon*. Knopf Canada, 1999.
- . *Bread Out of Stone: Recollections on Sex, Recognitions, Race, Dreaming and Politics*. Vintage Canada, 1998.

- . *Thirsty*. McClelland and Stewart, 2002.
- Breton, André. *Nadja*. Translated by Richard Howard, Grove Press, 1960.
- Brydon, Diana. "Dionne Brand's Global Intimacies: Practising Affective Citizenship." *University of Toronto Quarterly*, vol. 76, no. 3, 2007, pp. 990-1006. *Project Muse*, www.muse.jhu.edu/article/220997.
- . "It's Time for a New Set of Questions." *Essays on Canadian Writing*, vol. 71, 2000, pp. 14-25. *EBSCOhost Academic Search Complete*, Accession no.: 4238885.
- . "Mobile Localities Beyond Monocultures of the Mind." *Localities*, vol. 4, 2014, pp. 7-49, www.localities.kr/sub_pg/img/A-1.pdf. Accessed 22 May 2017.
- Buck-Morss, Susan. *The Dialectics of Seeing: Walter Benjamin and The Arcades Project*. MIT Press, 1985.
- . "The Flâneur, the Sandwichman and the Whore: The Politics of Loitering." *New German Critique*, vol. 39, 2014, pp. 99-140.
- Butler, Chris. *Henri Lefebvre: Spatial Politics, Everyday Life and the Right to the City*. Routledge, 2012.
- Butler, Judith. "Performative Acts and Gender Constitution: An Essay on Phenomenology and Feminist Theory." *Performance Studies Reader*, edited by Henry Bial and Sara Brady, Routledge, 2016, pp. 214-25.
- . *Precarious Life: The Powers of Mourning and Violence*. Verso, 2004.
- Campbell, Sue. *Our Faithfulness to the Past: The Ethics and Politics of Memory*. Oxford UP, 2014.
- Careri, Francesco. *Walkscapes: Walking as an Aesthetic Practice*. Editorial Gustavo Gili, 2002.

- Carrière, Marie and Catherine Khordoc. "For Better or For Worse: Revisiting *Écriture migrante* in Québec." *The Oxford Handbook of Canadian Literature*, edited by Cynthia Sugars, Oxford UP, 2016, pp. 621-38.
- Casey, Edward S. *Getting Back Into Place: Toward a Renewed Understanding of the Place-World*. Indiana UP, 1993.
- Caygill, Howard. *Walter Benjamin: The Colour of Experience*. Routledge, 1998.
- Cheng, Anne Anlin. *Melancholy of Race: Psychoanalysis, Assimilation, and Hidden Grief*. Oxford UP, 2000.
- . "Skins, Tattoos, and Susceptibility." *Representations*, vol. 108, no. 1, 2009, pp. 98-119. *JSTOR*, doi: 10.1525/rep.2009.108.1.98.
- Chisholm, Dianne. "Paris, *Mon Amour*, My Catastrophe, or *Flâneries* through Benjaminian Space." Moyes, pp. 153-207.
- Clough, Patricia. Introduction. *The Affective Turn: Theorizing the Social*, by Clough and Jean Halley, Duke UP, 2007, pp. 1-34.
- Cohen, Colleen Ballerino et al. Introduction. *Beauty Queens on the Global Stage: Gender, Contests, and Power*, by Cohen et al., Routledge, 1996, pp. 13-30.
- Cole, Desmond. "The Skin I'm In: I've been interrogated by police more than 50 times—all because I'm black." *Toronto Life*, 21 Apr. 2015, www.torontolife.com/city/life/skin-im-ive-interrogated-police-50-times-im-black/. Accessed 25 May 2016.
- Collins, Jane. "Embodied Presence and Dislocated Spaces: Playing the Audience in Ten Thousand Several Doors in a Promenade, Site-Specific Performance of John Webster's *The Duchess of Malfi*." Birch and Tomkins, pp. 54-68.

- Collis, Stephen. "'The Frayed Trope of Rome': Poetic Architecture in Robert Duncan, Ronald Johnson, and Lisa Robertson." *Mosaic*, vol. 35, no. 4, 2002, pp. 143-62. *ProQuest*, document ID: 205340783.
- Conquergood, Dwight. "Performance Studies: Interventions and Radical Research." *Performance Studies Reader*, edited by Henry Bial and Sara Brady, 3rd ed., Routledge, 2015, pp. 37-47.
- Corr, John. "Affective Coordination and Avenging Grace: Dionne Brand's *In Another Place Not Here*." *Canadian Literature*, vol. 201, 2009, pp. 113-29. *ProQuest*, document ID: 218792746.
- Coverley, Merlin. *Psychogeography*. Pocket Essentials, 2006.
- . *The Art of Wandering*. No Exit Press, 2012.
- Craig, Maxine Leeds. *Ain't I a Beauty Queen: Black Women, Beauty and the Politics of Race*. Oxford UP, 2002.
- Creet, Julia and Andreas Kitzmann. Introduction. *Memory and Migration: Multidisciplinary Approaches to Memory Studies*, by Creet and Kitzmann, U of Toronto P, 2011, pp. 3-26.
- Cresswell, Tim. *In Place/Out of Place: Geography, Ideology, and Transgression*. U of Minnesota P, 1996.
- . *Place: An Introduction*. 2nd ed., John Wiley and Sons, 2015.
- Cvetkovich, Ann. *Depression: A Public Feeling*. Duke UP, 2012.
- Darby, Kris. "Framing the Drift and Drifting the Frame: Walking with Wrights and Sites." *New Theatre Quarterly*, vol. 29, no. 1, 2013, pp. 48-60. *Scholars Portal*, doi: 10.1017/S0266464X13000055.
- Darias-Beautell, Eva. "The Intrinsic Potential of Glassness: Narcissistic, Opaque, Organic Modes of Signifying the Urban in Vancouver." *Literature and the Glocal City: An Exploration of*

- the Canadian Imaginary*, edited by Ana María Fraile Marcos, Routledge, 2014, pp. 83-100.
- Davidson, Ian. "Picture This: Space and Time in Lisa Robertson's 'Utopia/.'" *Mosaic*, vol. 40, no. 4, 2007, pp. 87-102.
- Debord, Guy. "Introduction to a Critique of Urban Geography." *Situationist International Anthology*, 2nd ed., edited and translated by Ken Knabb, Bureau of Public Secrets, 2006, pp. 8-12.
- De Certeau, Michel. *The Practice of Everyday Life*. Translated by Steven Rendall, U of California P, 1984.
- De Landa, Manuel. "Deleuze, Diagrams and The Open-Ended Becoming of the World." *Becomings: Explorations in Time, Memory, and Futures*, edited by Elizabeth Grosz, Cornell UP, 1999, pp. 29-41.
- Deranger, Eriel and Melina Laboucan-Massimo. "First Nations Hold Final Healing Walk in Oilsands." *CBC News*, 27 Dec. 2016.
- Derksen, Jeff. *After Euphoria*. JRP Ringier and Emily Carr UP, 2013.
- . *Annihilated Time: Poetry and Other Politics*. Talonbooks, 2009.
- Derrida, Jacques. *Of Grammatology*. 1976. Translated by Gayatri Chakravorty Spivak, John Hopkins UP, 1997.
- . *Memoires for Paul de Man*. Translated by Cecile Lindsay, Columbia UP, 1989.
- Deutsche, Rosalyn. *Evictions: Art and Spatial Politics*. MIT Press, 1996.
- Dickson, Guy. "Beauty Queen with an Edge." *The Globe and Mail*, 3 Feb. 2005, www.theglobeandmail.com/arts/beauty-queen-with-an-edge/article1114031/. Accessed 12 May 2016.

- Dobson, Kit. *Transnational Canadas: Anglo-Canadian Literature and Globalization*. Wilfred Laurier UP, 2009.
- D'Souza, Aruna and Tom McDonough. Introduction. *The Invisible Flâneuse: Gender, Public Space and Visual Culture in Nineteenth-Century Paris*, by D'Souza and McDonough, Manchester UP, 2006, pp. 1-17.
- Dubuisson, Albert. "Le Maquigon." *Les Français peints par eux-mêmes : Encyclopédie morale du dix-neuvième siècle*. L. Curmer, 1840, www.bmlisieux.com/curiosa/dubuis01.htm. Accessed 18 Oct. 2017.
- Duncan, Nancy. "Renegotiating Gender and Sexuality in Private and Public Spaces," by Duncan, pp. 127-44.
- Eaket, Chris. "Project [murmur] and the Performativity of Space." *Theatre Research in Canada*, vol 29, no. 1, 2008, pp. 29-50. *EBSCOhost Academic Search Complete*, Accession no.: 36117453.
- Edensor, Tim. "Walking Through Ruins." Ingold and Vergunst, pp. 123-42.
- Edwards, Justin D. and Douglas Ivison. Introduction. *Downtown Canada: Writing Canadian Cities*, by Edwards and Ivison, U of Toronto P, 2005, pp. 3-13.
- "Exercising With Princess Headgear (Adjustable)." Performance by Kinga Araya, 2000. Vtape Video Library. Accessed 9 Aug. 2016.
- Fanon, Franz. *Black skin, White masks*. 1967. Translated by Charles Lam Markmann, Pluto Press, 1986.
- Farman, Jason. *Mobile Interface Theory: Embodied Space and Locative Media*. Routledge, 2012.
- Ferry, David, et al. *The Postman*. 2015. Working Script.

- “First Black Postman’s Family Honoured and Inspired by his Legacy.” *Windsor Star*, 8 July 2013, www.windsorstar.com/windsor/first-black-postmans-family-honoured-and-inspired-by-his-legacy. Accessed 10 Feb. 2017.
- Freccero, Carla. *Queer/Early/Modern*. Duke UP, 2006.
- Frédéric, Madeleine. “Narration/description/évocation dans le roman francophone contemporain.” *Nouvelles Écritures Francophones: Vers un nouveau baroque?*, edited by Jean Cléo Godin, Montreal UP, 2001, pp. 179-193.
- Freeman, Elizabeth. *Time Binds: Queer Temporalities, Queer Histories*. Duke UP, 2010.
- Freud, Sigmund. “Mourning & Melancholia.” *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Translated by James Strachey et al., vol. XIV, Hogarth Press, 1976, pp. 243-58.
- Frisby, David. “Metropolis as Text: Otto Wagner and Vienna’s ‘Second Renaissance.’” *Renaissance and Modern Studies*, vol. 40, no. 1, 1997, pp. 1-16. *Scholars Portal*, doi: 10.1080/14735789709366600.
- Frisch, Andrea. “The Ethics of Testimony: A Genealogical Perspective.” *Discourse*, vol. 25, no. 1-2, pp. 36-54. *JSTOR*, www.jstor.org/stable/41389663.
- Furlani, Andre. “Montreal’s Third Space on Foot.” *Speaking Memory: How Translation Shapes City Life*, edited by Sherry Simon, McGill-Queen’s UP, 2016, 249-272.
- Gallop, Jane. “The Ethics of Reading: Close Encounters.” *Journal of Curriculum Theorizing*, vol. 16, no. 3, 2000, pp. 7-17, www.rowanfirstyearwriting.com/uploads/1/2/9/3/12938517/gallop_2000.pdf. Accessed 17 June 2016.
- Gilbert, Roger. *Walks in the World: Representation and Experience in Modern American Poetry*. Princeton UP, 1991.
- Gilloch, Graeme. *Myth and Metropolis: Walter Benjamin and the City*. Polity Press, 1996.

- Gluck, Mary. *Popular Bohemia: Modernism and Urban Culture in Nineteenth-Century Paris*. Harvard UP, 2005.
- . “The Flâneur and the Aesthetic Appropriation of Urban Culture in Mid-19th Century Paris.” *Theatre, Culture & Society*, vol. 20, no. 5, 2003, pp. 53-80. *Scholars Portal*, doi: 10.1177/02632764030205003.
- Godard, Barbara. “‘Body I’: Daphne Marlatt’s Feminist Poetics.” *American Review of Canadian Studies*, vol. 15, no. 4, pp. 481-496. *Scholars Portal*, doi: 10.1080/02722018509480834.
- . “Writing from the Border: Gail Scott on ‘The Main.’” Moyes, pp. 117-41.
- Goldman, Marlene. “Mapping the Door of No Return: Deterritorialization and the Work of Dionne Brand.” *Canadian Literature*, vol. 182, pp.13-28. *ProQuest*, document ID: 2004582908.
- Gordon, Avery F. *Ghostly Matters: Haunting and the Sociological Imagination*. U of Minnesota P, 2008.
- Gorządek, Ewa. “Kinga Araya.” Translated by Ania Micińska. Aug. 2015, www.culture.pl/en/artist/kinga-araya. Accessed 19 July 2016.
- Gould, Karen. *Writing in the Feminine: Feminism and Experimental Writing in Quebec*. Southern Illinois UP, 1990.
- Green, Mary Jean. “From *Flâneuse* to Cybernomad: Roaming the World with Régine Robin.” *Transatlantic Passages: Literary and Cultural Relations Between Quebec and Francophone Europe*, edited by Paula Ruth Gilbert and Miléna Santoro, McGill-Queen’s UP, 2010, pp. 179-89.
- Gregg, Melissa and Gregory Seigworth. Introduction. *The Affect Theory Reader*, by Gregg and Seigworth, Duke UP, 2010, pp. 1-25.

Grewel, San. "Blacks Three Times More Likely to be Carded by Peel Police than Whites."

Toronto Star, 24 Sept. 2015, www.thestar.com/news/gta/2015/09/24/blacks-three-times-more-likely-to-be-carded-by-peel-police-than-whites.html. Accessed 7 Jan. 2017.

Grosz, Elizabeth. "Architectures of Excess." *Architecture from the Outside: Essays on Virtual and Real Space*, edited by Grosz, MIT Press, 2001, pp. 151-66.

—. "Bodies-Cities." *Sexuality & Space*, edited by Beatriz Colomina, Princeton Architectural Press, 1992, pp. 241-254.

—. "Thinking the New: Of Futures Yet Unthought." *Becomings: Explorations in Time, Memory, and Futures*, edited by Grosz, Cornell UP, 1999, pp. 15-28.

Hanafin, Patrick. "A Cosmopolitics of Singularities: Rights and the Thinking of Other Worlds." *After Cosmopolitanism*, edited by Rosi Braidotti, Patrick Hanafin and Bolette Blaagaard, Routledge, 2013, pp. 40-56.

Hancox, Simone. "Contemporary Walking Practices and the Situationist International: The Politics of Perambulating the Boundaries Between Art and Life." *Contemporary Theatre Review*, vol. 22, no. 2, 2012, pp. 237–50. *Taylor & Francis Online*, doi: 10.1080/10486801.2012. 666737.

Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century." *The Cybercultures Reader*, edited by David Bell and Barbara Kennedy, Routledge, 2000, pp. 291-324.

Harel, Simon. "La parole orpheline de l'écrivain migrant." *Montreal Imaginaire. Ville et littérature*, edited by Pierre Nepveu and Gilles Marcotte, Fides, 1992, pp. 373-418.

Harvey, David. *Paris, Capital of Modernity*. Routledge, 2003.

- Heddon, Deirdre and Cathy Turner. "Walking Women: Shifting the Tales and Scales of Mobility." *Contemporary Theatre Review*, vol. 22, no. 2, 2012, pp. 224-36. *EBSCOhost International Bibliography of Theatre and Dance*, doi: 10.1080/10486801.2012.666741.
- Hele, Karl S. *The Nature of Empires and the Empire of Natures: Indigenous Peoples and the Great Lakes Environment*. Wilfred Laurier UP, 2013.
- Hetherington, Kevin. "Rhythm and Noise: The City, Memory and the Archive." *The Sociological Review*, vol. 61, 2013, pp. 17-33. *Scholars Portal*, doi: 10.1111/1467-954X.12051.
- Highmore, Ben. *Everyday Life and Cultural Theory: An Introduction*. Routledge, 2002.
- Hirsch, Marianne. "Past Lives: Postmemories in Exile." *Poetics Today*, vol. 17, no. 4, 1996, pp. 659-86. *Scholars Portal*, doi: 10.2307/1773218.
- . "The Generation of Postmemory." *Poetics Today*, vol. 29, no.1, 2008, pp. 103-128. *Scholars Portal*, doi: 10.1215/03335372-2007-019.
- hooks, bell. *Black Looks: Race and Representation*. South End Press, 1992.
- . "Homeplace: A Site of Resistance." *Yearning: Race, Gender, and Cultural Politics*, South End Press, 1990, pp. 41-50.
- Ingold, Tim. *Being Alive: Essays on Movement, Knowledge and Description*. Routledge, 2011.
- . "Culture on the Ground: The World Perceived Through the Feet." *Journal of Material Culture*, vol. 9, no. 3, 2004, pp. 315-40. *Scholars Portal*, doi: 10.1177/1359183504046896.
- . *Lines: A Brief History*. Routledge, 2007.
- Ingold, Tim and Joe Lee Vergunst, editors. *Ways of Walking: Ethnography and Practice on Foot*. Ashgate, 2008.
- Ingold, Tim and Joe Lee Vergunst. Introduction, by Ingold and Vergunst, pp. 1-19.

- Irvine, Lorna. "Chez Nous: Gail Scott's *My Paris*." *Transatlantic Passages: Literary and Cultural Relations between Quebec and Francophone Europe*, edited by Paula Gilbert and Miléna Santoro, McGill-Queen's UP, 2010, pp. 97-104.
- Jacobs, Jane. *Vital Little Plans: The Short Works of Jane Jacobs*, edited by Samuel Zipp, Random House, 2016.
- Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke UP, 1991.
- Just, Edyta. "The Positive Potential of IVF in Visual Culture." *The Scientific Imaginary in Visual Culture*, edited by Anneke Smelik, V&R Unipress, 2010, pp. 131-46.
- Kamboureli, Smaro. *Scandalous Bodies: Diasporic Literature in English Canada*. Wilfred Laurier UP, 2009.
- Kasten, Scott A. *Destroying the Mystique of Paris: How the Destruction of Les Halles Served as a Symbol for Gaullist Power and Modernization in 1960s and 1970s Paris*. MA Thesis, Georgia State University, 2013. scholarworks.gsu.edu/history_theses/70. Accessed 14 Sept. 2016.
- Koolhaas, Rem. "What Ever Happened to Urbanism?" *Design Quarterly*, vol. 164, 1995, pp. 28-31. *EBSCOhost Academic Search Complete*, Accession no.: 9601184807.
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez, Columbia UP, 1982.
- Kwon, Miwon. *One Place After Another: Site-Specific Art and Locational Identity*. MIT Press, 2002.
- Landsberg, Alison. *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture*. Columbia UP, 2004.
- Lauster, Martina. *Sketches of the Nineteenth Century: European Journalism and its "Physiologies," 1830-50*. Palgrave MacMillan, 2007.

- Lefebvre, Henri. *Critique of Everyday Life: Volume I*. Translated by John Moore, Verso, 1991.
- . *Introduction to Modernity: Twelve Preludes September 1959 - May 1961*. Translated by John Moore, Verso, 1995.
- . *The Production of Space*. Translated by Eleonore Kofman and Elizabeth Lebas, Blackwell, 1991.
- . *The Urban Revolution*. Translated by Robert Bononno, U of Minnesota P, 2003.
- . *Writings on Cities*. Translated and Edited by John Moore, Verso, 1996.
- Legat, Allice. "Walking Stories; Leaving Footprints." Ingold and Vergunst, pp. 35-49.
- Levin, Laura. "Interview with Laura Levin: What is Performance Studies?" By Mark Matusoff. *Hemispheric Institute Digital Video Library*, 2013, hidv1.nyu.edu/video/b2rbp22g.html. Accessed 9 June 2016.
- Lisk, Dean. "Miss Canadiana Has North Bay Roots." *Bay Today*, 8 Feb. 2005, www.baytoday.ca/local-news/miss-canadiana-has-north-bay-roots-baytodayca-exclusive-60939. Accessed 12 May 2016.
- Lopate, Phillip. *Waterfront: A Walk around Manhattan*. Anchor Books, 2005.
- Lousley, Cheryl. "Ethics, Nature, and the Stranger: Cosmopolitanism in Dionne Brand's Long Poems *Thirsty* and *Inventory*." *REAL*, vol. 26, 2010, pp. 296-309, periodicals.narr.de/index.php/real/article/view/1590/1569.
- Lucas, Raymond. "'Taking a Line for a Walk': Walking as an Aesthetic Practice." Ingold and Vergunst, pp. 169-84.
- Lury, Celia. *Prosthetic Culture: Photography, Memory, and Identity*. Routledge, 1998.
- Macauley, David. "Walking the City: An Essay on Peripatetic Practices and Politics." *Capitalism Nature Socialism*, vol. 11, no. 4, 2000, pp. 3-43. *Scholars Portal*, doi: 10.1080/10455750009358938.

- Mackie, John. "The Week in History: Vancouver Burns in Great Fire of 1886." *Vancouver Sun*, 13 June 2015, www.vancouversun.com/This+Week+History+Vancouver+burns+Great+Fire+1886/11132803/story.html. Accessed 3 Feb. 2016.
- Marlatt, Daphne. "Given This Body: An Interview with Daphne Marlatt." *Open Letter*, vol. 2, 1979, pp. 32-88.
- . *Liquidities: Vancouver Poems Then and Now*. Talonbooks, 2013.
- Marples, Morris. *Shanks's Pony*. J.M. Dent & Sons, 1959.
- Marshall, Stefanie. "where do I go from here?" FADO Performance Art Centre. Aug. 2000, www.performanceart.ca/index.php?m=program&id=165. Accessed 18 May 2016.
- Mason, Jody. "Searching for the Doorway: Dionne Brand's *Thirsty*." *University of Toronto Quarterly*, vol. 75, no. 2, 2006, pp. 784-800. *Project Muse*, doi: doi.org/10.1353/utq.2006.0251.
- Massey, Doreen. *For Space*. Sage, 2005.
- . *Space, Place and Gender*. Polity Press, 1994.
- Massumi, Brian. "Notes on the Translation and Acknowledgements." *A Thousand Plateaus: Capitalism and Schizophrenia*, by Gilles Deleuze and Félix Guattari, translated by Massumi, U of Minnesota P, 1987, pp. xvi-xx.
- . *Parables for the Virtual: Movement, Affect, Sensation*. Duke UP, 2002.
- Mayol, Pierre. "The Neighbourhood." *The Practice of Everyday Life, Volume 2: Living and Cooking*, edited by Luce Giard, translated by Timonthy J. Tomasik. Kindle ed., U of Minnesota P, 1998.
- McDonald, R.A.J. "'Holy Retreat' or 'Practical Breathing Spot'?: Class Perceptions of Vancouver's Stanley Park, 1910-1913." *Canadian Historical Review*, vol. 65, no. 2, 1984, pp. 127-53. *Scholars Portal*, doi: [10.3138/CHR-065-02-01](https://doi.org/10.3138/CHR-065-02-01).

- McKittrick, Katherine. *Demonic Grounds: Black Women and the Cartographies of Struggle*. Kindle ed., U of Minnesota P, 2006.
- . “The Last Place They Thought Of: Black Women’s Geographies (2006).” *The People, Place and Space Reader*, edited by Jen Jack Giesecking et al., Routledge, 2014, pp. 309-13.
- McLucas, Clifford. “Ten Feet and Three Quarters of an Inch of Theatre: A Documentation of Tri Bywyd—a Site-Specific Theatre Work.” *Site-Specific Art: Performance, Place and Documentation*, edited by Nick Kaye, Routledge, 2000, n.p.
- Megill, Allan. “From ‘History, Memory, Identity.’” *Collective Memory Reader*, edited by Jeffrey K. Olick, Vered Vinitzky-Seroussi and Daniel Levy, Oxford UP, 2011, pp. 193-97.
- Merrifield, Andrew. *The Politics of the Encounter: Urban Theory and Protest Under Planetary Urbanization*. U of Georgia P, 2013.
- Meskimmon, Marsha. *Engendering the City: Woman Artists and Urban Space*. Scarlet Press, 1997.
- Micallef, Shawn and Gabe Sawhney. “Murmurings: An Interview with Members of the [murmur] Collective.” By Caitlin O’Donovan, *Year 01*, www.year01.com/archive/forum/issue12/caitlin.html. Accessed 8 Nov. 2016.
- Milan, Anne, Leslie-Anne Keown and Covadonga Robles Urquijo. “Families, Living Arrangements and Unpaid Work.” Statistics Canada, www.statcan.gc.ca/pub/89-503-x/2010001/article/11546-eng.htm#a14. Accessed 15 Oct. 2017.
- Morelli, François. Personal interview. 30 Nov. 2017.
- Moyes, Lianne, editor. *Gail Scott: Essays on Her Works*. Guernica, 2002.
- Moyser, Melissa. “Women and Paid Work.” *Statistics Canada*, www.statcan.gc.ca/pub/89-503-x/2015001/article/14694-eng.htm. Accessed 15 Oct. 2017.
- [murmur]. “About [murmur].” www.murmurtoronto.ca/about.php. Accessed 5 Sept. 2016.

[murmur]. "Dr. Minerva Reid - Junction Walk." 2008. MP3 file.

[murmur]. "Pearl Quong - Grange Walk." 2009. MP3 file.

[murmur]. "Syrus Marcus Ware - Grange Walk." 2009. MP3 file.

Nicholson, Geoff. *The Lost Art of Walking: The History, Science, and Literature of Pedestrianism*. Riverhead Books, 2008.

Nietzsche, Friedrich. *Twilight of the Idols and The Antichrist*. Dover, 2004.

O'Rourke, Karen. *Walking and Mapping: Artists as Cartographers*. MIT Press, 2013.

Osborn, Bud. "Art and Social Activism: An Interview with Bud Osborn." *CrossCurrents*, vol. 6, no. 3, 2003, pp. 17-18. *ProQuest*, document ID: 218656981.

—. *Lonesome Monsters: The Prose and Poetry of Bud Osborn*. Anvil Press, 1995.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. John Wiley and Sons, 2005.

Parkhurst Ferguson, Priscilla. "The Flâneur On and Off the Streets of Paris." *Tester*, pp. 22-42.

Parsons, Deborah. *Streetwalking the Metropolis: Women, the City, and Modernity*. Oxford UP, 2000.

Pensky, Max. *Melancholy Dialectics: Walter Benjamin and the Play of Mourning*. U of Massachusetts P, 1993.

Perlman, Stacey M. "The Art of Mobile Technology." *The Boston Globe Online*, 18 Apr. 2005, www.archive.boston.com/business/globe/articles/2005/04/18/the_art_of_mobile_technology/. Accessed 14 Jan. 2017.

Poe, Edgar Allan. "The Man of the Crowd." *Sixty-Seven Tales*. 1840. Chatham River Press, 1985, pp. 240-45.

Pollock, Griselda. *Vision and Difference: Femininity, Feminism and Histories of Art*. Routledge, 1988.

- Purdy, Anthony. "Memory Maps: Mnemotopic Motifs in Creates, Poulin, and Robin." *Essays on Canadian Writing*, vol. 80, 2003, pp. 261-81. *EBSCOhost Academic Search Complete*, Accession no.: 11688585.
- Quynn, Kristina. "Elsewheres of Diaspora: Dionne Brand's 'In Another Place, Not Here'" *The Journal of the Midwest Modern Language Association*, vol. 48, no. 1, 2015, pp. 121-46. *JSTOR*, www.jstor.org/stable/43549874.
- Rendell, Jane. *Art and Architecture: A Place Between*. I.B. Tauris, 2006.
- Robertson, Lisa. *Occasional Work and Seven Walks from the Office for Soft Architecture*. 3rd ed., Coach House Press, 2011.
- Robertson, Lisa and Steve McCaffery. "Philly Talks #17." *Pennsound Center for Programs in Contemporary Writing*, pp. 21-38, 3 Oct. 2000. media.sas.upenn.edu/pennsound/groups/phillytalks/pdfs/pt17.pdf. Accessed 27 March 2015.
- Robin, Régine. *The Wanderer*. Translated by Phyllis Aronoff, Alter Ego Editions, 1993.
- Rose, Gillian. *Feminism and Geography: The Limits of Geographical Knowledge*. Kindle ed., U of Minnesota P, 1993.
- Sadler, Simon. *The Situationist City*. MIT Press, 1998.
- Salzani, Carlo. *Constellations of Reading: Walter Benjamin in Figures of Actuality*. Peter Lang, 2009.
- Scalway, Helen. "The Contemporary Flâneuse: Exploring Strategies for the Drifter in a Feminine Mode." *Helen Scalway*, www.helenscalway.com/wp-content/uploads/2013/01/The-Contemporary-Flaneuse.pdf. Accessed 14 June 2017.
- Schaeffer, Tesla. "Readers Would Seek Grief: Dionne Brand's *Thirsty* and the Textual Legibility of Trauma." *Journal of Modern Literature*, vol. 39, no. 4, 2016, pp. 122-38. *EBSCOhost Academic Search Complete*, Accession no.: 118247581.

- Scott, Gail. "My Montréal: Notes of an Anglo-Québécois Writer." *Brick*, vol. 59, 1998, pp. 4-9.
- . *My Paris*. Mercury Press, 1999.
- . "Some other kind of subject, less bounded": Gail Scott in conversation with Corey Frost." *How2*, vol. 1, no. 4, 2000, www.asu.edu/pipercenter/how2journal//archive/online_archive/v1_4_2000/current/workbook/index.html#interview. Accessed 11 Apr. 2017.
- . *Spaces like Stairs: Essays by Gail Scott*. The Women's Press, 1989.
- . "The Sutured Subject." *Review of Contemporary Fiction*, vol. 28, no. 3, 2008, pp. 62-72.
- Sedgwick, Eve Kosofsky. *Touching Feeling: Affect, Pedagogy, Performativity*. Duke UP, 2003.
- Sennett, Richard. *The Fall of Public Man*. Vintage, 1978.
- Sharpe, Christina. *In the Wake: On Blackness and Being*. Duke UP, 2016.
- Shields, Rob. "Fancy Footwork: Walter Benjamin's Notes on Flânerie." *Tester*, pp. 61-80.
- Sibley, David. *Geographies of Exclusion: Society and Difference in the West*. Routledge, 1995.
- Sieburth, Richard. "Une idéologie du lisible : le phénomène des Physiologies." *Romantisme*, vol. 15, no. 47, 1985, pp. 39-60. *Parcourir Les Collections*, doi: 10.3406/roman.1985.4712.
- Simmel, Georg. "The Metropolis and Mental Life." 1903. Translated by Edward Shils. *The Blackwell City Reader*, edited by Gary Bridge and Sophie Watson, Wiley-Blackwell, 2002, pp. 11-19.
- . "The Stranger." *The Sociology of Georg Simmel*. Translated by Kurt Wolff. Free Press, 1950, pp. 402-08.
- Simon, Sherry. *Cities in Translation: Intersections of Language and Memory*. Routledge, 2012.
- . "The Paris Arcades, The Ponte Vecchio and the Comma of Translation." *Moyes*, pp. 142-52.
- Sinclair, Iain. *Ghost Milk*. Hamish Hamilton, 2011.
- . *Lights Out for the Territory*. 1997. Penguin, 2003.

- Slater, Tom. "Gentrification of the City." *The New Blackwell Companion to the City*, edited by Gary Bridge and Sophie Watson, Wiley Blackwell, 2013, pp. 571-85.
- Smith, Neil. "New Globalism, New Urbanism: Gentrification as Global Urban Strategy." *Antipode*, vol. 34, no. 3, 2002, pp. 427-450. *Scholars Portal*, doi: 10.1111/1467-8330.00249.
- Soja, Edward W. *Postmetropolis: Critical Studies of Cities and Regions*. Blackwell, 2000.
- Soja, Edward W. and Barbara Hooper. "The Spaces That Difference Makes: Some Notes on the Geographical Margins of the New Cultural Politics." *Place and the Politics of Identity*, edited by Michael Keith and Steve Pile, Routledge, 1993, pp. 180-202.
- Sojka, Eugenia. "Canadian Diasporic Artists and Changing Narratives of Homeland: Jin-me Yoon and Kinga Araya." *Place and Memory in Canada: Global Perspectives*, edited by Anna Reczyńska, et al., Polish Academy of Arts and Sciences, 2005, pp. 521-32.
- Solnit, Rebecca. *Wanderlust: A History of Walking*. Penguin, 2000.
- Standing, Guy. *The Precariat: The New Dangerous Class*. Kindle ed., Bloomsbury, 2014.
- Stewart, Kathleen. *Ordinary Affects*. Duke UP, 2007.
- Sugars, Cynthia. "'There's No Place Like Home': The Unhomely Paradox of André Alexis Childhood." *Kunapipi*, vol. 25, no. 2, 2003, pp. 7-23, www.ro.uow.edu.au/cgi/viewcontent.cgi?article=1497&context=kunapipi. Accessed 29 June 2016.
- Suhr, Christian and Rane Willerslev. Introduction. *Transcultural Montage*, by Suhr and Willerslev, Berghahn Books, 2013, pp. 1-15.
- Tester, Keith, editor. *The Flâneur*. Routledge, 1994.
- Tester, Keith. Introduction, Tester, pp. 1-21.
- The Postman (Archival Video). Appledore Productions, 2015.

- Thompson, Dawn. *Writing a Politics of Perception: Memory, Holography, and Women Writers in Canada*. U of Toronto P, 2000.
- Thoreau, Henry David. "Walking." *The Portable Thoreau*, edited by Carl Bode, Penguin, 1982, pp. 555-90.
- Thrift, Nigel. "Intensities of Feeling: Towards a Spatial Politics of Affect." *Geografiska Annaler, Series B, Human Geography*, vol. 86, no. 1, 2004, pp. 57-78.
- Turner, Camille. "Miss Canadiana (2005)." *YouTube*, uploaded by Sherisse Mohammed, 27 Jan. 2015, www.youtube.com/watch?v=OiWEyoCBhcg. Accessed 12 May 2016.
- . "Miss Canadiana Confronts the Mythologies of Nationhood and the Impossibility of African Diasporic Memory in Toronto." *Caribbean In Transit Arts Journal*, vol. 1, no. 2, 2012, pp. 52-60, www.issuu.com/caribbeanintransit/docs/issue_2_caribbean_intransit_location_and_caribbean/52. Accessed 12 May 2016.
- . "Miss Canadiana's Red White and Beautiful Tour." *YouTube*, uploaded by outerregion, 20 Mar. 2010, www.youtube.com/watch?v=d0zjG8_ZOYI. Accessed 12 May 2016.
- Turner, Cathy. "Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance." *New Theatre Quarterly*, vol. 20, no. 4, 2004, pp. 373-90. *Scholars Portal*, doi: 10.1017/S0266464X04000259.
- Turner, Cathy and Synne K. Behrndt. *Dramaturgy and Performance*. Palgrave McMillan, 2008.
- Von Flowtow, Luise. "Legacies of Quebec Women's 'écriture au féminin': Bilingual Transformances, Translation Politicized Subaltern Versions of the Text of the Street." *Journal of Canadian Studies*, vol. 30, no. 4, 1995-6, pp. 88-109. *ProQuest*, document ID: 203555494.
- Walcott, Rinaldo. *Black Like Who?: Writing Black Canada*. Insomniac Press, 1997.

“Walking With Arms.” Performance by Kinga Araya, 2002. Vtape Video Library. Accessed 9 Aug. 2016.

Walking With Our Sisters. “About *Walking With Our Sisters*.” www.walkingwithoursisters.ca/about/. Accessed 20 Feb. 2017.

“*Walking With Our Sisters* Media Access Event.” *YouTube*, uploaded by Saginaw Chippewa, 11 May 2016, www.youtube.com/watch?v=is81p7UoBto. Accessed 20 Feb. 2017.

Wallace, Anne D. *Walking, Literature, and English Culture*. Clarendon Press, 1993.

Warner, Michael. “Uncritical Reading.” *Polemic: Critical or Uncritical*, edited by Jane Gallop, Routledge, 2004, pp. 13-38.

Watkins, Megan. “Desiring Recognition, Accumulating Affect.” *The Affect Theory Reader*, edited by Melissa Gregg and Gregory Seigworth, Duke UP, 2010, pp. 269-85.

Wershler, Darren S. “Sonic Signage: [*murmur*], the Refrain, and Territoriality.” *Canadian Journal of Communication*, vol. 33, no. 3, 2008, pp. 405-18. *EBSCOhost Academic Search Complete*, Accession no.: 35132723.

Whybrow, Nicolas. Introduction: Part 5. *Performance and the Contemporary City*, by Whybrow, Palgrave Macmillan, 2010, pp. 245-49.

Williams, Raymond. *The Country and the City*. Chatto and Windus, 1973.

Wilson, Elizabeth. “The Invisible Flaneur.” *New Left Review*, vol. 1, no. 191, 1992, pp. 90-110. *ProQuest*, document ID: 1301904952.

Winslow, Dianna. “Confronting the Past: Feminist Cultural Counter-Memory and Anti-Hegemonic Memorializing at the Women’s Rights National Historical Park.” *We Are What We Remember: The American Past Through Commemoration*, edited by Laura Mattoon D’Amore and Jeffrey Lee Meriwether, Cambridge Scholars, 2012, pp. 176-94.

- Wolff, Janet. "The Invisible Flâneuse: Women and the Literature of Modernity." *Theory, Culture and Society*, vol. 2, no. 3, 1985, pp. 37-46. *Scholars Portal*, doi: 10.1177/0263276485002003005.
- Wong, Edlie. Introduction. *Passing Estrangement/Étrangère de Passage*. Éditions d'art Sagamie, 2007.
- Yamade, Yuko. "Auto/Bio/Fiction in Migrant Women's Writing in Quebec: Régine Robin's *La Québécoise* and *L'immense fatigue des pierres*." *Auto/biography in Canada: Critical Directions*, edited by Julie Rak, Wilfred Laurier UP, pp. 235-246.
- Young, Iris Marion. *Justice and the Politics of Difference*. Princeton UP, 1990.
- Young, James E. "The Counter-Monument: Memory Against Itself in Germany Today." *Critical Inquiry*, vol. 18, no. 2, 1992, pp. 267-96. *JSTOR*, www.jstor.org/stable/1343784.
- Zandy, Janet. *Liberating Memory: Our Work and Our Working-Class Consciousness*. Rutgers UP, 1995.