ART AND THE EVERYDAY:
WALKING AS AN INTERACTIVE METHOD FOR
DEVELOPING VISUAL AND AESTHETIC AWARENESS

by

Jaclyn Emily Griner

Dissertation Committee:
Professor Richard Jochum, Sponsor
Professor Mary Hafeli

Approved by the Committee on
the Degree of Doctor of Education

Date 16 October 2019

Submitted in partial fulfillment of the
requirements for the Degree of Doctor of Education in
Teachers College, Columbia University

2019
ABSTRACT

ART AND THE EVERYDAY:
WALKING AS AN INTERACTIVE METHOD FOR
DEVELOPING VISUAL AND AESTHETIC AWARENESS

Jaclyn Emily Griner

This research follows the topic of art and the everyday, and focuses on how our experience of the everyday is a significant area of educational inquiry. This study investigates the potential of walking as an interactive method of art education that relates to the way we learn from our everyday environment, and is connected to the field of visual culture art education, and the aesthetics of everyday life.

By taking participants on an art walk, I can observe how they engage with their everyday environment directly, and examine whether walking can promote visual and aesthetic awareness towards their ordinary surroundings. A total of eight participants will be studied during the walk; participants represent a mixed variation of age and gender, with and without backgrounds in art, and will participate in a walking interview followed by a sit-down interview.
DEDICATION

This dissertation is dedicated to my family,
whose love and support are deeply cherished.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter I—INTRODUCTION</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview</td>
<td>1</td>
</tr>
<tr>
<td>Personal Background</td>
<td>3</td>
</tr>
<tr>
<td>Background to the Problem</td>
<td>4</td>
</tr>
<tr>
<td>Visual Culture Art Education</td>
<td>4</td>
</tr>
<tr>
<td>The Everyday Social Environment</td>
<td>5</td>
</tr>
<tr>
<td>Mobile and Social Learning</td>
<td>6</td>
</tr>
<tr>
<td>Art Walk as Intervention</td>
<td>7</td>
</tr>
<tr>
<td>Interactive Teaching</td>
<td>8</td>
</tr>
<tr>
<td>Models and Precedents for Art Walks</td>
<td>10</td>
</tr>
</tbody>
</table>

| Problem Statement     | 13   |
| Research Questions    | 18   |
| Theoretical Framework | 18   |
| Visual and Aesthetic Awareness | 21 |
| The Context of Learning in the Everyday | 22 |
| The Aesthetics of Everyday Life | 23 |
| Assumptions           | 27   |
| Assumptions not to be Debated | 27 |
| Assumptions to be Debated | 27 |
| Limitations of the Study and Educational Aims | 28 |
| Chapter Overview      | 28   |

<table>
<thead>
<tr>
<th>Chapter II—LITERATURE REVIEW</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>30</td>
</tr>
<tr>
<td>The History and Practice of Walking</td>
<td>31</td>
</tr>
<tr>
<td>Walking as Knowing</td>
<td>38</td>
</tr>
<tr>
<td>Precedents for Art Walks</td>
<td>42</td>
</tr>
<tr>
<td>Visual and Aesthetic Awareness</td>
<td>49</td>
</tr>
<tr>
<td>Creative Vision in Everyday Spaces</td>
<td>54</td>
</tr>
<tr>
<td>Vision and Visuality</td>
<td>58</td>
</tr>
<tr>
<td>The World of Vision</td>
<td>63</td>
</tr>
<tr>
<td>The Concept of the Everyday</td>
<td>65</td>
</tr>
<tr>
<td>Ways of Seeing</td>
<td>69</td>
</tr>
<tr>
<td>Visual Culture Art Education</td>
<td>73</td>
</tr>
<tr>
<td>Graffiti</td>
<td>74</td>
</tr>
<tr>
<td>Art and the Everyday</td>
<td>76</td>
</tr>
<tr>
<td>Finding Sites of Expression in the City</td>
<td>79</td>
</tr>
<tr>
<td>The Everyday as a Creative Learning Space</td>
<td>82</td>
</tr>
<tr>
<td>Expanded Field of Art and Learning</td>
<td>84</td>
</tr>
<tr>
<td>Public Art and Education</td>
<td>85</td>
</tr>
<tr>
<td>My Own Art Walk</td>
<td>88</td>
</tr>
<tr>
<td>Discovering the City on Foot</td>
<td>91</td>
</tr>
<tr>
<td>Learning Environments of Art</td>
<td>95</td>
</tr>
<tr>
<td>Chapter V—DISCUSSION ........................................................................</td>
<td>170</td>
</tr>
<tr>
<td>Social Construction ...........................................................................</td>
<td>170</td>
</tr>
<tr>
<td>Interacting with the Everyday Through Place-based Learning ............</td>
<td>172</td>
</tr>
<tr>
<td>Subjective Realities .......................................................................</td>
<td>174</td>
</tr>
<tr>
<td>Developing Visual and Aesthetic Awareness ....................................</td>
<td>178</td>
</tr>
<tr>
<td>The Aesthetics of Everyday Life ......................................................</td>
<td>181</td>
</tr>
<tr>
<td>Learning Assessment .........................................................................</td>
<td>183</td>
</tr>
<tr>
<td>Unexpected Results ..........................................................................</td>
<td>185</td>
</tr>
<tr>
<td>Chapter Summary .............................................................................</td>
<td>188</td>
</tr>
</tbody>
</table>

| Chapter VI—CONCLUSION .................................................................... | 189 |
| The Everyday .................................................................................. | 190 |
| Walking Methodology ....................................................................... | 194 |
| Assessment of Learning .................................................................. | 198 |
| Transformative Learning .................................................................. | 201 |
| Significance of the Study ............................................................... | 202 |
| Limitations and Educational Implications for Further Research ......... | 203 |
| Drawing the Everyday in Classroom Curriculum ................................ | 204 |
| Learning Environments .................................................................... | 208 |
| Strengths and Weaknesses ............................................................... | 211 |
| Final Remarks .................................................................................. | 213 |

REFERENCES ....................................................................................... | 217 |

| Appendix A—Recruitment Script ....................................................... | 232 |
| Appendix B—Informed Consent ......................................................... | 234 |
| Appendix C—Interview Questions ...................................................... | 238 |
| Appendix D—Interview Alanna S ....................................................... | 241 |
| Appendix E—Interview Karen D ....................................................... | 258 |
| Appendix F—Interview Sharon P ....................................................... | 274 |
| Appendix G—Interview Phil A ......................................................... | 288 |
| Appendix H—Interview Max ............................................................. | 299 |
| Appendix I—Interview Howard H ...................................................... | 312 |
| Appendix J—Interview Ben K ............................................................ | 326 |
| Appendix K—Interview Roz W .......................................................... | 338 |
| Appendix L—Recurring Themes Found by Color-coding Participant Interviews... | 353 |
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Representation of Overarching Themes and Sub-themes that Respond to the Research Question</td>
<td>118</td>
</tr>
<tr>
<td>2</td>
<td>Participants Included in the Study</td>
<td>119</td>
</tr>
<tr>
<td>3</td>
<td>Representation of Participants’ Interests</td>
<td>156</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>1</td>
<td>Lorenzo Servi’s workshop, <em>Street Cartoons</em>, 2016</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>Lorenzo Servi’s workshop, <em>The Cliff Rocks Sunset Over the Sea</em>, 2016</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td><em>Too Busy to Notice</em> <a href="https://www.hitrecord.org/records/">https://www.hitrecord.org/records/</a></td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>Mr. Beller’s Neighborhood: Digital Map <a href="http://mrbellersneighborhood.com/2016/06/">http://mrbellersneighborhood.com/2016/06/</a></td>
<td>27</td>
</tr>
<tr>
<td>9</td>
<td>John Pawson, Cover of <em>A Visual Inventory</em>, 2012</td>
<td>57</td>
</tr>
<tr>
<td>10</td>
<td>John Pawson, in <em>A Visual Inventory</em>, 2012</td>
<td>57</td>
</tr>
<tr>
<td>11</td>
<td>John Pawson, in <em>A Visual Inventory</em>, 2012</td>
<td>57</td>
</tr>
<tr>
<td>12</td>
<td>John Pawson, in <em>A Visual Inventory</em>, 2012</td>
<td>57</td>
</tr>
<tr>
<td>13</td>
<td>Richard Wentworth, in <em>Making Do and Getting By</em>, 1984</td>
<td>58</td>
</tr>
<tr>
<td>14</td>
<td>Richard Wentworth, in <em>Making Do and Getting By</em>, 1984</td>
<td>58</td>
</tr>
<tr>
<td>Page</td>
<td>Reference</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Paul Strand, <em>From the El</em>, 1915</td>
<td>65</td>
</tr>
<tr>
<td>18</td>
<td>Paul Strand, <em>Geometric Backyards</em>, 1917</td>
<td>65</td>
</tr>
<tr>
<td>19</td>
<td>Berenice Abott, <em>Photomontage</em>, 1932</td>
<td>65</td>
</tr>
<tr>
<td>20</td>
<td>Iain &amp; Ingrid Baxter: N. E. Thing Co, <em>Art is All Over</em>, 1971</td>
<td>66</td>
</tr>
<tr>
<td>21</td>
<td>George Seurat, <em>Un dimanche après-midi à l'Île de la Grande Jatte</em>, 1884, oil on canvas</td>
<td>68</td>
</tr>
<tr>
<td>22</td>
<td>Henri Cartier-Bresson, <em>Sunday Picnic on the Banks of the Marne</em>, 1938, (printed 1973), gelatin silver print</td>
<td>68</td>
</tr>
<tr>
<td>23</td>
<td>Photograph from iPhone 6S project, 2017</td>
<td>72</td>
</tr>
<tr>
<td>24</td>
<td>Photograph from iPhone 6S project, 2017</td>
<td>72</td>
</tr>
<tr>
<td>25</td>
<td>Photograph from iPhone 6S project, 2017</td>
<td>72</td>
</tr>
<tr>
<td>26</td>
<td>Photograph from iPhone 6S project, 2017</td>
<td>72</td>
</tr>
<tr>
<td>27</td>
<td>Billy the Artist, 88 Delancey Street, New York, 2017. 100 gates project</td>
<td>76</td>
</tr>
<tr>
<td>28</td>
<td>Buff Monster, Bondy Export Corp, 40 Canal Street, 2017. 100 gates project</td>
<td>76</td>
</tr>
<tr>
<td>31</td>
<td>Daniel Buren, <em>Within and Beyond the Frame</em>, 1973, New York, Copyright Daniel Buren/ ADAGP, Paris</td>
<td>82</td>
</tr>
</tbody>
</table>
Carlos Cruz Diez, Crosswalk Installation, 2010, Wynwood Art District Association, Miami Fl, Art Basel project
http://www.miaminewtimes.com/arts/artist-designed-crosswalks-coming-to-wynwood................................................................. 85

Robert Paley, *Envious Composure*, 2014, Park Avenue New York, Steel................................................................. 87

Liz Glynn, *Open House*, 2017 ................................................................................................................. 90

Jeff Koons, *Seated Ballerina*, 2017 ................................................................................................................. 90

Bjorn Okholm Skaarup, *Hippo Ballerina*, 2017 ......................................................................................................... 90

Anish Kapoor, *Dissension in Brooklyn*, 2017 ......................................................................................................... 90

KAWS Stanton Street Basketball courts, 2017 ......................................................................................................... 90

Community mural. E124 Street, *Center for Peace*, 1995 ..................................................................................... 94

Gene Davis, Mural entitled *Franklin’s Footpath*, 1972 ..................................................................................... 95

Photo by Karen D, Art walk, 2018 ....................................................................................................................... 122

Photo by Karen D, Art walk, 2018 ....................................................................................................................... 122

Photo by Phil A, Art walk, 2018 ....................................................................................................................... 125

Photo by Phil A, Art walk, 2018 ....................................................................................................................... 125

Photo by Phil A, Art walk, 2018 ....................................................................................................................... 125

Photo by Howard H, Art walk, 2018..................................................................................................................... 128

Photo by Howard H, Art walk, 2018..................................................................................................................... 128

Photo by Howard H, Art walk, 2018..................................................................................................................... 128

Photo by Max, Art walk, 2018......................................................................................................................... 130
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>Photo by Max, Art walk, 2018 ................................</td>
</tr>
<tr>
<td>51</td>
<td>Photo by Max, Art walk, 2018 ................................</td>
</tr>
<tr>
<td>52</td>
<td>Photo by Max, Art walk, 2018 ................................</td>
</tr>
<tr>
<td>53</td>
<td>Photo by Max, Art walk, 2018 ................................</td>
</tr>
<tr>
<td>54</td>
<td>Photo by Max, Art walk, 2018 ................................</td>
</tr>
<tr>
<td>55</td>
<td>Photo by Max, Art walk, 2018 ................................</td>
</tr>
<tr>
<td>56</td>
<td>Photo by Alanna S, Art walk, 2018 ..........................</td>
</tr>
<tr>
<td>57</td>
<td>Photo by Alanna S, Art walk, 2018 ..........................</td>
</tr>
<tr>
<td>58</td>
<td>Photo by Alanna S, Art walk, 2018 ..........................</td>
</tr>
<tr>
<td>59</td>
<td>Photo by Alanna S, Art walk, 2018 ..........................</td>
</tr>
<tr>
<td>60</td>
<td>Photo by Alanna S, Art walk, 2018 ..........................</td>
</tr>
<tr>
<td>61</td>
<td>Photo by Alanna S, Art walk, 2018 ..........................</td>
</tr>
<tr>
<td>62</td>
<td>Photo by Roz W, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>63</td>
<td>Photo by Roz W, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>64</td>
<td>Photo by Roz W, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>65</td>
<td>Photo by Roz W, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>66</td>
<td>Photo by Roz W, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>67</td>
<td>Photo by Roz W, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>68</td>
<td>Photo by Ben K, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>69</td>
<td>Photo by Ben K, Art walk, 2018 ..............................</td>
</tr>
<tr>
<td>Page</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>90</td>
<td>Photo by Alanna S, Art walk, 2018</td>
</tr>
<tr>
<td>91</td>
<td>Photo by Jaclyn Griner (researcher), Art walk, 2018</td>
</tr>
<tr>
<td>92</td>
<td>Photo by Alanna S, Art walk, 2018</td>
</tr>
<tr>
<td>93</td>
<td>Photo by Alanna S, Art walk, 2018</td>
</tr>
</tbody>
</table>
Chapter I

INTRODUCTION

Overview

This research assumes that art is an ever-present component of everyday life. It aims to investigate the educational implications of learning through intentionally experiencing art in our surroundings. This study investigates whether walking, in general or with a purpose, can be an educational art learning activity: examining whether walking can promote visual and aesthetic awareness in art education.

My goal is to explore how learning about art can involve a more active engagement with the world around us through immediate, direct, and lived experiences. In examining participants’ experiences during an art walk, I hope to determine both what they learned, and how such art walks can be used as an interactive means of learning about art in our everyday and ordinary surroundings. Adult participants will be selected at random without examining their art background and without considering age, profession, or gender. The design of the art walk is based on scholarly work and models by artists, educators, and researchers in the field of art education and visual culture art education. These models include those used by Kate Moles, Kimberly Powell, Stephanie Springgay, and Sarah E Truman, among many others.

The art walk allows me to observe each participant directly, as each moves through their surroundings. A total of eight participants will be studied during the walk; each participant will be engaged in a walking interview, and will be encouraged to share their
observations about what they see, and how they understand what they see. Participants will also be instructed to take photographs with their camera phones of details and nuances they notice along the way. The camera is used as a prompt for participants to bring a new perspective to their surroundings, and exercise their creative vision. This relates to sub-themes such as close looking, conscious walking, and the aesthetics of the everyday, and how they contribute to the development of visual and aesthetic awareness.

An art walk as defined within the context of this study is a significant form of observation, and is used to find out what can be gained by enhancing people’s sensibility toward the places they pass everyday, and expand their idea of what can be art. This definition is based on the understanding that “art is all around you, it is easy to see, if you know how to look” (Hubbard, 1987, p. 2).

The educational significance of this study is to determine whether and how walking can be an interactive method of education that is relevant to the principles of active, mobile, and place-based learning. This begins with the view that walking is an everyday activity, and can be used in education to bring a more nuanced approach to the teaching of art in connection with the ordinary aspects of everyday life.

The topic of art and the everyday is present in the field of art history. In that respect this study connects art and its public presence with everyday pursuits—personal, professional and social. This definition of art expands its scope to the field of visual cultural art education, to include food, fashion, film, architecture, and design, making art an integral part of our living landscape and daily lifestyle. This is a qualitative study that examines how walking enables participants to view their surroundings differently, and reflect upon that experience.

For the purposes of this study, the art walk is directly followed by a semi-structured formal sit-down interview, with participants reflecting on their experience, and considering how art is connected to their personal life and surroundings.
Personal Background

My personal background has influenced the way I think about art, and how I arrived at the topic of art and the everyday. My studies in art history showed me how the meaning of art has expanded beyond conventional forms, (sculpture, painting, etc.) and contexts and is part of our everyday life and surroundings. I believe it is important for people to appreciate how art reflects their personal values as an active part of their daily life. I, therefore, seek to combine this understanding with my recent studies in art education to explore different ways of applying this expanded view of art towards a more dynamic pedagogy of learning, presenting, and experiencing art.

The narrative of how and why I came to research this topic is grounded in the way I grew up, to appreciate art all around me. I lived in a house full of collectibles from antiques, tchotchkes, books, maps, and paintings, to postcards, seashells, marbles, and an assortment of other random objects, all of which contributed to my understanding of art in the everyday. This has influenced how I view art in relation to the environment.

This aesthetic experience resonated beyond my home, to include the landscape of Montreal, the iconic banners of Montreal’s smoked meat delis and bagel shops, the smell of fruits and vegetables at Jean-Talon Market, the newly commissioned sculpture, *The Sun* by Dale Chihuly outside the Museum of Fine Art, and the mix of old and new architecture downtown. It is here that I became interested in the topic of art and the everyday, and continued to develop my interest in the relationship between art and the environment. My mother serves as my first catalyst in focusing my attention on details and subtleties of place that are often overlooked. During our walks, she would point out patterns of crosswalks, fences, graffiti, and the designs of storefront windows. This encouraged my inquiry into the aesthetic benefits of walking and the exploration of walking as a means of interacting with art in the environment.
Background to the Problem

The background to this research is based on precedents found in scholarly literature by artists, educators, and researchers about the effectiveness of walking as an instrument in art education and research. This chapter is divided into sub-sections that ground this study in existing literature and models of research. These sub-sections address how learning is connected to our everyday life and environment, and investigate themes in visual culture art education as well as the methodology of walking in education.

Visual Culture Art Education

This study is aligned with existing research in the field of visual culture art education, which is led by figures such as Paul Duncum, Kerry Freedman, and Kevin M. Tavin. Their work seeks to broaden the field of art education to include the aesthetics of everyday life (Duncum, 1999, p. 295).

This study’s main contention is that sites of ordinary and everyday aesthetic experience, by which I mean those outside the realm of art institutions, are powerful sources for the way we learn about art and view the world (Duncum, 1999). These experiences are particularly important sites of encounter because they take place in the background of our attention, where images are re-enforced and circulated through television, magazines, and tourist sites. Here, the process of learning occurs unconsciously in our day-to-day life, instead of being at the forefront of our attention in a situated classroom. As Duncum argues, “art educators are hard pressed to argue that art has a significant impact on most students’ lives beyond the school gates…these sites are influential in structuring thought, feelings and actions precisely because they are everyday” (p. 299).
The Everyday Social Environment

My study builds on the work of contemporary educators in visual culture art education like Kaya Yilmaz (2018), who argue that the role of the social environment on learning needs to be taken into account: it must not be understood as a neutral space against which learning takes place, but as an integrated unit within social life that is shot through with what Duncum (1999) calls the “flow of signs and images that saturate the fabric of everyday life” (p. 295). He argues that the dynamics of these experiences are becoming increasingly fraught, with continual developments in technology, communication, and production necessitating concomitant updates in approaches to education. This is why, for Duncum, what is needed in research into art education is an ongoing investigation into the role of the everyday in learning.

Freedman (2003), for instance, argues that “we are on the edge of a new artistic renaissance. Images are becoming more pervasive than texts, the visual arts are being seen by new audiences in new ways” (p. 20). Her observation is evidenced through advertisements, billboards, street signs, and storefronts, among other visual aspects of our daily surroundings that make learning accessible to our everyday experience. Rather than understanding this proliferation of images as threatening the edifice of art, my study, like Freedman’s, sees an opportunity to influence how we can learn about art, and in particular to highlight a kind of learning that occurs through these forms of social mediation (Efland, 1989; Freedman, 2002). Drawing on Freedman, I suggest that visual culture is directly linked to the field of sociology and is a site of connection between our contemporary (socio-cultural) environment and art education. Freedman’s work calls for those involved in the arts to contextualize its practice sociologically (Goodrich, 2008, p. 95). This study is aligned with her work, and looks at the need to engage art education in an array of modern and multicultural platforms, and focuses on looking beyond the institution to the city streets in an effort to expand and democratize access to art. Thus, I argue that our interpretation of images and objects is not just defined by formal sites of
learning, activities, or encounters with fine-art, but is in fact open to a range of experiences in our everyday life.

**Mobile and Social Learning**

Underpinning my study is an argument for the importance of interactive methods of education, in which I draw on research in the fields of mobile and social learning. This study takes the ‘mobility’ of mobile learning seriously, arguing for more active and dynamic methods of education. Over the past decade or so, art practices and classroom activities that incorporate visual culture have been on the rise, to the extent that, as Duncum (2007), argues, “by 2007 it was possible to survey such activity in terms of a range of reported successes and an equally broad range of accounts for success” (p. 299). The focus on the everyday, and on visual culture, within art education has, therefore, been well established, although there is still much space for development in terms of the specific methods and practices being used.

I have drawn on this work in making the rational and reasoned judgment to use walking in this study, and to highlight its effectiveness in social learning. Walking is an integral part of our relationship with the visual-cultural environment, with the way we encounter the world, and is also a key instrument for observation, which Yilmaz (2018) says is an essential element of social learning. Her work does not weigh the significance of vision against our other senses; however, it does emphasize the relevance of topics such as “deep seeing” and “close looking” that come from immersive forms of social learning, such as walking. My study works towards unpicking a methodology of walking in order to interpret and evaluate its place in art education. In doing so, I argue that walking, over and above other forms of mobile learning, enables an embodied, immersive and participatory form of information exchange.

By taking participants on an art walk, this study takes a qualitative position towards this field of research, and explores how the theory of art and the everyday is understood
and experienced by people on an individual level. Thus, my method of research looks to the potential of walking as an interactive method of education to address the disconnect between the way we learn about art and our experience of everyday life.

**Art Walk as Intervention**

At the heart of my research is a concern with precisely such ‘passive’ methods, and how they create a situation where methods of learning about art are often isolated from the world around us, and remain distinct from our everyday experience and practice. This study does not make a claim that active learning is more effective than passive learning, or that it should be used to the exclusion of passive learning, but instead I suggest that active learning should be further incorporated and recognized alongside more traditional forms, in practices inside and outside of school (Benek-Rivera & Matthews, 2004; Dorestani, 2005; Sarason & Banbury, 2004). I suggest that walking is one such a valid educational method.

Walking is a social practice that focuses on cognitive strategies and practical use, where people can actively construct meaning and knowledge from their everyday commute: on an art walk, everyday spaces become refigured as sites of encounter with art, through which process students can come to see themselves as potential observers of art, as well as potential makers. For instance, in thinking about students’ everyday interactions with technology, scholars in these fields have, perhaps unsurprisingly, identified the camera phone as having a unique potential for learning. The ubiquity of mobile devices means that the experience of the everyday is already being mediated through them: the majority of students already use their phones to interact with and learn from the world around them. They engage, share, and communicate with texts, tweets, blogs, and Facebook updates to their friends – using it to represent the world through their own making. Since it is already being relied on as a crucial part of day-to-day
practice, the mobile device is an important tool for education and can connect students with their surroundings through the ease and accessibility of taking photos.

This is relevant to the design of my study, and explains the thinking that underlies the use of the camera phone during the art walk, where participants are encouraged to take photographs of elements that capture their attention. Through the use of the camera phone, the everyday becomes a place where art is possible: a site of its consumption and production. The prompt – to use the camera phone on an art walk – encourages participants to interact with their surroundings and modern world, integrates this learning strategies into our everyday practice.

**Interactive Teaching**

Jonathan Zimmerman (2017) identifies the issue of interactive learning by referring to Henry David Thoreau. Thoreau is known for his work in poetry and philosophy, but was also a schoolteacher in the 1830s. He saw how the dominant teaching strategy was based on memorization; where students absorb information given to them without any use of critical thinking or participation in the process. This was based on a “set of rote exercises that alienated children from the world instead of engaging them in it” (p. 2). His work is aligned with the purpose of this research study and calls for interactive methods of education that emphasizes human activity as the key to learning. “Education was the stuff of real life: energy, emotion, experience” (p. 2).

Thoreau sought to improve this issue by taking his class on “journeys to outdoor sites” or field trips, which signifies how learning should no longer be isolated from the world around us. Thoreau uses a specific example of how he was “astonished” to find out that he studied navigation, and said; “why, if I had taken one turn down the harbor, I should have known more about it” (Zimmerman, 2017, p. 2). This follows the ideals of an interactive and place-based form of learning that is crucial to our practical knowledge and experience.
It is important to look at Thoreau’s writing as well, and the way he struggles to define his relationship with place. He writes about the use of walking, and how on one hand he strives to reach the peak of the mountain (his destination), but that he overlooks many details along the way. His dilemma is centered on his relationship to nature, where he “was searching for a way to bridge the epistemological gap between the observer and the observed, between the perceiver and the place…between me and it” (Schneider, 2000, p. 4). This individual stance between personal and place is a large part of this study, and how it evolves through the development of memories, meanings, and experiences. This delves into the area of constructivist learning, and how people build their own personal knowledge based on a repertoire of individual experiences. “Depending on their individual and artistic types, students have different ways of looking at reality, i.e., they link the knowledge they possess in different ways” (Tomljenović, 2015, p. 77).

This relates to the way we make sense of our surroundings, and is based on the fundamentals of perception. Thoreau describes a scene where we are all looking at the same landscape, but will all see it differently. This is important to the field of education and interactive methods of teaching because it focuses on the individual, and their personal relationship to the everyday. Thoreau describes how we may all recognize the same elements in this landscape, such as houses, trees, and hills through means of association, but that they come together and are fitted through our own body of ideas. This calls for an active and experiential form of learning that keeps our relationship to the environment open and continuous. The definition of the word interaction is based on this level of involvement, and reciprocation or exchange.

**Models and Precedents for Art Walks**

The art walk is influenced by artists and educators such as Janet Cardiff, Alexandra Horowitz, Pohanna Pyne Feinberg, Miles and Libersat, and Lorenzo Servi. Their work defines what an art walk is, and how it will be used in this study as a way to inspire new
walking gazes and conceptual meditations (Servi, 2016). These figures focus on the development of visual and aesthetic awareness through walking. Within this study an art walk is defined as an activity where participants move through the everyday environment, urban or otherwise, and intentionally see how they interact with their surroundings and share their experience in the process. In the context of this study the art walk is an active learning strategy where participants are encouraged to build on their knowledge of art, in order to promote higher-order thinking, interaction and cooperative learning. This applies the use of an art walk by artists, as an art form and practice to a means of creative learning; allowing participants to re-create and participate in ordinary spaces and transform them through their own experience.

Based on their work, the art walk will be used to examine how participants can learn about art in connection to their everyday environment, and inspire them to pay closer attention to the urban spaces in which they live.

In Lorenzo Servi’s workshop Art is Everywhere in 2005, he set out to teach participants “how to really see,” inviting them to look at their city through new eyes (Servi, 2016, p. 64). He defines an artist as any contemporary observer of the world, and applies this to anyone who creates new perceptions of their everyday surroundings. Servi aims to create an alternative guide to the city by directing participants to look at elements in their urban environment that normally go unnoticed (Servi, 2016). He builds this workshop on the basis of observation, curiosity, and self-discovery, and encourages participants to take photographs of images they see along the way that trigger any kind of aesthetic response. The images below are examples of the photographs taken from this project (Figures 1 & 2). These works focus on the colors, shapes, patterns, movement, rhythm, texture, shadows (or anything else) that we see in found images and objects (Servi, 2016). Servi’s workshop corresponds to the purpose and design of the art walk in this study. He concludes with a statement that hopes to leave people with a sense of self-
initiated exploration: “it all depends on you: how you look at it, the meaning you give it, and how you frame it” (p. 103).

Figures 1 and 2. Street Cartoons and The Cliff Rocks and Sunset Over the Sea: Images from Lorenzo Servi’s workshop 2016.

Anthropologist and art educators Tim Ingold and Elliot Eisner support the notion of walking as a spatial practice that contributes to education. They acknowledge that knowledge is developed through walking and a particular way of looking and knowing the environment.

My study links the study of walking, which is at the center of this work, to a research practice that allows me to explore relationships that form between people and their everyday environment. This relates to scholarly work by Kate Moles, Margareth Kusenbach, Kimberly Powell, and Maggie O’Neil, as well as work posted on the collaborative website WalkingLab. These scholars look at walking as a means to increase our appreciation of everyday spaces through a participatory process of being in the world.

This leads to the problem statement, where Servi (2016) questions: “Is it possible to discover something wonderful and special without the necessity of visiting museums, monuments, or other places that differ from our habitual haunts?” (p. 5).

This study focuses on our aesthetic environment, and makes a case for art education, where our perception and understanding of visual arts phenomena and patterns are connected with our everyday life and surroundings (2015).
Within this study walking is approached as a method of learning about art that is intrinsic to the development of visual and aesthetic awareness, and is addressed through the way we interact with our everyday environment. Although the everyday is about the hustle and bustle of city life, it also calls for the viewer or pedestrian to slow down and take the time to connect with their surroundings. People addressed this issue online through the images below, which depict their need to pay closer attention and learn how to look (Figures 3 & 4). The problem is that we fail to recognize the presence of urban life in the city… “‘We float past each other, past the buildings and trees … past life itself, cut off from the breathing of the world… And yet: “The art of seeing has to be learned,’” Marguerite Duras reverberates — and it can be learned” (Popova, 2019, p. 1). Alexandra Horowitz (2014) supports this issue, and says: “We are not blinded, but we have blinders” (p. 9). Her work urges us to look at our familiar world with fresh eyes, and discover previously unseen fascinations (Popova, 2019).

Figures 3 & 4. Posts related to “look!” and “Too Busy to Notice”
Alexandra Horowitz (2014) supports this issue, and says: “we are not blinded, but we have blinders” (p. 9). Her work urges us to look at our familiar world with fresh eyes, and discover previously unseen fascinations (Popova, 2019). This study identifies how a “kind of thoughtful, close-looking helps us to see that things are not always as they appear at first glance, and applies to the way we interpret art on the street” (Toledo Museum of Art, 2017, p. 2). This comes down to the point that “understanding art ought always to begin with looking” (Fichner-Rathus, 2012, p. 17).

de Certeau (1984) recognizes the problem of our pre-programmed and unconscious disposition towards the everyday, and brings significance to our familiar encounters (Martin, 2003). Although the familiar nature of the everyday may make it difficult to see, it is an important part of the circularity of exchanges that take place between people and their surroundings.

**Problem Statement**

From my background in art history, I have learnt how the context and meaning of art has expanded to all forms of daily life, including the most mundane images, objects, practices, and places. This suggests the topic of art and the everyday, and addresses the gap or tension where this topic fails to intersect with the way many people think about art and consider it in terms of their own personal life. This qualitative study addresses the concern that people often feel art is moving further away from them, and is out of touch with their reality. Art should be an inclusive and participatory domain; however, it has become an experience that remains isolated from people’s ordinary practices and routine.

My interest in this study was triggered by people’s attitudes about art, and their belief that it has to be claimed by a museum or gallery, justified by an artist or critic, or has to be part of an academic setting. This way of thinking about art only contributes to the exclusive cannon of art, and limits our experience of it. It was to my surprise that this
conventional mindset was not just felt by people without educational backgrounds in art, but also peers, who learnt about this topic alongside me.

This study speaks to the concern that if we think about art on a pedestal then it will never be considered as part of our everyday environment, and people will miss the opportunity to experience it in its variety of forms. This concern is addressed through art education, where the way we learn about art and art history is cut off from the world around us, and remains separate from our everyday life, practice, and surroundings. “Traditional theories of art, however different in their emphases, institutionalize the separation of art and ordinary life by hoisting art on a pedestal” (Esser, 2002, p. 23). Although many artists draw our attention to the various ways art takes shape in our everyday surroundings, if we learn about art on a slide projector, history book, or “art in the dark” approach then it will remain separate from the world around us.

In response to this problem, this study makes a case for interactive methods of learning that are connected to our everyday experiences through the methodology of walking. This study develops an argument that is particular to the context of learning in our everyday landscape, and focuses on the importance of social, active, and mobile learning. This is addressed through scholarly research in visual culture art education, and place-based learning, which integrates art into a variety of teaching and learning environments.

This study is situated within the field of scholars in education, in order to challenge traditional ways that separate student’s knowledge and experience of art from the context in which it is given meaning (Tavin, Kushins, & Elniski, 2007).

My study posits the art walk as a learning technique that focuses on embodiment as a way of encountering art, navigating everyday city spaces in a way that incorporates both popular (visual) culture and ‘high’ art. In this, I build on existing research to highlight the importance of social learning, and the need to find more diverse approaches to the way we learn about art. I use the framework, created by scholars like Yilmaz, about
the social role of the everyday in art education, and apply it to walking, understood as an interactive method that is tied to our everyday socio-cultural environment. In other words, this study uses walking to create a “new space of inquiry and discussion” that can be harnessed in education to make art and life more interconnected (Moles, 2008, p. 9).

The *International Journal of Education* focuses on expanding pedagogical models for teaching art, and how to make this learning process more interconnected with our everyday life. “For more than a century, educators have been teaching visual literacy and the history of art primarily within the confines of two sites: the art history classroom and the art museum gallery” (Schaefer & Ryan, 2015, p. 1). This source looks at more participatory practices of education that create a deeper and more personal engagement with art. Students have to think about what they observe, and be more active in the process of this exchange – balancing their learning experiences and knowledge inside and outside the classroom (Donahue-Wallace, Follette, & Pappas, 2008).

Joseph H. Kupfer (1983) is an artist and educator who explores this problem in academic terms, and the need to engage students in art education through the way it is presented and its subject matter, where it has to speak to their interests outside of school. Kupfer’s work approaches the exclusive notion of art, and how it exists on the periphery of our everyday life. He looks at the impact of aesthetic experience on our daily living, and how it has to be implemented in the field of education.

Olivia Gude’s (2019) work critically explores interactive methods in education curriculum that are “more relevant to students’ lives” (p. 1). In her article entitled “Postmodern Principles: in Search of 21st Century Art Education,” she references Arthur Dow and his commitment to teaching students how to apply formal principles of art to all aspects of the visual—the “fine arts” as well as the objects and environments of everyday life (Gude, 2004, p. 6). She spoke about the gap between what Dow set out to do, and the way we rarely implement this into our daily practice. She said she seldom sees meaningful connections being made between the quality of art and the elements of
compositions found in everyday designs (p. 7). This points to the distinction between the theory of art and the everyday, and how it is implemented in our everyday life through methods of education that do not extend beyond the classroom. “I pondered the piles of insignificant exercises on line, shape, or color harmonies that I have seen left behind by hundreds and hundreds of students at year’s end” (p. 8). Arguably this problem can be addressed through interactive methods of education that integrate art education with our visual cultural surroundings and everyday environment.

Gude is a public artist and art educator, who addresses a major issue in the way art is taught, where many students feel it is disassociated from their everyday life. She identifies the issue where learning about art is isolated from the world around us; where “the elements and principles of art are enshrined in most art education textbooks today (Crystal Productions, 2000; Hobb and Salome, 1995; Ragans, 2000; Wachowiak and Clements, 2000)” (Gude, 2004, p. 13).

Gude (2004) identifies this as a problem, and how it can be addressed through the field of education by exploring various methods from "high art" to community-based work. Gude represents a range of art education activities and projects that make this process more open-ended and engaging. Although there are examples of professionals in the field who advocating the significance of developing more interactive methods for learning about art, it is worth exploring further, and investigating the different directions this can take. This research focuses on one direction, through walking, and how it can be considered in contemporary art education curriculum, schools, and other learning capacities.

Walking, therefore, becomes the specific and unique method of approaching interactive learning and the role of the everyday in education, while also grounding my study within this larger framework of research. More specifically, this study focuses on the way walking is in touch with our changing social environment and visual cultural surroundings versus isolated and static forms of education where information is passively
given and received. This identifies how student learning emerges from “active engagement, connection to students' prior knowledge, and simulation of real world experiences” — all facilitated by engaging learners’ senses through the environment (Rodrigo, 2011, p. 5). Based on the comparison between static and dynamic or active forms of learning, this research specifically looks at the need to develop learning materials and activities that go beyond simple content delivery. This study argues that, since walking is associated with values that stimulate “active, student-centered teaching strategies such as experiential, independent, investigative, cooperative and problem-solving learning”, it can be used within an educational framework as a way of connecting art study to everyday life (Murray & Brightman, 1996).

Jonathan Zimmerman’s work is relevant to the specific approach this research takes, and how it addresses the problem in art education through walking. This study situates his work in the argument towards walking as an interactive means of education that is inherent with our everyday practice. He writes how walking involves a certain level of creative, visual, and observational skills, “providing new insights and a deeper individual experience of visual and aesthetic components” (Zimmerman, 2017, p. 2). This relates to this central research question, and examines how walking is in touch with the way art and our aesthetic experiences are continuous with the ordinary processes of human life.
Research Questions

1. In what ways can adult participants from a variety of educational and professional backgrounds learn and experience art in connection to their everyday life and environment?
   a. What is the potential of walking as an interactive means of inquiry that can engage participants in their everyday surroundings?
   b. What kinds of shifts do art walks promote in terms of developing participants’ visual and aesthetic awareness of places they pass by on a daily basis?

Theoretical Framework

The theoretical framework for this study explores how walking can be used to connect art and life through a variety of aesthetic experiences, and broaden the scope of art education through our relationship to the everyday environment.

The theoretical framework is guided by overarching themes that connect the study of walking to scholarly research in visual culture art education and the aesthetics of everyday life.

Today, our visual and cultural landscape extends the topic of art and the everyday, not only as a subject of artistic practice, but also as a lived experience of ordinary life. Walking through urban spaces reveals how art is intrinsic to the knowledge and experience we gain from a variety of sources outside of specialized education. This not only makes art and art education accessible and interactive, but also suggests multiple possibilities of meaning and perspective derived from everyday spaces.
The argument for the integration of visual culture and everyday aesthetic experience in education has become increasingly important to contemporary methods of learning. Kevin M. Tavin (2005) evaluates the need for further inclusion of visual and popular culture in art education, and the space for change in this field. His work helps to inform my reading of the significance of the everyday as a locus of visual culture and global technologies that necessarily intersects with learning. In my elaboration of these ideas, I draw on a variety of fields of scholarship, in particular popular culture, new media, and social theory and look at the relevant link between our socio-cultural environment and how our experience of the visual world has become more diverse because of unprecedented technological advances.

This section focuses on the exchange between formal and informal sites of education, or learning environments, where people can develop knowledge and meaning through their visual cultural environment. This study builds an argument for increasing opportunities that integrate art with our visual and cultural surroundings. It explores how people can learn to recognize aspects of their everyday environment that are typically in the background of their vision, and think beyond their function or meaning. “This kind of thoughtful, close-looking helps us to see that things are not always as they appear at first glance, and applies to the way we interpret art on the street” (Toledo Museum of Art, 2017, p. 2). This comes down to the point that “understanding art ought always to begin with looking” (Fichner-Rathus, 2012, p. 17).

My study foregrounds and implicitly interrogates the learning environment: the influence our visual surroundings and the atmosphere that surrounds our everyday learning experience. I argue for a more practical approach to this problem through teaching practices that promote greater attentiveness to the way we learn from the world around us (Fichner-Rathus, 2012). It is here that my study identifies a shift in education and explores what it means to be part of a knowledge-based society, and how we live in an increasingly complex visual world.
This educational framework reflects a democratization of art that is part of our daily vernacular; the things we watch, eat, and wear (Tavin, 2005). June King McFee (1961) is an art educator who writes about art as an inclusive domain that is not separate from life. She believes "art is everything from a bread wrapper to non objective painting, from a teakettle to a skyscraper" (p. 19). Tavin (2005) seeks to open traditional modes of teachings high art, and looks at how the principles of art should be inter-related with student’s common experiences and interests.

Scholars in this section search for new ways individuals can understand their visual surroundings. They look at the development of knowledge through social activities that integrate what students learn inside to what students are experiencing outside of school. Kevin Tavin’s work is on the dialectic between formal and informal learning spaces, and the exchange of knowledge that comes from our everyday life. He approaches this through an “interrogative site,” that takes place between education and visual culture (Tavin, 2010, p. 55).

My study draws on Duncum’s argument for the importance of the aesthetics of the ordinary and applies it to the city street. The object here is to explore how our perception of art is developed through, and affected by, our contemporary landscape. Dewey’s work explains how artistic learning is based on an active dialogue between people and their surroundings. He describes this through the living being, and how we are bound up with the interchanges of our environment in an intimate way (Dewey, 2005). His approach to immersive educational experience creates a more tangible form of artistic learning, and speaks to the actual “doing” phase of art (Dewey, 2005). This pedagogical practice can be applied to walking, where our moving body creates an active reciprocity or contact with the world around us. Here, walking gives us agency to create our own experience of the landscape.
Visual and Aesthetic Awareness

This research revolves around the significance of visual and aesthetic awareness. Within the context of this study the term visual awareness does not just refer to the way we look at our surroundings, but to our active perception of it. It is how we see our surroundings and experience them in that moment that makes the spaces we pass by everyday part of a continuous consciousness. This substantiates how our viewpoint towards our visual environment is crucial. Even though elements of our landscape will exist whether we see them or not, the way we visualize them and transform them into something of our own is part of a process of artistic engagement and learning.

This coincides with John Dewey’s work on perception, as well as Maxine Greene’s work on “wide-awakeness,” and full attention (Greene, 1977, p. 121). Dewey (2005) promotes observations of nature and offers different ways to view our surroundings. Greene, likewise, speaks to our engagement with the visual, as well as our political, social, and cultural environment, and how “wide-awakeness” impacts the way that people notice aspects of their everyday life in various and meaningful ways. “It is through developing visual awareness, and greater attentiveness, that we become immersed in a landscape of learning, and discover multiple dimensions of reality” (Greene, 2001, p. 24). This responds to the research question, and supports the need to bring a deeper consciousness to our lived experience.

Dewey’s theory on perception is about more than “bare recognition” (Dewey, 2005, p. 54). According to Dewey, “it (perception) involves an apprehension of the world with a consciousness that is fresh and alive,” and recognition occurs when we see any object, and classify its meaning through general associations from previous knowledge (Dewey, 1980, p. 53). This distinction is fundamental to the principles of transformative learning and place-based education, where we experience places differently all the time. Applying this level of consciousness to the social activity of walking, allows people to
create an active relationship with the changing world, and substantiates how knowledge is always developing according to our experiences within our environment.

Maurice Merleau-Ponty (1968) substantiates how our interaction with our visual environment is where our inner and outer worlds meet, and can be understood through the moving body and how it situates us in the landscape. This relates to walking, where our positionality or viewpoint allows us to see the world in relation to our self. Here, vision is not just physically connected to our eye-sight, but immerses us in our environment, where all of our senses are part of this mediated experience, or “lived perspective” (p. 212). Merleau-Ponty’s (1962) work on perception and original knowledge is about looking at something and letting it unfold in front of our eyes, as if for the first time. For him, our perception of the world is an act of discovery and “birth of intelligence” (p. 43). Merleau-Ponty (1968) states that we have to continuously make new visual associations, and learn to see the world again (p. xiv). He considers the essence of perception in terms of our everyday existence, and how we have to be in contact with the world through “lived” experience (Merleau-Ponty, 1968, p. vii).

The Context of Learning in the Everyday

Scholarly work on progressive education opens the context of learning to everyday life, and is linked to our world of experience. This relates to the discipline of the everyday, and how our perception of it “may grow stale or tiresome, or, conversely, it may become increasingly enriched through the acquisition of new meanings” (Jackson, 2000, p. 58). Like Dewey, Greene (2001) shares the concern that the repetitive and routinization of life may lead to a loss of awareness. As a result, she encourages people to take a more difficult path by paying close attention to things that otherwise seem ambivalent or part of our habitual perception. She describes this as “an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory
engagements with the arts by enabling learners to notice what is there to be noticed… " (p. 6).

Michel de Certeau (1984) finds ways to move the everyday out of the background of social activity, and appreciate the sensual dimensions of our way of living, such as taste, smell, and gestures. Although the aesthetics of the everyday is inherently obscure, de Certeau wants to create an understanding of the everyday, in which its qualities are often lost in a cycle of days, nights, months, and seasons (Highmore, 2006). He look at ways that space is embodied, expressed, and lived, and how meaning is derived from the way we make sense of things through various modes of perception. Following his example, I hope to bring this comprehensive attitude towards our perception of everyday life to the field of education, and introduce people to “see new things” and “reach new understandings” (Highmore, 2010, p. 132).

Although our approach to the everyday is built on routine and familiarity, our perception of it consists of a balance between an accumulation of experiences, as well as a constant re-imagining. Dewey writes of how we experience the world with a mind that is already full of previous knowledge, but is also augmented by new encounters (Efland, 1989). This calls for people to revise their perception of the landscape, and is in tune with Greene’s (1995) notion of participatory involvement. She leads us to see more in our experience, and “become conscious of what daily routines have obscured, and what habit and convention have suppressed” (p. 123).

The Aesthetics of Everyday Life

The framework for this research follows an aesthetic inquiry into everyday practices, such as walking, to see if and how it can prompt contemplation, and broaden our aesthetic perception beyond the world of fine art (Saito, 2007). The aesthetic dimension of everyday life was originally explored by Henri Baumgarten in the eighteenth century and refers “to the whole region of human perception and sensation, in
contrast to the domain of conceptual thought” (Eagleton, 1999, p. 13). He saw how there was no discrepancy between aesthetic and non-aesthetic, especially as it pertains to the specialized realm of high art.

This study incorporates what is typically considered non-art or non-aesthetic in our visual culture, in order to look at the diverse character of everyday aesthetics (Saito, 2007). Jerome Stolnitz (1977) refers to this as “everything at all, whether sensed or perceived can become the object of aesthetic attitude” (p. 624).

Ben Highmore’s (2002a) work is relevant to this framework since it inquires into the aesthetics of everyday life, which he calls “socio-aesthetics, and “everyday life aesthetics” (p. 307). He and Yuriko Saito seek to highlight experiential acts of routine life, and its rhythms and associations that are often neglected from academic study. They reveal how the topic of art and the everyday is not just aesthetically rendered in forms of high art, but takes place in mundane aspects of day-to-day repetition. The subject of the everyday goes beyond the realm of the institution of fine art, and has become a large part of our everyday lifestyle (Highmore, 2002a).

Highmore refers to the gap between the topic of the everyday as a subject in modern and impressionist art, versus the structure of routine life where aesthetics are not as easily recognized. Here, visual cultural sources like film, literature, and visual art are examples that bring everyday social experiences to the foreground of aesthetic experience (Highmore, 2002a).

Although this practice is framed within the field of sociology and cultural studies, our routine life is an integral part of learning, and can be applied to education. Duncum (1999), for instance, “makes a case for an art education of everyday aesthetic experience” and how it informs our view of the world (p. 296). Duncum focuses on the ordinary: the aesthetics of our everyday encounters and uses, and does so by looking at a range of ubiquitous activities from cooking, getting dressed, or while watching TV. Likewise, E.H. Gombrich (1977) supports “the marvels of everyday vision” and the aesthetic
dimensions of our life that are embedded in our everyday affairs (p. 275). These scholars create a foundation that directs our appreciation towards the atmosphere surrounding our learning experiences (Saito, 2007, p. 19).

Dewey (2005) references art as a return to the ordinary forces and conditions of experience that we don’t usually regard as aesthetic, and sees art as an integral part of human activity: “the arts which today have most vitality for the average person are things he does not take to be art: the movie, jazz music, newspaper stories…” (p. 5).

Highmore (2002a) likewise lists sources like film, literature, and visual art that bring everyday social experiences to the foreground of aesthetic experience. These examples of materially lived culture are part of Paul Willis’s (1990) work, which acknowledges that our creative drive and imagination are connected to many aspects of our aesthetic life and material culture. These scholars clarify the meaning of aesthetics in the context of this study. They disrupt the dichotomy between aesthetic and non-aesthetic by looking at the “flow” or continuum between our experiences of high art and everyday life (Highmore, 2002a). “This task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience” (Dewey, 2005, p. 2).

Saito, Csikszentmihalyi, and Robinson make a compelling argument for the flow of aesthetic experience between popular art and fine art. They look at the flow of aesthetic experience through the “heightened state of consciousness that occurs in both monumental artworks as well as activities such as chess, music, dance, and sports…” (Saito, 2007, p. vii). They compare our experiences of art to other aspects of life, and explore the motivations and circumstances that produce these experiences. Saito uses an example of a daily activity such as tea drinking in a similar way that I use walking to sharpen our sensibility towards the aesthetic dimensions that make up the world we live in. These experiences provide a contemplative approach to what is often taken for granted, or appears automatic (Saito, 2007). Saito reflects on the idea that everyday
aesthetics are often hidden in plain sight, “like a gem that is polished and brought back to life” (p. 2). She is also cautious to provide an appreciation of our mundane experiences without it becoming out of the ordinary, and remain part of our everyday flow, and character of the everyday.

The aesthetic quality of routine life is beyond rational thought, and is tied to an innately ambiguous nature that can only be felt by first-hand experience, in that moment. As a result, this study immerses us in the allusive or repetitive character of the everyday, and opens this space to generate new thoughts and meaning. Here walking is seen as an everyday practice that is not one singular experience, with a beginning or end, but a continuous one that gives content to the sensuous qualities of everyday life. The goal is not to remove our experiences from the “ceaseless flow,” mundane process, or chronic flux of routine life, but to embrace them as they are (Highmore, 2002a).

Saito (2007) and Highmore seek to change the way aesthetics is understood, and heighten our awareness of the most trivial, insignificant, neglected elements of daily life, in order to make learning part of our common experiences. Highmore notes how people often reflect on life while washing, cleaning, cooking, during their daily walk to work, where their commute is described on autopilot. Instead of the everyday being tiresome and frustrating, the repetitive rhythm of routine life can be comforting, and allow our mind to wander (Highmore, 2002a).

Highmore (2010) studies the relationship between “ordinary aesthetics” and our habitual environment (p. 139). His work centers on experience as a form of cultural inquiry and goes into the meanings and senses we draw from our material world. Here learning takes place in the context of the everyday and is based on exploration rather than assessment, and description over prescription (p. 141). His work argues that the everyday is a relational term with changing “patterns of association” (p. 2).
Assumptions

Assumptions not to be Debated

• Art and life intersect.
• The everyday is often taken for granted or in the background of our attention.
• The everyday is not fixed or stagnant, yet full of complex details and nuances.
• The camera lens can help us to see the details and nuances around us.
• There is so much to notice in ordinary places that some people have not noticed before.
• Art takes place in many forms of our visual cultural surroundings, from food, fashion, architecture, and design.
• Public artworks, projects, and initiatives make art more accessible to a variety of teaching and learning environments.

Assumptions to be Debated

• Walking is an everyday practice that can be applied to education as an interactive method of learning and experiencing art in our everyday life.
• Walking can lead to discovering new meaning and perceptions of everyday places.
• Learning about art is connected to the development of visual and aesthetic awareness.
• People are often unaware of the different ways they encounter art in their everyday surroundings, and the variety of shapes and forms it takes around us.
• Art can be perceived in some of the most mundane and ordinary qualities of our day-to-day life (such as a fire-hydrant, traffic cone, mailbox, etc..).
• If art exists in our everyday environment then it should be learnt in the context in which it exists, beyond traditional history books and slide projectors.
• The meaning of art has expanded beyond traditional forms, such as painting, sculpture, and drawing, and has to be re-examined in our everyday surroundings.

**Limitations of the Study and Education Aims**

The limitations of this study correspond to the amount of participants included, and how it is difficult to draw assumptions based on their subjective perspectives and personal backgrounds, and apply those to a general population. In addition, the way we experience our surroundings is always changing, and difficult to define by a certain amount of art walks; therefore we cannot draw any overall or complete conclusions from the participants’ responses. This supports, however, the educational aims of this study, how we want to keep participants’ experiences and perception of their environment open and changing. There is not one singular way that we want participants to look at or approach their environment; instead, this study promotes a continuous relationship to everyday and ordinary spaces. This research examines a set of participants’ experiences during an art walk, in order to contribute to the field of education, and see how learners can notice elements in their environment that they did not before, and become more conscious and mindful of their surroundings during a typical walk. The aim of the art walk is to transform the way participants think about art in relation to these ordinary spaces, and apply this mindset to their everyday routine (beyond this one experience).

**Chapter Overview**

My focus in this study constitutes an attempt to articulate a methodology of walking as a form of embodied learning. This chapter presents an overview of my reasoning for using walking as a form of embodied learning, and is justified not only by
our physical contact with the ground, through our feet, but via the constant exchange
between our self and our surroundings that walking necessitates.

The art walk is conceptually based on the necessity for ongoing research into
relevant and contemporary methods of art education, a kind of research in motion that
evaluates the current status of visual culture in art education. It addresses the need to
expand art education to include forms of popular life, and, likewise, is grounded in a
continuously changing landscape.

Chapter two provides a literature review that surveys examples related to the use of
walking in art and education. This chapter focuses on the development of visual and
aesthetic awareness through deep seeing and mindful walking as a means of interacting
with the aesthetics of everyday life. Chapter three is about the design of the study with
models and precedents of art walks used in art education research. This chapter details
the number of participants, the site, and the means of collecting data. Chapter four
reviews all of the collected data and presents this information through overarching
themes and sub-themes. Chapter five interprets and analysis the data, and makes sense of
the participant’s responses through existing research. This chapter connects the data to
the purpose of this research paper, and leads into chapter six which is the conclusion and
final outcome of the study.
Chapter II
LITERATURE REVIEW

Introduction

The literature review is aligned with the central research question, and investigates how walking can be used as an instrument to open the field of art education to the context of the everyday. The literature is drawn from the scholarly work of artists, critics, educators, sociologists, researchers, and art historians, in order to address topics that are relevant to the purpose of this study. The literature intersects the study of walking, looking, and learning, with the topic of the everyday, and situates this research within the field of art education.

The first section is about the history and practice of walking, as seen through the character of the flâneur, and Michel de Certeau’s work *The Practice of Everyday Life*. This supports how walking is a method of routine behavior that immerses us in the topic of art and the everyday, and brings it to life. This is followed by Guy Debord’s work, and the practice of psycho-geography. He establishes how walking is a means of tracing our movement through the landscape and leads to new relationships and meaning therein. The section draws on examples of artists, and demonstrates how walking can be used as a form of aesthetic learning that is tied to our everyday observations and experiences.

The subsequent sections build on the theme of visual and aesthetic awareness, and demonstrate how we can learn to interact with our familiar surroundings differently, by learning to look more closely. They support how the art walk illuminates details and
nuances within everyday places, and engages participants in creative acts of vision. They look at the significance of uncovering extraordinary elements in the seemingly ordinary spaces that we encounter on a regular basis, and how that can affect the way we think, see, and know the world around us. Scholarly literature by Elliot Eisner and Gyorgy Kepes establish how looking is an act of expression, and explore what is involved in the visual language of the everyday. This is combined with the practice of photography, which is explored in the work of Brenda Tharp and Judd Manwaring, as well as John Berger’s *Ways of Seeing*. These authors reveal how there are various ways of looking that affect how we perceive our environment.

The topic of creative visions relates to the design of the art walk, where participants are prompted to take photographs of details that capture their attention, such as images, objects, and architectural elements in the natural or built environment. The literature review looks at the significance of learning in our everyday life and environment, and is contextualized by the study of place-based and mobile learning strategies. This study looks at the relationship between people and their ordinary environment through walking, and how it is a methodology that is intrinsic to learning and experiencing art everyday.

These scholarly sources and artistic references suggest that the everyday is an important source of artistic experience and learning, where art is an interactive part of our everyday life.

**The History and Practice of Walking**

The flâneur belongs to a long history that demonstrates how walking and observing is a means of cultivating knowledge through everyday practices and pursuits. Walking allows us to explore common places and ordinary events that define the everyday. The artist-poet Charles Baudelaire invented the figure of the flâneur as a man of wealth and
leisure who strolled the streets of Paris and represented the class of bourgeois intellectuals (O’Rourke, 2013). Baudelaire used the character of the flâneur to capture urban life, and shape the image of Paris during the mid-19th century. The flâneur is also known as a dérive, which translates to drifter, stroller, idler, and wanderer who knew the city well (Crickenberger, 2007). This dandy-like character navigated the city with an aimless pursuit, and reveals how walking is not just about reaching a destination, but exploring the ins and outs of a city for the sake of experience and journey.

Walter Benjamin adopted the character of the flâneur in the early 20th century, and gave him a more distinctive purpose and modern association. He was known as a spectator of the city, and countered the passive observer, making walking a more conscious endeavor. His book *Illuminations* promotes a constantly developing consciousness and alertness to the impressions we make around us (Benjamin, 1969). The flâneur occupied the margins and liminal spaces within the crowds of the city, and transcribed what he saw. He is a participant in what he observes, but also maintains an autonomous and aloof position, balancing a “cool but curious eye” (Rignall, 1989, p. 112). He studies what goes unnoticed by others with a purposeful gaze, combined with the “casual eye of the stroller” (p. 112). Benjamin wrote about the landscape as a modulating reality, and used the flâneur to depict Paris’s changing and transient landscape during the arcades project. The arcades project is an outdoor shopping mall, and a socio-cultural site for commerce and industry, and the flâneur provided a grounded outlook on our human response to the urban city during this time.

This section relates the purpose of this research to the study of the “quotidian,” which translates to everyday life, and uses the flâneur to represent the average man in the modern city. The “quotidian” is contextualized in Michel de Certeau’s (1984) work *The Practice of Everyday Life*, in which he writes about how the everyday is developed through “the ordinary man” who defines common spaces through ideological practice, discourse, and collected beliefs (de Certeau, 2011, p. 5). de Certeau begins this work by
speaking to the average man, or “man without qualities,” and associates him with a common hero that anyone can relate to (p. 1). In Edgar Allan Poe’s poem The Man of the Crowd the title character assumes the role of an “everyman” and, like the flâneur, he embraces modern life by immersing himself in the infinite and fleeting energy of a crowd of people in the city (O’Rourke, 2013). This image humanizes the traditional figure of a hero, and allows people to imagine themselves in a similar position, without any specialized knowledge or skills, and within situations that are often taken for granted.

Anna Dezeuze (2006) interprets de Certeau’s work on the everyday, and translates the title to the “invention” of the everyday (p. 149). She reveals how it is constructed by human experience, and is part of an ongoing conversation between people and place. de Certeau (2011) points to two separate connotations between place and space, which comes from the French words “lieu” and “espace,” where space is physical and geographical, and place is subjective to individual value and meaning (p. 118). For de Certeau, space is defined by the way we engage with our habitual and familiar environment, and participate in it through operation, practice, and action (O’Rourke, 2013). de Certeau identifies place by the people who inhabit it, its character formed through various modes of expression in our daily habits, rituals, and routines, such as walking (Dezeuze, 2006). He investigates the role of the individual, and finds ways to assert our presence and active position within the flow of day-to-day activities.

He gives people a sense of agency for the layout of the built environment, where our everyday interactions and movements transform the structural grid of the city from an anonymous space to an individual experience. This reflects the balance between places as both lived and imagined. This looks at the material structures of cities, including roads, schools, stores, houses, and shopping malls, and the way we think and represent these places for ourselves. These “representational practices” and “ideological significances” bring personal value to our familiar encounters (Martin, 2003, p. 69). Jeremy Ahearne (2010) writes about de Certeau’s work on cultural democracy and the invisible forms of
creative operation that give us ownership over the symbolic structures of social life: “those who inhabit the towns built by planners and architects are shown, as it were, to create their own places within those spaces” (p.1). We can see how the structure of urban designs and built environments are founded on social systems, and models of behavior, but de Certeau reveals how streets are empty spaces until we give them purpose. This connects to the study of walking and our perception of space therein.

de Certeau (1984) recognizes the problem of our pre-programmed and unconscious disposition towards the everyday. In his chapter “Walking in the City,” he describes how we navigate the streets through an invisible form of spatial production. We are practitioners of these spaces, “whose bodies follow the thicks and thins of an urban text we write without being able to read it” (de Certeau, 2011, p. 93). He claims we see the city from above as a total image, but when we are down below, we are too intertwined with our daily behaviors to see what it looks like for our self, and as a result, our mobility is blind and opaque (p. 93). de Certeau locates a paradox between our role in spatial production and our inattentiveness to it. This speaks to the dialogics of walking, and how the streets respond to the crowds, where there is a need to transform people into interested spectators (Alter, 2005). This study seeks to highlight the multiple and fragmented views of the people below and disrupt the strategic or unified image of the city.

Guy Debord and the Situationist movement re-invented the wandering character of the flâneur, as a method to drift through the city and discover it anew. They sought to detour people from their predictable way of seeing the urban landscape, so as to move through it in unexpected ways (Chandra, 2014). Here, walking relates to the field of transformative learning, and the assumption that the everyday is fixed and unchanging, and keeps our relationship to our surroundings open and continuous.

Debord’s work is affiliated with the artistic practice of psycho-geography, in which walking or drifting is defined within our contemporary world as a mode of behavior that
is connected to the condition of urban life. This includes the study of urban landscapes, architecture, and the built and natural environment that we pass by every day. These artists have developed multiple ways for people to orientate and re-orientate themselves in the environment. Their work revolves around tracing our positionality and moving body in the landscape through mapping.

Although maps make space seemed fixed and singular, their work proposes how walking is a way to remap city spaces through our individual and active experience therein. This coincides with the sociologist Bergson’s work on our positionality in space. He uses the term “conscious life” to describe how modes of spatialization can open our perspective on the world around us (Baldacchino, 2009). This creates an important shift from a passive to an active role of spatialization.

Sociologist Tim Ingold looks at how our responsiveness to our landscape is part of an ongoing process of meaning that keeps it in constant flux (Ingold & Vergunst, 2016). He gives the landscape an animate position, and recognizes how it is made-up of transitory shapes and movements (Benediktsson & Lund, 2012).

This is seen in the work of many walking artists who strive to unify our experiences of everyday events and the world of art (Dewey, 2005). Stanley Brouwn is a street artist who made a series of walks entitled Steps and Dreamwalk in 1970, when he set his body in motion, in order to map out space in reference to his body. He measured the distance of space by the dimensions of his footsteps. In Steps of Pedestrians on Paper, Brouwn (1960) prompts passersby to sketch maps of their walks, in order to propose different ways for other people to interpret and meander through the city. Hou Je Bek is an artist who relates to psycho-geography, and designed art walks in 2003/4 that instructed participants to make a “first right, first left, third right, repeat” (O’Rourke, 2013, p. 2). This leads people to discover space differently, and end up in different places. His intentions are to define a route that is endless and unpredictable (O’Rourke,
These works use walking and mapping to look at how the geographical grid of the city is framed by its pedestrians and the various paths and directions they take.

Yoko Ono’s (2010) instructional map is an event score that propels people to interact with the environment as a performance piece. The instructions read: “draw a line with your body. See how it effects (sic) you, see how it effects (sic) where you are drawing the line. See how it effects (sic) the whole world” (p. 2). Here space is no longer bound to a concrete form, but to the subject’s experience of it, as they become participants in the meaning and reinvention of the work. Participants posted on her Facebook page, and commented on their experience acting out this piece. Her instruction works involve a certain amount of self-reflection, action, and involvement in space that question how our experience factors into the authorship and originality of every event, and how it will always be unique to the individual.

These artists explore the relationship between an objective and subjective reality, where space is a site for individual interpretation and vision. They create a dissolution between the way the world is represented and how we establish it for our self (O’Rourke, 2013).

Miles and Libersat center their work on the notion that the landscape varies with individuals, and is constructed by pluralistic perspectives. They explore how walking is an embodied and multisensory experience that maintains an open disposition towards the world (Benediktsson & Lund, 2012). Their website ROAM: Getting Lost in Art and Art Education is a collaborative platform where people use walking and mapping to “observe, locate, notate, and respond to sites” (ROAM, 2017). This platform operates as a site for sharing educational curriculums, and is based on the notion of mapping meaning through walking. The link “getting lost” is about a game, in which participants are given cards with indications to turn left, take a picture of something close up, travel 31 paces, take a picture of something broken… (ROAM, 2017). The application combines walking, mapping, and play so people can rediscover their surroundings by getting lost (Miles &
Libersat, 2016). They also designed a mobile application that tracks participants’ movement through urban spaces, on a GPS system, and projects it on a wall, creating a design that corresponds to the individual in real time. The goal is to inspire participants to follow the role of the flâneur and wander the city as a modern observer. As a result, participants become passionate spectators, and learn to “see the world, and be at the center of it” (Baudelaire, 1964, p. 496).

*Mr. Beller’s Neighborhood* is another interactive source, where people post their stories about walking in New York City on a shared Internet site (Figure 5). Their experiences are pinned on a map as a way to build a collective, as well as individual, narrative of space. This map is based on an anthology of people’s stories, and allows us to read the city through various forms of interaction. The site is an online database that creates an active dialogue, where people can visit these happenings and make them their own. This platform communicates through a network that makes walking accessible, active, and participatory. These stories were published in two volumes called *Lost and Found: Stories from New York* in 2009, and is still ongoing.

![Mr. Beller’s Neighborhood](http://mrbellersneighborhood.com/2016/06/escort-surgery)

Figure 5. Collective map of people’s shared stories in New York, from Mr. Beller’s Neighborhood. http://mrbellersneighborhood.com/2016/06/escort-surgery
These examples explore how people can connect with space, and enhance their visibility of it, through art. This is based on the principles of spatial theory, and speaks to Certeau’s work, and his belief that everyday social activities like walking make us practitioners in the city we live in. Walking provides opportunities for “unfolding relations” to occur in these spaces (Massumi, 2002, p. 4). Within the context of this study, walking is proposed as an opportunity to map and remap the city, and to link our pedestrian movement to individual experiences (Phillips, 2005). Karen O’Rourke (2013), author of *Walking and Mapping: Artists as Cartographers*, argues that "mapping, ... like walking, is an embodied experience carried out from a particular point of view, thus reminding us of our singular experience while locating our perspective within the physical city and the larger political, social, economic, and cultural landscape” (p. xviii).

Geoff Nicholson’s (2008) work, *The Lost Art of Walking: The History, Science, and Literature of Pedestrianism*, speaks to the active exchange between people and place. His work is tied to the process of mapping, and how we inscribe space with personal meaning, memory, and experience: “setting foot in a street makes it yours” (p. 12). This relates to de Certeau’s (2011) notion of individual agency, and how walking is a process of appropriating space on the part of the pedestrian.

**Walking as Knowing**

This section corresponds to the research question by investigating the educational implications of walking and how it connects with the nature and disposition of our everyday life. The everyday is a site for spatial experience; and walking can be used as an instrument to open new territories for pedagogical exploration. Walking is a creative process and embodied learning experience that combines an internal mindset with our outgoing movement. It offers a rhythm of thinking and knowing that compares the passage or traverse over physical space to the landscape of our mind (Anderson, 2004).
The ideals of a walking pedagogy are reflected in the practice of various artists, educators, sociologists, and geographers, spanning various disciplines, and connecting the principles of place-based learning. Their work reveals how walking is a form of sensory embodiment that is part of the process of learning; that every step we take we are inscribing space, making it our own, and forming new “pathways of knowledge through the world” (Anderson, 2004, p. 258).

Francesco Careri (2017) is a walking artist whose work is a living and embodied way of experiencing art. His slogan “walking as knowing as making” brings an educational dimension to walking and its relationship to art (p. 2). He is part of an art initiative called Stalker Urban Art workshop that explores walking as an aesthetic practice. The people in this workshop include architects, artists, activists and researchers who look at how people can pro-active bring space into being. It began in Rome in the mid 1990s, and reflects the significance of spatial practices in art education. In his book *Walkscapes: Walking as an Aesthetic Practice* he writes about how walking is an “instrument of knowledge” that generates architecture and landscape (Careri, 2002, p. 20). Careri, like the other scholars and artists discussed in this section, sees how walking is a fundamental human activity that allows us to interact with the environment and navigate the city, transforming the meaning of places and the way we habitually engage with them.

Kenneth Olwig is a landscape geographer who adds another dimension to the field and ideology of walking. He looks at the need to understand the living significance of the landscape, and approaches this as a phenomenon of embodied inquiry and perception. His work maintains an open and changing way of knowing our environment through experiential learning (McDonald, 2005). This demonstrates how walking is a mode of interaction that produces different meanings and leads to different understandings of the world. Olwig’s (2003) work is relevant to the significance of walking within this study and the “multitude of ways in which people and societies know their landscape” (p. 872).
These authors show how walking is an interactive means of engaging with our environment, and how spaces are formed and expressed. Jon Anderson (2004) is a professor of geography, who has written that space is an active part of our everyday experience. Relating that idea to the principles of place-based education, he explores how to “harness the power of place in our methodology” (p. 257).

Anderson’s conception of space relates to many artists and practitioners whose work is about the social and cultural context of art in public environments. They emphasize how our environment affects, and is affected by us, and reveals how we are part of the process of our surroundings (Neperud, 1991).

Walking is an everyday practice that has been explored as a means to create a sense of connectivity and dialogue between people and place. Various researchers in urban theory look at the roles walking can take. Geoff Nicholson (2008) goes through an entire language associated with walking, and its different meanings and connotations: “hiking, marching, strutting, striding, and stomping” (p. 20). It is associated with the appeal of modeling on the “catwalk,” dog walking, streetwalking, power walking, and the walks of the stars in California (Nicholson, 2008). He provides examples of walking as a competitive sport, art form, and performance. A fun example is Steve Gough, a naked walker, who used his body to feel more connected to his environment (Nicholson, 2008).

This section looks at artists who draw our attention to our relationship with the landscape. Shiraga Kazoo, is a performance artist who dips her feet in paint and walks on a canvas across the floor. She is among other artists who explore ways of conveying spatial relations through walking. Akira Kanayama walked 150 meters leaving a trace of her shoeprints, and Mimi Gelman left imprints of her footsteps in the snow. These artists show how walking is a gesture, like any other form of expression that allows people to project themselves in space.

In 2013, Dorsky Gallery, in New York, featured an organized curatorial program that enacted the principles of walking, and demonstrated how it is an embodied way of
knowing and participating in our cultural landscape. This show included work by Marina Abramovic, Georges Bures Miller, Hamish Fulton, Neil Goldberg, Richard Long, and Jessica Thompson, among others. The gallery statement looks at the “cultural imperative” of works that are saturated in the mundane experiences of the city’s populace (Dorsky Gallery, 2013). These artists relate to the research purpose of this work, as they extend the production and reception of art by bringing these practices outside of a gallery and museum, and making them part of our cultural geography.

Richard Long and Francis Alys are artists who look at site-oriented practices of art that have “a more intense engagement with the outside world,” and single out walking as a way to respond to the conditions of everyday life (Miwon Kwon, 2004, p. 5). They use walking to create impressions of their movement through space, and reflect a transient, mutable, and ephemeral quality of art (Butler & Zegher, 2010). In Francis Alys’s work *Green Line* (2004) he walked through Jerusalem holding a dripping can of paint to index his personal journey and presence in the landscape.

In Richard Long’s piece, *A Line Made by Walking*, he marked the ground by rubbing his feet across the grassy plain of Wiltshire, as a performative and corporeal method of “recording his physical intervention in the landscape” (Tate, 2007, p. 1). The imprint of his movement is a sign of his own intervention, and registers his body's passage on foot through the landscape (Harvey, 2014). Long uses walking to redefine the way we engage our senses within our surrounding environment.

Gabriel Orozco’s practice is also based on site-specific art, and its connection to locational identity. His journey is set by transferring himself to a plasticine ball that is measured in his own weight, and which he pushes through the streets of New York. Over the course of its wanderings through the city the plasticine ball becomes physically altered by the streets, picking up the dirt and debris from the ground. His work demonstrates that we shape the environment as much as it shapes us (Butler & Zegher, 2010). It also encompasses our human condition in a landscape that never stands still.
(Harvey, 2014). The Walker Art Center describes this work as an interaction between Orozco and his immediate environment, where the simple gesture and action of walking can transform any experience, even the most mundane, into a work of art (Walker Art Center, 1998). “In this work, the walk functions to connect body and place, generating the relative motion recorded by the sculptural object” (Harvey, 2014, p. 3).

The artists in this section use their bodies to signal the process and formation of our surroundings, and demonstrate how the world is constantly shifting in reciprocity to our living being. Dewey describes the living being as bound up with the interchanges of environment in an external and intimate way, and qualifies this experience as a continuous interaction between the live creature and the environing conditions involved in the very process of living (Dewey, 2005).

**Precedents for Art Walks**

This section looks at models and precedents of art walks, in order to define what they entail, and establish how they will be used. This focuses on the development of knowledge through our connection with the aesthetic environment, and includes examples of educators, researchers and artists who engage in art walks, creating various perspectives on the landscape.

This fits into scholarly research by Alexandra Horowitz’s (2014) book *On Looking: A Walker’s Guide to the Art of Observation*, and Karl Benediktsson and Katrin Anna Lund (2012) in *Conversations with Landscape*. They address how the human landscape is a space for thinking about and addressing how we interact with the world we inhabit everyday. They see how walking is an ideal medium to observe our everyday environment, and the “humming life-form that is the urban street” (Horowitz, 2014, p. 4). Walking is “an ordinary activity engaged in by everyone nearly every day – dozens of times” (p. 3). Horowitz takes people for a walk around the block in order to learn from
their distinct viewpoints, and “knock herself awake” to other people’s perspectives (p. 3). Their individual ways of seeing allows her to attend to the ordinary elements that she missed before. “Together, we became investigators of the ordinary, considering the block, the street, and everything on it as a living being that can be observed” (p. 3).

Horowitz’s work was an ideal model to follow in the art walk I designed for this research, and in the process of interacting with participants in their everyday environment.

Horowitz (2014) studies the distinct perspectives of various people by taking them for a walk, and being a conscious observer. She thinks about the conditions of everyone’s individual perspective, or bias, that determines how they see the world, and where points of view vary by character and profession. This relates to the personalized dimension of the art walk, where “your doing it for yourself, increasing your own store of particular knowledge, walking your own eccentric version of the city” (Nicholson, 2008, p. 87).

Her analysis of participants during their walk led to the concern that: “we see, but we do not see: we use our eyes, but our gaze is glancing…” (Horowitz, 2014, p. 9). She writes about how people do not pay enough attention, and then, sets out on various walks to discover all that can be observed in our surroundings. The problem is not our eyesight, but our attention to what we are seeing. Selective enhancing is the term used to define how we concentrate on some things and suppress others (Benediktsson & Lund, 2012). Even though we can’t see everything, she questions how to see things better that are in plain sight, and notice new things in our daily lives. Horowitz’s (2015) work “on looking” is about a world that is available to be observed, and how we miss the possibility of being surprised by what is hidden in plain sight right in front of us. Walking provides access to city spaces, and contributes to a “shifting state of consciousness, where you get into things you didn’t even know about or existed” (Nicholson, 2008, p. 97).

People see what they expect to see from their routine practices, and fail to notice anything else that takes place in a walk around the block. This shows the difficulty of
“seeing” the everyday, and the need to develop visual and aesthetic awareness. These scholars address the problem of awareness in our “daily journeys,” where “the world makes itself available to be observed” (Benediktsson & Lund, 2012, p. 2). Marcel Proust famously said: “the real voyage of discovery consists not in seeking new landscapes, but in having new eyes” (Benediktsson & Lund, 2012, p. 1). Maurice Blanchot (1993), likewise, describes the everyday as invisible or unperceived; it is “what we never see for the first time, but only see again” (p. 240).

Horowitz’s (2014) book On Looking: Eleven Walks with Scholars is about the different ways people experience their surroundings, and the distinct perspectives they bring to it. These perspectives come from their personal backgrounds, professions, and education, and leads to their own “expert” ways of seeing (p. 3).

Horowitz works with canines to study their cognitive capabilities, and has translated this practice into a study of human observation. By looking through the perspective of her dog, during a walk, she is able to see more closely, and appreciate our ordinary surroundings. She writes about how her particular job in animal behavior has developed her observational skills. Her first chapter provides a detailed account of her walk, including the entire atmosphere, from the temperature, to the smell of garbage. She passed commercial stores, grocers, hair salons, and people’s homes, noting everything she saw.

Literature sources reveal that walking is a common practice that provides multiple experiences of urban space. Iain Sinclair is a writer and filmmaker who is influenced by the practice of psycho-geography. He uses walking as a form of research to gage how other participants respond to their own neighborhood (Nicholson, 2008). Sinclair’s creative practice often combines real and imagined versions of place, and merges the past with his own personal accounts. He writes about his own experiences as a walker in London, where the “streets contain walkers of every description, each of them pursuing separate destinies and personal routs (sic)” (Nicholson, 2008, p. 88).
Geoff Nicholson (2008) also explores the discipline of walking and its history, and ties it to a practical means of research that is grounded in his own experiences. Nicholson’s book follows his story, as a walker, who goes through different boroughs on foot. His narrative demonstrates how walking is an immersive way of getting to know your own city. For Nicholson, “it is the most natural and ubiquitous activity,” but also creates opportunities for unexpected discoveries (p. 21). Like the purpose of this research, Nicholson approaches walking not as an out of the ordinary activity, but as part of our everyday social practice and routine. He describes a walk through a shopping center, where he ate samples, met friends, browsed a bookstore, tried on clothing etc. (p. 61).

He and Sinclair emphasize the familiarity of everyday life and the multifaceted components of daily mobility, where walking is connected to habit and routine (Middleton, 2010). Together with Jennie Middleton’s work, they see how walking can diversify a site so that it can be experienced in a multitude of ways or directions (Nicholson, 2008). Middleton (2010) looks at how urban pedestrian movement has the potential to transform the way we know and interact with everyday spaces, and uses it as an active force of engagement. For her, the built environment is a space for individual preference, and is valued as a place of comfort and familiarity (p. 587). She looks at people’s subjective interpretation of space, and how everyday forms of mobility open the city spaces to various realities. These writers describe how walking through city spaces provides diverse experiences that are never the same twice.

Horowitz writes about her experience of the everyday during a typical walk. Her goal is to become an investigator of the ordinary through common practices such as walking. Although she embraces the intrinsic qualities of the everyday, she expresses a concern that it is often taken for granted. “Despite its ubiquitous place in everyday life, walking is an activity that has become obscured by its own functionality and practicality” (Kwon, 2004, p. 1). “Walking to and fro…down the street, traveling to work, heading to
the store or a child’s school – is unremembered” (Horowitz, 2014, p. 2). She admitted that when she started to walk her dog, she considered the block as insignificant, but as the walk went on the meaning of the “block” changed. What was once considered just a block, became a tour or meandering through the city, taking her in unexpected twists and turns (p. 2).

Iain Sinclair (2014) describes his journeys as always having something interesting to find, depending on whether you want to look for it or not. He sees how the familiar can become the unfamiliar, and the old the new, by using our individual expertise to see what is in front of us. These sources maintain that walking is a simple and common activity related to the everyday that can foster a greater relationship to urban spaces.

Lucius Burckhardt’s (2015) work on the “science of walking,” otherwise known as “strollology,” “spaziergangswissenschaft” and “promenadology” relates to these principles (p. 8). His book *Why is Landscape Beautiful? The Science of Strollology* includes an interview with artist Hans Ulrich Obrist, in which he looks at how walking is part of the diverse range of phenomena that is part of the everyday. Obrist presents a model for an art walk where students walked around the city and looked at the landscape through metal frames, as at a painting. This type of art walk was part of the discipline of study Burkhardt (2015) led at the University of Applied Arts in Basel that investigates how people don’t think about how they perceive the landscape, until they are given this frame or purpose. The premise of this research is the idea that “what a landscape looks like depends on who is doing the looking, and how it is being looked at” (p. 19). The landscape, he writes, is not found in the nature of things, but in our “mind’s eye,” and in how our perception impacts the environment.

It is my intention to see whether walking can influence people to become more conscious of the world around them through all of their senses, and to learn to notice the sometimes hidden relations within (Evans & Jones, 2011). The works in this section
reveal how walking offers valuable perspectives on the world, and allows us to capture and represent those perspectives in various ways.

Karen O’Rourke’s (2013) work *Walking and Mapping: Artists as Cartographers* explores the interrelationship of embodied knowledge and perception. O’Rourke is among those artists who use walking to highlight aspects that are beyond our usual perception and awareness. She works with the idea of mapping, and transforms the surface of a map into an experiential or in-situ practice of space. She argues, “mapping ... like walking, is an embodied experience carried out from a particular point of view” (p. xviii). Walking reminds us of our individual position and locates our perspective within the physical city and larger political, social, economic, and cultural landscape. O’Rourke provides a personal account of her experience during an art walk, and describes her journey through New York with an audio tour guide and map. During this walk she stepped out of the picture of a map with a compass in hand, and wrote how the art walk affected her awareness of space. She described how the audio tour was “exacerbated by precise indications that readers/listeners can match to what they see on the street” (p. 43). This form of artistic learning is enacted through the way we perform our own story of space.

Janet Cardiff (2005) created an audio tour of Central Park in New York entitled *Her Long Black Hair*. Her work is an ideal model of an art walk. Cardiff’s work is built on a narrative led by a woman with black hair who walks through Central Park, and is based on her personal observations and recordings. This work involves collaboration with participants who are supposed to follow and re-trace her story through their own experiences. The work combines fact and fiction with historic landmarks and poetic descriptions of scenes that may be different from the conditions participants find them in? (O’Rourke, 2013). This allows participants to juxtapose the scene before them with the one presented by the audio recording and accompanying photographs. The purpose of her work is for participants to act like flâneurs and engage on a wandering journey through
the intertwining pathways of the park. “It is a complex sensory investigation of location, time, sound, and physicality, interweaving stream-of-consciousness observations with fact and fiction, local history, opera and gospel music, and more” (Wehr, 2005, p. 1). In this example walking is a means for people to observe, and embrace the sensory city we live in, exploring the surfaces and textures of our surroundings with our eyes, as well as our fingers and toes (Horowitz, 2014).

These sources are important to this study because they reflect how walking is connected to the development of knowledge, and is integral to the way we read city spaces through all of our senses. Our perception of the city is based on collaboration, identity, and expression (Brown & Shortell, 2015). This includes the general ambiance and character of social spaces, and the flow, energy, and rhythm of urban life. There are so many properties, offering a multisensory experience (Brown & Shortell, 2015).

Walking reveals how learning is based on the modern conditions of life and includes content from our everyday landscapes (Wehr, 2005). Whether we are always conscious of it or not, our everyday circumstances are full of sensorial phenomena that are part of the way we interact with space. This ranges from the sounds of the city, like traffic, sirens, and people yelling, all of which contribute to the energy that comes from the hustle and bustle of urban life. Our experience of the street is full of influences based on the weather, the time of the day, even traffic, which contribute to the way we perceive the world. Saito (2007) describes her aesthetic experience of the streets of New York: it “vibrates under our feet … noisy honking taxis … surrounded by skyscrapers, with aroma of burned chestnuts and pretzels and the saxophone melody by a street musician wafting in the air” (p. 123). Some may cherish the energy of the city, while others find these elements abrasive, and even demanding, but ultimately that reflects how we interact with our environment on a daily basis.

There is a whole network of senses that are stimulated every time we step out our door, from tactility to smell, sight, and taste. Scholars refer to the city as a “sense-scape,”
and write about the role of our senses in our daily urban experience (Adams & Guy, 2007). This insight into our sensory engagements with space is central to the study of walking, and how it can be incorporated in art education.

Phyllis Lambert designed a show in Montreal called “Sense of the City” in 2005 that teaches us to interpret our urban landscape through our sensory experiences of urban life. She captured the city at night, through different seasons, smells, surfaces, and sounds. It was “a major exhibition dedicated to the theme of urban phenomena and perceptions … thus advancing a new spectrum of experience and engagement” and was sponsored by the Canadian Council of Architecture (Zardini, 2005, p. 2).

**Visual and Aesthetic Awareness**

This section explores how the theme of close looking and observation is associated with the practice of walking, and contributes to the development of awareness of the visual and aesthetic qualities of our everyday environment.

John Ruskin and William Wordsworth are renowned literary figures who often went on walks and approached the landscape as a means of pictorial and poetical expression (Clark, 1969). They transformed ordinary elements they encountered along their walks into prosaic images, and tried to “persuade us to enjoy the commonplace spectacles” (p. 79). The book *Walking with Ruskin* by Robert Cording (2008) brings his admired poets into a contemporary context. Cording traveled through the landscape of New England to experience the forms of nature, and found moments of wonder in the everyday environment: “finding the secret clearings in the quiet of the human heart” (p. 352). He is grateful to Ruskin for giving him a greater perspective on the subtleties of his ordinary surroundings, and considers that a gift.

Cording’s (2008) walking journey includes poetic descriptions of his observations, in which he tried to make the aesthetic tangible in his writing. He sets off on paths or
trails with “a hope of things not yet revealed,” and inspires readers to see something special in the details of commonplace encounters (p. 351). His work combines the tactile, visual, and linguistic, and appeals to our experiential and sensory perception of the everyday.

Pohanna Pyne Feinberg’s work also reveals the sensory, intellectual, emotional, and physical components involved in our everyday aesthetic pursuits, and how they can contribute to the development of our perceptual skills. Feinberg looks at designs that formed naturally in the landscape over time, like cracks, tears, stains, and mold that allow us to appreciate a variety of forms that appear in our everyday life, as seen in the example below (Figure 6).

![Image](http://dripdrop.ca/fr/curatorial-educational/ruelles/fall/)

Figure 6. Pohanna Pyne Feinberg (Summer 2015). Impermanence 1. Digital photograph. http://dripdrop.ca/fr/curatorial-educational/ruelles/fall/

Feinberg (2016) is an artist and an educator, who has made walking an integral part of her artistic practice and educational methodology. Feinberg leads walking art workshops through Montreal, with the intention of creating a walking pedagogy. Her mission with this work is to open the way we think about our familiar environment, and to learn how to discover multiple perspectives on it. Her workshop provides a model for the design of this research, and how learning occurs through our sensory interaction with our environment while walking. “I invite you to engage in active reflection through the
experience of walking and inter-sensory engagement with your chosen environment (p. 161). Here, walking provides an opportunity to create meaningful relationships with place, and asks “what ways of being a person centrally involves the outdoors, and what does it take to knowledgably participate in these activities?” (Quay & Seaman, 2013, p. 78).

Feinberg’s (2016) workshops include *Mindful Walking in a Green Alley as Co-creative Encounter*, where she led participants through alleys of the St. Henri neighborhood. “Participants were invited to wander around on foot amidst factory buildings in varied states of repair while seeking textures, color contrasts, reflections, and shadows through their lenses” (p. 147). Other programs were designed around walking as praxis, such as the Concordia Centre’s Oral History and Digital Storytelling project called *Slow Walking* (Feinberg, 2015). These photography-based and guided workshops were brought to various students, high school and university age, and revolved around walking with mindful awareness and attentiveness.

In her analysis, Feinberg (2016) wrote about the discussion participants had about “taking the time to simply walk, and appreciate the aesthetic potential of our daily surroundings … rarely offered in their educational settings” (p. 148). She takes them through mundane places to see how they “can serve as a source from which creativity can be generated” (p. 149).

Walking is used in the context of this study as a way to construct new meaning through active discourse and to reflect on personal experience. What is crucial is how walking can be a mode of inquiry that can effectively make education an integral part of our everyday practices.

Responses from Feinberg’s (2016) participants provide further evidence of the importance of walking in the field of art education. According to her analysis, many of them transferred their experience from their walk to circumstances in their everyday life. “For example, on their way home after school or when meeting friends on the weekend,
they were more aware of the shapes of shadows or of the reflections in windows. They said that they even started to point these details out to their friends” (p. 148). They also expressed how the walk was a positive and encouraging way to observe their neighborhood from an artistic perspective.

Feinberg (2016) led participants on art walks and used photography to see how concentrated attention on their environment could be a viable form of learning about art. They used their cameras to reveal “mundane yet striking details” (p. 153). She takes photographs of chance encounters like details of cracks and peeling paint: “I explore the nuances of textures, reflections, refractions, and other phenomena that compel me” (p. 153).

Although the elements of our everyday surroundings may become familiar to us, they are always changing. Therefore, this study explores how walking can guide our attention to the way we experience our familiar spaces.

Servi (2016) leads a workshop in which he takes participants on an art walk through the city and intends to further their attention to their surroundings. His work influences the design of the art walk in this study. During the walk he instructs participants to take photos with their camera phones as a way to frame their way of looking at scenes they often pass by. The camera sharpens their focus on these places and allows them to see how “everyday things tell secrets to those who know how to look and listen” (p. 35). The photographs from this workshop are shared on an active Flickr group that can be accessed at: https://goo.gl/SZjEeY. The photographs participants took on his art walk depict details of designs, patterns, and natural configurations that are often unnoticed, and incite people to look more closely at their ordinary environment, and see what they can find. Exploring these variations of forms allows us to see beyond common place reality and open the nature of the world to our own creativity (Butler & Zegher, 2010).
Servi, or SerraGlia, which is his alias, is an Italian architect, visual artist, photographer, painter, and graphic designer, who created another project called *Imagined Museum of Contemporary Art*. This opened in 2012 in Florence and then spread to many other cities. In this workshop maps are distributed with designated sites where participants can see images and designs that people found, photographed, and submitted to Servi’s website. The example below demonstrates how these images naturally occurred in the streets, and are claimed as art, and are given labels with their title, medium, and the artist’s name (Figure 7). The labels, which are typically part of a museum or gallery exhibit, make people reconsider how ordinary visual occurrences on the streets can be transformed into art. These maps also prompt people to take their own art walk, where they will be able to add to this list of works, and capture their own configurations of space. This speaks to the aspect of visual communication involved in street photography, where the landscape can be captured and shared in multiple ways.


These photographs demonstrate how there is always something special to find in our habitual existence (Servi, 2016). They strive to enhance people’s perception of the
details around us, in order to train our mind to see or experience new things and restore the unexpected qualities of life. He and Feinberg reveal how there isn’t anything uninteresting to see in our everyday surroundings; it is just how we choose to see it. This teaches us how the world is revealed through common practices, and that walking has the potential to make us see things from another point of view.

This relates to the term wide-awareness coined by Alfred Schutz, and pertains to the ability to discover something new through common practices, behaviors, and encounters (Dewey, 2005). Schutz saw how education is an ongoing and inter-subjective process of being in the world, linked to our sense of immediate living (Greene, 1977). This relates to Greene’s work, and how she fosters our sensitivity and ability to notice more by attending to the aesthetic dimensions of our everyday life. She locates concrete forms of artistic learning that comply with a grounded sense of being in the world and relate to art-based strategies of walking (Greene, 1977).

Servi’s workshop relates to the principles of walking and a particular way of looking, learning, and knowing the environment. This examines how walking is an aesthetic experience that can help people become more in tune with the ordinary elements of everyday life. There are many ways that learning is intrinsic to our everyday habits, but there is no doubt that habit also becomes lost to the background of our consciousness (Feinberg, 2016).

**Creative Vision in Everyday Spaces**

This section continues to explore the idea of creative vision through the use of photography in everyday places.

The design of the art walk relates to the practice of drift photography, in which artists are “searching on walls of forgotten buildings and sidewalks of tree lined streets, wandering ancient brick alleys and peering into vacant or redeveloped storefront
windows” (Luessen, 2012, p. 3). Their practice lends a certain power to perception, where it can turn attitudes and beliefs by creating an image of the landscape that did not exist before.

Art critic and historian Rosalind Krauss (1977) describes this experience as a way to register our presence through the act of walking. It “allows practitioners to explore different imaginings of public space, time, and history” (p. 81). The image below is taken from a drift photographer, or “street rambler,” and adheres to the idea of indexing or tracing our vision in public spaces (Figure 8). It reveals how people can re-appropriate public spaces through their own vision.

![Figure 8: Chris Luessen, Traces on Brick Wall. Example of Drift Photography.](http://arthopper.org/the-flaneur-psychogeography-and-drift-photography/)

James Elkins’s work, together with Jack Richardson’s article *Seeing, Thinking, Mapping, Moving; Considerations of Space in Visual Culture* speaks to this level of interaction with space. This is about the nature of seeing, the context in which it takes place, and the processes that produce it. “Seeing is not just looking; it is a force of engagement between the viewer and the images and objects around them” (Elkins, 1996, p. 18). The meanings of these images are not determined by analyzing them from a distance, but by direct encounter and use. For Richardson and Elkins, the visual field of our contemporary everyday landscape has no limits, where seeing is tangled with living and acting (Elkins, 1996). They look at the connection between vision, space, and meaning as a dialogic event, or conversation between the individual and their external
surroundings (Richardson, 2006). Richardson demonstrates how we create meaning through this visual and material world, and how this interaction contributes to an evolving and cumulative knowledge.

This relates to Gyorgy Kepes’s (1948) *Language of Vision*, in which he writes about how art extends into life and emphasizes how people reach out and transform their environment through creative acts of vision. His work, combined with examples of John Pawson’s photographs, speaks to the visible features of our environment. Pawson is an architect who has collected thousands of photographs from his projects. In his book *A Visual Inventory*, he captures images that resonate with the compositional elements in their surroundings. The images vary from black and white to bold colors, they play with shadow and contrast, and include close-ups of textures, and far-shots of landscapes. The cover photograph of his book depicts the pattern of light cast through the stairs of a building – bringing art, design, and architecture together as one (Figure 9). His other photographs feature chance encounters with street life, as seen in an example of flowers spread out on the sidewalk, or the composition of grids from sewage drains on the ground in Milan (Figures 10 & 11). These examples reveal how Pawson’s vision transformed these found images into works of art.

Kepes (1948) writes about the images we create, and how they belong to the patterns of our everyday practices, routines, and behaviors. Pawson’s work reflects American life, which can be seen in his photograph of a supermarket, where he portrays the rigid formality and symmetry of cans stacked on the shelf (Figure 12). His work is about the apprehension of simple forms that we ordinarily see, and how we participate in a process of organization through our own perception (Kepes, 1948).
Like Pawson, Richard Wentworth is an artist, whose photography is built on chance encounters on the streets. His book *Making Do and Getting By* comprises a series of photographs that transform the functional environment into a space for creative vision. His practice also follows Kepes’s work, in which the unnoticed becomes the subject of contemplation. He documents compositions found in urban life that play with juxtaposition and improvisation, such as when he uses a sewage drain as a dish rack, and captures a manhole that is slightly turned and miss-aligned (Figures 13 & 14). He looks for “oddities” or “discrepancies in the modern landscape,” expanding the possibilities of vision in the public realm (Wentworth, 2015, p. 5). These examples demonstrate how found images, materials, and objects are available for artistic practice and use, and alter the way we typically engage with our environment.
These artists capture the rhythm and energy of urban spaces by immersing themselves in the flows of people and cultural practices that occur in the course of daily mobility. Their work is about the relationship between the visual and social environment of sidewalks, storefronts, coffee shops, and places we pass everyday. They follow the motto that, “if you don’t walk, you’re not going to get the picture,” and exemplify the meaning of “walking photography” or street photography by finding subject matter in everyday settings, and public urban spaces (Nicholson, 2008, p. 198).

**Vision and Visuality**

Jed Manwaring and Brenda Tharp’s (2012) book *Extraordinary Everyday Photography, Awaken your Vision to Create Stunning Images Wherever You Are*, features chapters on the language of vision, with titles like “finding fresh vision,” “the moment of perception,” “discovering pictures where you live,” “expanding creative process,” “capturing everyday moments,” and “finding your point of view,” just to name a few. This book on photography suggests alternative perceptions of city spaces, and challenges people to re-awaken their interest in the things around them.

This book is not just about beautiful pictures, or meant to decorate a coffee table. Instead, it looks at the technical skills of taking pictures, and the details of apertures,
resolution, and shutter speed, in order to find our own vision. They encourage readers to take mental images, wherever they go, so they can learn to capture the moment, and frame their way of seeing with or without a camera in hand. For them, the purpose is to see something and experience it in that instance (Manwaring & Tharp, 2012). This motivates readers to be present in the moment, and develop their observation skills by sharpening their eye and noticing details in their surroundings. These snapshots allow us to practice seeing on a daily basis, through our mind’s eye. It reveals how seeing is an artistic activity that is part of our everyday life, and a “valuable creative resource” that we should not separate from ourselves (p. 20).

Manwaring and Tharp (2012) create a visual exercise, in order to foster “deep seeing,” and ask students to take twenty-five photographs in a 25-inch radius of space (p. 14). Although students had many apprehensions about the possibility of doing this, they returned with photographs beyond their expectation. Manwaring and Tharp take a pro-active voice towards the viewer, and encourage people to lose themselves in the moment of what is in front of them. They combine lessons on camera skills with how to find personal meaning and expression in their surroundings, using the mechanics of the camera to help sharpen their visual skills, and understand the dynamics of light, shape, color, texture, lines, patterns, contrast, and movement (Manwaring & Tharp, 2012).

Anne McCrary Sullivan is a poet, writer, and teacher, who had her students sit on a lawn and stare at it over a long period of time, in order to observe what happens, and pay attention to its subtle details and changes. Her goal was to get her students excited about the particularities in nature, where focused attention leads to knowledge (Barone & Eisner, 2012). By sharpening their visual skills this activity revealed how there is so much to see right in front of us.

This section investigates how photography can influence people to find a renewed interest in their familiar and ordinary environment, and advises readers to take another look at the compositional elements in their home, daily commute, workplace, and
commonplaces. It questions whether we have to go far to see interesting things to photograph… “wonderful images are hiding almost anywhere, if you just look” (Manwaring & Tharp, 2012, p. 8). This complies with the purpose of this study, where the prompt to take photographs inspires participants to learn how to see with fresh eyes (Manwaring & Tharp, 2012). It also brings a greater focus to the context of the everyday as a site for developing visual and aesthetic awareness.

Manwaring and Tharp (2012) believe that the practice of photography is based on seeing, experiencing, exploring, discovering, and capturing life’s moments. The emphasis of their work is to “live life as an art form” (p. 15). They appreciate the lived experience of art. From their work we can understand how the urge to take photographs comes from an interest in the human condition, where people want to get outside themselves and connect with their surroundings. This is part of the existential nature and physical reality of the streets, and includes an outward focus that involves participating, engaging, and interacting with the world around us (Manwaring & Tharp, 2012). “Street photography provides an opportunity to capture a slice of everyday life that often goes unnoticed” (p. 77).

Diane Arbus is a contemporary street photographer, whose work seeks to make ordinary spaces visible. She supports the principles in this section, by saying, “I really believe there are things which nobody would see unless I photographed them” (Bosworth, 1984, p. 327).

The book *How to See: Visual Adventures in a World G-d Never Made* by George Nelson is about his personal practice as a street photographer. His work speaks to the need to find out more about what and how people really see, and to cultivate people’s experience doing it (Nelson, 2017). He sees how there are inexhaustible forms to discover, and how great images are hiding almost everywhere (Nelson, 2017). Nelson’s fascination with found images in his built environment resulted in a collection of thousands of snapshots.
Nelson reflects on the need to be more conscious of our visual environment. His work supports the premise of this research, and its goal to develop people’s experience looking (Nelson, 2017). This artist argues that seeing can be learnt and developed from all sorts of experiences in our everyday life and environment (Nelson, 2017). He collects images of fire hydrants, numbers, street signs, clocks, and the design of paved roads throughout the city, in order to highlight how these objects are part of an active and participatory landscape (Figures 15 & 16). His work makes us think about the ordinary scenes in our urban spaces and challenges our awareness.


Nelson (2017) takes a negative approach to our contemporary landscape, and believes that it has been flattened by paved roads and concrete buildings. However, others may find a variety of qualities to appreciate in the same modern spaces. The problem that lies at the heart of this study is not that we have different tastes, opinions,
and viewpoints, but that there is a sense of de-humanization in the way our landscape is shaped, formed, and seen.

This study, as well as Nelson’s work, concentrates on the impact of artists, designers, and architects through the features they bring to our environment, as well as to our way of seeing them. He took images of numbers from different places in his neighborhood counting down from 100-0. They provide an exercise for readers to look for geometric forms and complex designs in nature and man-made things (Nelson, 2017). The patterns of buildings and spaces, repetitions of cables, wires, and streetlights reveal how the simplest parts of our everyday environment can be appreciated differently.

These artists and scholars explore how we see in terms of what we know or believe, and find different methods that can stretch our preconceptions of what things are. Dewey wrote of how we experience the world through a combination of previous knowledge and new encounters with the world; therefore, we have to continuously revise our conception of reality (Nelson, 2017). We function in a complex environment that is always changing, and therefore our knowledge has to keep changing with it. The authors of these photographic sources encourage people to look beyond the function of an image or object, and to leave assumptions behind. The goal is to take on an attitude to seeing that surpasses what something is, and moves towards discovering what it could be (Manwaring & Tharp, 2012). Nelson (2017) gives an example of this type of transformation through a soda can that was flattened on the street and took on a completely different character. Its new shape, texture, and dimension no longer fulfilled its previous role, and it assumed a new artistic value and purpose. These types of “accidental sculptures” can be found with a new awareness of things that were previously invisible. These authors use photography to understand how we create different views of reality.
In terms of visual culture, Nelson (2017) writes that we have to learn how to see the spaces we spend so much time in. We live in a functionally blind society, where the role of art is widely misunderstood.

The World of Vision

Elliot Eisner’s works *Education of Artistic Vision* and *The Arts and The Creation of Mind* teach us how to develop our perspective in order to make places vivid and alive, and “rediscover meaning in the world of vision” (Eisner, 1972, p. 16). He is a leading figure in arts based educational research and writes about how art makes us more conscious of our subtle, yet complex visual environment, so that we can learn to experience it in new ways (Eisner, 1972).

Eisner (1972) sees how art makes people aware of the possibilities that their imagination can bring to the environment, and looks at the power of artistic learning through direct experience and creative vision. Walking is a way to establish contact with the qualitative world we live in, and construct new meanings by expanding our experiences of art to the street. As seen in visual culture art education, knowledge of art is derived from a variety of sources outside of a school or museum, and is equally as significant (Eisner, 1972).

Eisner looks at how the everyday provides an aesthetic frame of reference that can open participants to a new way of viewing the world, and of attending to the particular qualities of objects in their surroundings. This notion of discovering the unfamiliar in the familiar is a theme that carries through this study. He looks at a simple rock, for example, and says that “there is more beauty in a rock than any of us is likely to discover in a lifetime” (Eisner, 2002, p. 85). The issue is that things are strange and new and then become familiar and forgotten; therefore, how can we embrace the familiar while appreciating the subtle nuances in our everyday surroundings?
Eisner (2002) uses Paul Strand’s photographs as a way to create a new way of seeing mundane spaces. His black and white photos of street life create graphically composed images from bird’s-eye perspectives. Playing with the idea of a distant observer, he often takes a vantage point from above to capture the shadows and movement cast below. This shows how innovative types of perspective in art and photography can lead to more dynamic ways of looking at life. In the work *From the El* (Figure 17), he captures the patterns from a support bridge that create abstract designs on the ground. His work speaks to the image of urban spaces and resonates with the way that people inhabit it, relating art to American modernism, and the industrial shape of the city. Eisner (2002) refers to this as “the life we call art” (p. 10), which coincides with Strand’s mentor, Alfred Stieglitz, who praises his work as “the direct expression of today” (Strand, 1917, p. 524).

Eisner also writes about Strand’s work *Geometric Backyards*, 1917 (Figure 18) where he takes a shot of a clothesline, and contrasts the way the space is divided between rigid grids and the movement of his laundry billowing in the wind. “It requires … a fine attention to detail and form: the perception of relations (tensions and harmonies), the perception of nuance (colors and meaning), and the perception of change (shifts and subtle motions)” (Barone & Eisner, 2012, p. 37). Although there are no people in the picture it reflects their presence, in a quiet but monotonous state of suburban life (p. 37). Strand, as well as the street photographer Berenice Abott, brings the topic of art and the everyday to the forefront of our ordinary and routine life, and makes it a site for artistic learning. Abott took photographs of New York’s urban landscape in the 1930’s, and provides an image of the rapid change of American cities during the time of industrialization (Figure 19). Her photographs speak to the intricate spatial dimensions of streets, subways, and skyscrapers that require conscious thought and closer attention (Eisner, 2002). The subtleties of light, shade, and movement create an exchange between the historical image of New York and the way people connect with the world around
them today. These forms of visual language construct our knowledge and experience of our environment, where aspects of spatial unity, balance, and harmony act as forces of interaction in our everyday spaces (Kepes, 1948).

Figure 17. Paul Strand, *From the El*, 1915.
Figure 18. Paul Strand, *Geometric Backyards*, 1917.


The Concept of the Everyday

This study is grounded in the topic of art and the everyday, in order to connect the theories involved in art history and what they promote to our everyday life and practice. This section surveys various artworks and movements that value the everyday in art, in order to transfer our learning outside of the classroom, and into our ordinary surroundings. The purpose of celebrating the ordinary in everyday life is to enhance the aesthetic dimensions of life, and involve us in this process of creativity (Shaw, 1993).
This notion can be seen through the practice of Iain and Ingrid Baxter, and the image below, where they investigate art in relation to everyday life through the phrase “Art is All Over” (Figure 20). The artists in this section work with the familiarity of the everyday, in order to bring a sense of curiosity, wonder, and perspective to its complexity and details. They respond to the philosopher Henri Lefebvre’s (1987) question, “why should the study of the banal itself be banal? (…) Are not the surreal, the extraordinary, the surprising, even the magical, also part of the real? Why wouldn’t the concept of everydayness reveal the extraordinary in the ordinary?” (p. 9).

Figure 20. *Art is All Over* 1971 by Iain & Ingrid Baxter: N. E. Thing Co.

One of the leading figures who explores the meaning of everyday life is Henri Lefebvre; he developed the discipline of “La Quotidienne,” which translates to everyday life, and looks at the spaces and practices that embody our common lifestyle. Lefebvre brings significance to the ordinary aspects of our familiar and habitual encounters. His study of modernity and post-industrial culture explores the homogenization of everyday life practices, and aims to make us more aware of the seemingly inconsequential experiences that we live in, but don’t fully experience. He describes the everyday as a social condition that is individuated and pluralistic, unique and universal, and “the most obvious and the best hidden” (Lefebvre, 1987, p. 9). In his book *The Critique of Everyday Life*, he looks at the ambiguity of everyday life, and writes about how the
familiar is the hardest thing to uncover (Lefebvre, 1991). This follows Hegel’s dictum that “the familiar is not necessarily the known” (Lefebvre, 1991, p. 15), and the poet W.B. Yeats who said that the everyday is where we already are, though we do not see (Sheringham, 2006). By exploring the basic elements of our existence we can see how things that are closest to us are the hardest to perceive.

Michael Sheringham is another scholarly figure who writes about the everyday. He reviews the theoretical writing of Maurice Blanchot Maeterlinck who defines the everyday as something we look past, and never see for the first time (Blanchot, 1993). The difficulty of seeing the everyday is because of its ubiquitous and unperceived nature, where “the quotidian is the most difficult to uncover” (Blanchot, 1993, p. 14). He defines it as a “perpetual becoming” that eludes classification, its “indeterminancy” maintaining its status as something that can only be defined as part of an ongoing and lived experience (Sheringham, 2006). Sheringham prompts his readers to think about what their everyday lives mean to them through active reflection.

He promotes the phenomenon of the everyday without glorifying it, by appreciating it as it is, as neither sacred nor banal. “The quotidian functions as a background against which the figure of authenticity, self-realization, or the average is cut” (Sheringham, 2006, p. 329). The challenge of teaching the everyday is that we have to maintain this balance between the ordinary and extraordinary by giving it a certain amount of attention without disrupting its meaning (Sheringham, 2006).

Sheringham approaches the specific character of the everyday through George Perec’s notion of the “infra-ordinary,” or opposite of ordinary, which focuses on the everyday events and happenings that are integral to our way of being (Perec, 1997). Perec reclaims the everyday beyond functionalism, and questions the things that cease to astonish us and become basic necessities of living.

There was a large interest in depicting the everyday or “la quotidienne” in impressionist works of the 19th century, featuring people engaged in common activities in
their environment. Impressionists like George Seurat captured scenes of everyday social reality in his work, *Un Dimanche Après Midi Sur La Grande Jatte*, 1883 (Figure 21). Seurat extends the boundaries of a painting beyond the frame to scenes of our day-to-day reality. This work can be compared to Henri Cartier-Bresson’s image of *Sunday on the Banks of the Marne*, 1936-38 (Figure 22). Although they are made of different mediums, and come from different periods, they both depict scenes of people gathering for a picnic along the water, and return art to “la quotidienne.”

Cartier-Bresson’s practice is based in street photography, and features ordinary images that capture the immediacy and unpredictability of human life. Although the subjects of his work are common objects, people, and places, his use of reflection, movement, light, contrast, and angles inspire people to look more intensely at events in their ordinary life. The subject of the everyday in these works draws connections between art and life.

Figure 21. George Seurat, *Un dimanche après-midi à l'Île de la Grande Jatte*, 1884, oil on canvas.  
Figure 22. Henri Cartier-Bresson, *Sunday Picnic on the Banks of the Marne*, 1938, (printed 1973), gelatin silver print.

These works are not just a window onto reality but teach us how to see the world differently. Instead of looking at representational art or photography as a form of mimesis, we can see how it transforms the everyday through various perspectives of art.
Ways of Seeing

This section focuses on the dimensions of seeing, and the change of human perspective through the advent of the camera. The camera led to a major shift in art, where compositions are arranged and made visible by multiple and possible views.

In *Ways of Seeing*, John Berger (1972) writes how seeing establishes our place in the surrounding world. He highlights how seeing is an active way to reach out beyond our body and transform our surroundings. Here, the relationship between what we see and what we know is never settled, and there are infinite possible ways of viewing the world where choice and imagination takes place (Berger, 1972). This relates to the principles of photography, which reveals a world unknown, and how our place in it is always changing (Berger, 1972).

The camera opened multiple perspectives on the world, providing the possibility to zoom in, and create various angles to see. The camera captured a bird’s-eye perspective from above, frog’s-eye view from below, and played with techniques in collage, transparency, and representations of speed. The camera developed our way of seeing, bringing out the distinct features and textures of ordinary objects, and making them dynamic. The technical components of photography and combination of form, color, texture, light, and contrast contribute to our visual experience (Berger, 1972). This is part of the process of learning to see, and follows the expression “seen in new light” (Manwaring & Tharp, 2012, p. 113).

This relates to the purpose of Paul Klee’s (1961) compilation of writings called *The Thinking Eye*, where he discusses how art brings a renewed sense of consciousness to our way of seeing. The details and nuances in images of common places reflect how “art does not reproduce the visible; rather, it makes visible” (p. 28). He was influenced by the dynamic qualities and forms found in nature and collected them for his work, emphasizing the functional process of observation in everyday life (Klee, 1961). He
joined the Bauhaus school and movement, led by Laszlo Moholy-Nagy, whose teachings similarly promote the idea of “eyesight to insight” (Klee, 1961, p. 272), and how “art gives content to the world by teaching the eye to see, and showing us what we do not ordinarily see” (Parry, 2010, p. 17).

Gyorgy Kepes (1948) was an art theorist and educator whose work is aligned with the principles of photography, and supports how we impart meaning to our visual field through our own vision. He focuses on what we ordinarily see, and restores simplicity to the way we grasp reality through basic visual elements. Kepes summons people to re-evaluate what they know based on a new way of seeing and language of vision. “One does not see every aspect of visible things and events; one selects and arranges them according to previous knowledge and assumptions” (p. 67).

Kepes also taught at the Bauhaus and merged painting, design, and photography in his practice. His work Language of Vision transformed how students approach the visual landscape. He looks at the unity of spatial forces and optical units as a limitless field, where we interpret it from our own position and in relation to our self (Kepes, 1948).

There is a parallel between artistic learning and our social field, including developments in representation and communication. Artists play with these forms of expression through examples of social existence, from posters, window displays, and typography.

The dynamic between visual communication and the mass spectator of art takes shape in various images and structures, from traffic signs, machines, cars, trains, and other features of modern life. The speed and change of modern life was captured in a similar effect in art. Images were not considered isolated, but part of a dynamic reality and its movement (Kepes, 1948).

Kepes (1948) saturates people’s knowledge of art in visual cultural forms and social practices. The educational purpose of his work is to understand the range of visual
aspects that fuse our knowledge with our everyday experiences and changing
surroundings (Kepes, 1948). For him the experience of seeing is part of a process of
orientating our self in the city, “among the intricate dimensions of streets, subways, and
skyscrapers” (p. 14). This social aspect of our visual environment implies our
participation in its structure and formation. This looks at how our human activity, social
practices, and routine behavior relate to participatory processes of artistic learning.

Kepes (1948) writes about the dissemination of art, and how it is closely connected
to pop-cultural references in advertisements, magazines, and newspapers. He looks at
how art resides in popular culture through concrete images, signs, and symbols, and how
it allows us to conceive our surroundings – promoting a subjective reality over an
objective one (Kepes, 1948). We can see how our creative power exists in our visible
surroundings through examples of posters, magazines, books, and window displays.
These instances of social reality humanize our environment, and can be seen through
public taste, and daily use (Kepes, 1948).

This complies with conventional signs and iconic images that we see on a daily
basis, and how they impact the way we generate knowledge from our surroundings.
There is a lot of controversy about the role of these signs, or cultural symbols, and how
they either dictate what we know and how we act, or create spaces to re-imagine our
urban landscape (Freedman, 2003). This is exemplified in the iPhone 6S billboard
project, where photographs that people have taken on their phones are blown up on
billboards and posters throughout the city. The images below are displayed along city
streets, featured in metro stations, and other urban locations as an expansive exhibition
(Figures 23-26). The intention of this project is not to glamorize the everyday, but to
create images that are both outside of the ordinary, as well as within it. The images create
a window onto the visual world, animating the space around it, and altering our ritualized
perception of everyday life. Since these images are submitted by artists and non-artists
they inspire people to rediscover the world they think they know, in a thought provoking
search for new ways of looking. This form of self-motivated action reflects a deep
curiosity toward art and life.


This project looks at the impact of technology in our visual environment. It creates
a holistic dimension to cultural knowledge where we can relate to art anywhere and
anytime (Duncum, 2001). This refers to the cross-cultural exchange and circulation of
images from TV, social media, the Internet, magazines, newspapers, and signs, and the
endless possibilities for people to build and act on these public platforms (p. 106).

The iPhone 6S billboard project wanted to highlight the phone’s new features, but
it also brings a sense of humanity to the visual landscape, and a thoughtful reflection on
the spaces we pass all the time. Looking at this project through the field of visual culture
art education allows us to see how information is developed through everyday
interactions (Efland, 1989).
Within our contemporary world we often experience place through developments in technology (Tavin, 2005). The camera phone is a portable and accessible mode of exercising creative vision and communication. Today, people can easily capture a moment or experience and share it via social media. These images range from people’s food, hair, makeup, pets, kids, to selfies, and contribute to an increasing global visual culture. This is grounded in “the emotions that ordinary people invest in life,” and embraces the fact that phones are part of the regular fabric of the everyday (Duncum, 2001, p. 101). Most people don’t leave their house without a phone and keys in hand. This is without criticism or judgment, since phones help us in many ways, and the camera aspect is an instrument that lets us take photos with great simplicity, accessibility, and high resolution. The urge to capture an image, a moment, or experience recently came to rise. Before, people took their camera out when they went on trips or for special occasions, but now the camera phone is part of an experiential quality of everyday life. People share these images on social media because they want to become more involved in visual culture, and use art to communicate with their daily life.

**Visual Culture Art Education**

This section looks at the educational principles that relate to today’s visual cultural environment and contemporary landscape. Kerry Freedman and Paul Duncum are leading figures in the field of visual cultural art education, and explore how knowledge is influenced by our everyday visual and aesthetic surroundings.

They establish how meaning is developed through the didactic practice of everyday life, where art is no longer isolated from human experience (Freedman, 2003). They recognize how visual art is infused with a variety of mediums like, film, furniture, fashion, and mass media, and focus their research on the site of everyday aesthetic experiences, from shopping malls, the Internet, to local sculpture gardens (Duncum,
This relates to the dissemination of popular culture and the rise of the middle class, when commodities became widely accessible to the public. This took place in various forms of visual communication, like advertisements, billboards, newspapers, architecture, and design, and parallels the necessity for art to reach people on a common level. This section focuses on everyday encounters with art that take shape through public art projects and initiatives.

Freedman (2003) explores various ways to put ideas of art education into practice, and connect people with their environment. She adds to this study by exploring how aesthetic learning relates to the circumstances in which it takes place, and our position in a visually saturated environment.

Duncum (2001) conceptualizes the “aesthetics of everyday life” in our immediate surroundings, where visual language is part of the “rapid flow of signs and images” that make-up the fabric of everyday life in a contemporary society (p. 107). His work *A Case for an Art Education of Everyday Aesthetics Experiences* looks at various ways to grasp reality through examples of commercial designs, street signs, and graffiti. He discusses how learning occurs through ordinary and ubiquitous experiences opposed to special events or circumstances, and embraces how education is embedded in the language, structures, thoughts, and actions that take place in the backdrop of our day-to-day life (Duncum, 1999, p. 297).

**Graffiti**

This section looks at a variety of public art projects, and how they are consistent with spatial learning, and the pedagogical implications for enhancing our connectivity to the visual world (Massumi, 2002). These examples encourage viewers, participants, and pedestrians to take a moment and connect with their environment and recognize elements in their surroundings that are typically in the background of their vision.
Graffiti art allows people to engage with their visual environment, and insert their presence in the prescribed definition of the city. These examples allow us to be more involved in our visual cultural atmosphere. They are not only a form of personal expression, but also a tactic of public visibility.

Graffiti tags appear in many forms throughout our image-saturated landscape, and are not always a symbol of counter-culture, but a characteristic feature of our visual landscape. This can be considered through company logos, corporate brands, and icons, like Apple, Starbucks, Uniqlo, and other commercial designers.

This section focuses on examples of graffiti art and murals where artists are commissioned by the city, or part of a public project. The wall on East Houston Street is a site that showcases artist’s work, and has included Keith Haring, Kenny Scharf, and Shepard Fairey. Artists construct work in the environment to broaden art further, and open previously enclosed spaces of encounter.

These works change our attitude towards the mundane qualities of our everyday environment, and awaken our senses towards them (Bennett, 2005). The wall changes every few months, so these works become intrinsic to the landscape, but also keeps our gaze active and these spaces alive. New York streets are also known for storefront roll down gates, especially in the Lower East Side, Chinatown, and Harlem, which have recently been banned, with the exception of a few preservation sites. In reaction, the city created with the 100 Gates public art project. Here, artists transform these metal shutters into intriguing outdoor canvases with vibrant graffiti designs (100 Gates, 2017). Below are examples by public artists on Broome and Delancey Street (Figures 27 & 28). Both tourists and local citizens pass by these streets everyday, and look at these murals as a cultural mode of aesthetic identification.
There are books, maps, and websites that provide guides to New York’s most colorful graffiti works, and countless tours and workshops on foot. The 100 Gates project also has a “wall map” where you can go see artists at work, and examples “where art meets the street” (100 Gates, 2017, p. 3). These projects reveal how art walks can guide viewers to experience their local and visual environment differently (Bennett, 2005).

**Art and the Everyday**

This section looks at the possibilities of experiencing art in our everyday life, where art is intrinsic to our personal values, interests, and surroundings. The scholars in this section look at modes of creativity that come from the way people use, humanize, decorate, and invest meaning in their ordinary life spaces, and common social practices (Willis, 1990). They find examples of art in our daily life through everyday symbolic activities that take place in the city, home, workplace, as well as parks, markets, and shopping malls. These forms of representation and design are “not extra to daily life,” (Martin, 2003, p. 13) but engage people in modes of thinking and experience that are
intelligent and artistic (Willis, 1990). As it pertains to this study, these figures reveal how we hold the creative power to change the shape or image of our surroundings by understanding what art brings into our lives (Goldstein & Goldstein, 2004).

This relates to Fran Martin’s (2003) book *Interpreting Everyday Culture* and Andy Bennett’s (2005) work *Culture and Everyday Life*. They are among many contemporaries who theorize the everyday, and support how the feeling of familiarity that comes from our proximity to life is deserving of special attention. This reflects the research purpose of this study by situating the everyday in real experiences, opposed to abstract ideas. These figures set the everyday in contrast to large and momentous occasions in our life, and think in terms of its ordinary nature, which is banal, monotonous, and familiar. Martin identifies the problem where “we are not trained to think about the repetitive activities and apparently banal objects that make up our everyday experience in an intellectual way” (Martin, 2003, p. 1). However, these seemingly banal objects and places are crucial to the way we define ourselves, and the places we live.

Martin and Paul Willis explore the discursive relations associated with taste, judgment, representation, and lifestyle, and how they are symbolic practices that are associated with the “artistry” of daily living (Martin, 2003, p. 7). de Certeau referred to these small everyday activities as “daily tactics” and imaginative forces that bring a sense of personalization to our post-industrialized society. These small and seemingly trivial pursuits are full of “joyful discoveries,” “creativity,” and “imagination” (Martin, 2003, p. 41).

Paul Willis (1990) is a social scientist who critiques the distinction between art and the everyday, and questions how we can cultivate art in our daily lives. He asserts that, creativity and imagination are intrinsic to our daily life, and that everyday social practices are an occasion for “extraordinary symbolic creativity” (p. 10). These figures look at various ways that the everyday can mediate our experience of our structured environment (Bennett, 2005). They provide different outlooks that reflect the meanings, values,
practices, and behaviors that influence the way we live, and demonstrate how everyone engages in modes of thinking and experience that are intelligent and artistic (Martin, 2003).

This can be seen in the pamphlet Hervey Adams created in 1944. It recognizes how art is present in our surroundings and functions in common practices that are relevant to people of all walks of life. The small pamphlet, entitled *Art and Everyman, a Brief Analysis of the Part Played by Art in Our Daily Lives* was made with an educational purpose to reach schools and the public.

Adams’ looks at the artistic value of commercial objects, and appreciates the artistry and craftwork involved in the design of furniture, fabrics, clothes, glassworks, porcelain, pottery, advertising, photography, décor, and costumes. “Most of us live in cities that develop as a result of the creative process of architects and urban planners…in turn our everyday objects (from drinking glasses to cars) are conceived and produced by artists, designers, engineers and a range of other creative professionals” (Servi, 2016, p. 6).

Adams and Willis broaden our sense of art to the taste and judgment in things that represent our personal lifestyle, where we identify with these material objects as a form of self-awareness. These familiar objects encompass all forms of public and private life, such as food, music, graffiti, dance, and the Internet, where our internal and external self meet. Adams (1994) says, “You would have to blind not to see it” (p. 4).

His work is in sync with the aesthetics of everyday life, and the relationship between the form and function. Like many artists who use readymade materials and found objects, Adams’s (1944) work pushes the boundaries of inclusion, in order to unify the categories of fine art and functional art. Design is an element that combines art with our daily lifestyle and human activity. “Design is such a natural human ability that almost everyone is designing most of the time – whether they are conscious of it, or not” (Nelson & Stolterman, 2003, p. 1).
Harriet and Vetta Goldstein (2004) look at art as part of our daily living, from the design of our cutlery collection to the art on our walls, in order enhance the way we perceive our day-to-day environment. Within modern culture the everyday becomes a democratic space for people to take ownership of art. This is linked to Adams’s work, where the choices we make in our daily actions or professions can be compared to those of an artist, showing us how, “everyday people in their everyday activities engage in art” (Goldstein & Goldstein, 2004, p. 4). “Art is not separated to occasional places or acts of enjoyments but enjoyed in everything we do” (p. 1). We are involved in the creative experience and production of a work of art, through our interpretation, selection, and perception of it” (p. 3).

**Finding Sites of Expression in the City**

This research emphasizes the concept of art and the everyday, where art and life collide in ways that speak to our habitual events and surroundings. Avant-garde art of the last 100 years has been concerned with getting away from re-presenting reality to presenting it directly. This is seen through mediums like the readymade, performance, and body art, and is supported by institutional critique, and studies in relational aesthetics and social practice. Picasso and George Braque incorporate the ephemeral quality of daily life through cubist collages made of wallpaper, adverts, newspaper-cuttings (Highmore, 2002b). They transcend the boundaries of what is art and not art through everyday objects. These works speak to an everyday culture of living, incorporating familiar ordinary images and objects we encounter all the time. Marcel Duchamp re-appropriated and claimed readymade and found objects as art, from bottle racks, hat racks, and shovels. Pop-art also interconnected the boundaries between fine art and commercial culture and design. Artists like Robert Rauschenberg famously said “my work exists in the space between art and life” (The Art Story, 2019, p. 1).
The artist Daniel Buren looks at how we inhabit space, by actively appropriating ordinary processes of living and rethinking our environment. His work makes us look at our surroundings differently, and challenges us with an “unprecedented perceptibility of something called everyday life” (Kaplan & Ross, 1987, p. 2).

Buren’s work responds to Martin, Willis, and Bennett’s practice by looking at symbolic acts of creativity in everyday life. He re-appropriates the iconic striped pattern of a barbershop awning in his work. His stripes appear in public places, such as shopping malls, train stations, airports, theatres, bridges, and cafés, in order to highlight the relationship between people and the places they inhabit. He looks within the events and happenings that we perceive as ordinary life, in order to transform its appearance, and give it expression and distinct character (Light & Smith, 2005).

Buren uses a factory in France to produce this material, and re-integrates this pattern back into our everyday environment. His signature bands or stripes create an intervention in the landscape, but are also interconnected with our visual cultural environment. These works make us stop, look, and question how we habitually encounter and use the spaces, and open these spaces for individual expression and interpretation.

His work immerses itself in visual culture and the pictorial universe of its surroundings, by appearing as posters, advertisements, and billboards. His posters are gessoed onto walls of buildings (Figure 29), like graffiti tags, and was disseminated throughout the city on the backs of people in a work called Sandwichmen in 1968 (Figure 30). This was part of a public project in Paris called “Affichage Sauvage” that intended to democratize art and give people a space for their own creative vision. For Buren, the anonymity of his neutral, immutable signs signified the end of authorial ownership, while inaugurating the birth of art as a public property (Marino, 2007).

In the exhibition Within and Beyond the Frame (Figure 31), Buren (1973) hung his striped canvasses from a cloths line over Spring Street in order to show us how the world of the everyday becomes an occasion for creativity, reflection, and imagination (Light &
Smith, 2005). He “challenges our own presumptions about what is possible, and reconsiders our relationship to things that once seemed familiar” (Blauvelt, 2003, p. 17). His projects take place in the immediate environment, extending the artist’s studio into real space, and creating a dissolution of art in our surroundings, merging public and private spheres (Butler & Zegher, 2010).

Buren (2005) plays with the concept of art in-situ, where his work is “within and in response to a given location (and its particular formal, social, economic, and ideological conditions)” (p. 2). Buren’s in-situ projects work with the particularities of space, but also manipulate its prior disposition, in order to transform the way it functions, making us acutely aware of our position in the changing formation of our surroundings.

Buren’s work demonstrates how art is no longer confined to private places or practices, but has extended into the public realm through a multiplicity of shapes and forms. “Art should not only be accessible in museums and theatres, but also in public spaces, encouraging citizens to appreciate new forms of expression every day” (Ziv, 2014, p. 1).

Buren is among many artists who work within the character of the everyday in order to make these spaces more dynamic, pluralistic, and even sometimes as a site for contestation (Bennett, 2005). He disrupts the way people habitual engage with their surroundings, and alters their mode of looking. Heidegger philosophizes about this, when he wrote how familiarity is broken by something new, and how this allows us to look at it again (Foltz, 1995).

Some artists resist the feeling of alienation that comes from the cyclical routine of existence, and others embrace it. “They search within the flow of nights and days, seasons and harvests, desires and satisfaction, life and death … for mediums and instruments of individual agency, and variation” (Jacobson, 2008, p. 30). Henri Lefebvre writes about the everyday as characteristically and endlessly repetitive. In his dialectics
of space he finds possibilities of resistance in the everyday, and recognizes how we shape our city spaces, as much as it shapes us (Highmore, 2002b).


**The Everyday as a Creative Learning Space**

This section looks at examples that reveal how the city provides many sites for exploring artistic vision, and “infinite possibilities for locating meaningful connections” (Bey, 2013, p. 20). In terms of art education, this prompts an inquiry into the visual landscape of local places, and allows us to indulge our curiosity, and learn from these
sites with a renewed interest. These are sites that facilitate creative processes for teaching and research (Bey, 2013).

The context of art has expanded to the streets; therefore, we have to reflect this practice in new ways of teaching art outside of the classroom. This relates to the work by artist Tom Hardy (2006). He created the Museum of the Ordinary in Manhattan, with the intent to democratize art and expand education. His work aspires to bridge the dichotomy between “school art” and “world art” (p. 59). The model for this museum is based on an inclusive concept of art, as a continuous space between museums and public spaces. The content of the exhibition consists of all designed objects, from architecture, fashion, food that takes place within thirty designated streets in Manhattan. Street lamps, cars, sewers, and drain cover feature descriptive labels to mimic a museum object, but are considered as art within their original context. The lesson he promotes is that any common person can look at their surroundings as a curator, artist, or collector (Hardy, 2006). In terms of education, these objects present an integrated and alternative narrative of seemingly mundane spaces.

Hardy’s example of the Museum of the Ordinary reveals how modern architecture and design embodies a pluralistic and diverse application. These everyday objects capture a new perception of the world, and strengthens the relationship between creativity and everyday urban places.

Hardy’s (2006) work questions:

What new strategies could successfully challenge the isolation of communities from museums, and museums from communities? What would make museums a living part of community discourse, and what kind of relationships could exist between the worlds of contemporary art making and the world of art education? (p. 19)

This research sees how walking through city spaces can foster a greater understanding of the various forms and practices art can take in the context of everyday life.
Expanded Field of Art And Learning

This section turns our attention to the composition and design of our landscape, and sees how it is not a given image, but part of our active and creative perception. This lends to multiple ways of looking at the city, and teaching people to “stretch their minds” to different ways of being in the world (Benediktsson & Lund, 2012, p. 30). The purpose of this work is to teach people how we live in this world with our eyes open, but there is a difference between looking for the purpose of living, and appreciating the complex relationship of basic visual elements in our surroundings.

The crosswalk projects are an ideal example of how art unifies the separate elements of our everyday environment, and explores various and creative ways that humans, nature, and structures of our surroundings interconnect. These projects have been established so artists can impact the structure of the urban landscape, and engage people with their designs. The crosswalk is a public space that supports the flux of people moving throughout the city, whose pattern is symbolic of traffic control and safety. This project uses preexisting lines to alter the way we encounter the everyday by combining form and function with art. “Sure, crosswalks have their uses: marking corners, indicating stop signs, saving, you know, human lives. But when was the last time they wowed, delighted, or engaged?” (Metcalf, 2014, p. 1).

There are creative crosswalks around the world, from Chile, China, America, Israel, Poland, Switzerland, and Canada. These works transform the conventional linear pattern of crosswalks into Piano keys, fish bones, zebras, zippers, streams of fish, even a box of McDonald French fries. The Canadian artist Roadsworth participated in Santiago’s Urban-Intervention festival “Hecho en Casa” where he turned the crosswalk into a row of bullets in 2003 (Perry, 2016). Carlos Cruz Diez is a kinetic artist who was commissioned to design a crosswalk at Wynwood Ways art district in Miami. He was among fourteen other artists involved in this project, which was supported by the Miami
Biennale in 2010 and in collaboration with Wynwood Arts District Association. The goal of this project was to animate the layout of the area, and allow people to participate in the space differently. Diez wrote, “in my search, I try to find some nontraditional solutions to the perception of the chromatic world and plastic space” (Doherty, 2010, p. 79).

Crosswalks are an integrative form of art that can communicate and reach a collective, and develop interactive, personal, and relational social experiences in urban spaces. “The role of the artist today is no longer just about producing great works, or great representations, but about creating a concrete connection to social reality” (Doherty, 2015, p. 35). Diez’s crosswalk installation (Figure 32) plays with the rhythm and sequence of lines in the city, in order to represent how we don’t just occupy space but are part of its formation.

Figure 32. Carlos Cruz Diez, Crosswalk Installation, 2010, Wynwood Art District Association, Miami FL, Art Basel project. http://www.miaminewtimes.com/arts/artist-designed-crosswalks-coming-to- wynwood

Public Art and Education

The city supports lifelong learning through many public art projects and workshops. Many of these are funded by the National Endowment of the Arts. This initiative began in 1972 with UNESCO’s vision toward “expansive functions of learning,” and promotes learning across all life experiences (Scott, 2015, p. 3). The goal of these projects is to broaden education to dimensions of society as a whole (Scott,
2015). This involves communities and educational institutions that have a responsibility towards the development of art and awareness. They address the need for art in our everyday community environment, and create strategies to make this happen. In 1966 David Rockefeller led the national industrial conference board and formed a committee to promote corporate support for the arts. As a result, the business committee for the arts began in 1967. “In particular in the united states during the past two decades an increasing number of private and public sources have acted to make artworks a part of daily environments” (Scott, 2015, p. 7). They saw how few people have an aesthetic awareness that derives from daily associations with works of art, and sought to change this through public art projects.

There are federally funded projects for the arts that appear all over the city, as seen in the recent development of the Second Avenue subway, which features artwork by Chuck Close, Jean Shin, Sarah Sze, and Vik Muniz. Public Art Fund’s ongoing installation series includes Yinka Shonibare’s wind sculpture at Central Park, Anselm Kiefer’s work at Rockefeller Center, and Louis Nevelson’s site-specific sculptures in the financial district.

Central Park in New York is known for a history of artist exhibitions, and represents the ideals of a learning city; drawing on public resources to foster a greater awareness towards art. The recent installation by Liz Glynn entitled Open House directly speaks to this agenda, since it features steel sculptures in the shape of furniture, as a way to de-contextualize our experience of art from private to public, and interior to exterior spaces.

The Fund for Park Avenue project commissions a sculptural artist to install their work on the median of Park Avenue, in New York, every year, locating art in the ongoing realm of human activity. These artists often combine the qualities of art with the conditions of their environment so it is no longer marked off from the world, and becomes entangled with various mediums or materials around them (Butler & Zegher,
2010). The project looks at the way that the architecture of the city is combined with public sculpture, and the physical nature of the external world meets with the humanly engaged process of art. Architects combine the structure of space with logic and imagination, by working with the inherent beauty of their surroundings, as well as contributing to the image of our landscape. Robert Paley made 13 steel sculptures in 2013 that integrates form, movement, rhythm, material and style with the surrounding architectural environment. Some of his works are colored with a deep bronze and rustic appearance to assimilate with the background of brownstone buildings (Figure 33), others were more sleek and metallic rising up like a skyscraper. Art daily wrote how Paley’s work summoned the dynamism of New York, “with sculptures that rise as high as twenty feet and evoke the city’s movement through their gesture and balance” (Villarreal, 2013, p. 2). This sculpture project included other artists, such as Tom Friedman, Alice Aycock, and Will Ryman, among many others. This public platform creates a greater visibility of art and offers new encounters between people and the everyday environment as they drive by this central avenue.

Figure 33: Robert Paley, *Envious Composure*, 2014, Park Avenue New York, Steel (21 ft)

Maurice de Sausmarez’s (2007) educational book *Basic Design: The Dynamics of Visual Form* identifies how our environment is a site for artistic learning where students can look at the intrinsic value and material quality of the landscape. He acknowledges
how the environment is an active site of pragmatic theory, where knowledge is realized in practice, and where learning is constructed in real time contexts and situations.

de Sausmarez looks at the interrelationship of art and architecture, and sees how artists work within the material and subjective reality of our everyday landscape, and uncover sociologies of space (Jacobson, 2008).

    de Sausmarez (2007) finds connections between art and our everyday surroundings. He recognizes how the patterns, forms, and designs surround us but fade from our view, and encourages students to, “explore in a fresh way the pictorial geometry related to the representations of the visible world” (p. 72). He sees how buildings and the structure of cities and streets can be read through abstract formations and designs.

    He shows us how the principles of form are relevant to our everyday experiences, where the simplest and most fundamental elements that we encounter contribute to a creative and dynamic visual experience of our surroundings (de Sausmarez, 2007).

de Sausmarez re-establishes the value of looking, and disrupts the preconceptions we have about our daily encounters. He sees how people respond to visual elements in their environment as a personal experiment and free inquiry that we engage in creatively in all matters of life. By following his work we can see how we are surrounded by an infinite storehouse of images whose complex nature and structure can be comprehended by learning how to look at them.

**My Own Art Walk**

    Contemporary art constantly presents new and challenging ways of thinking about art, therefore its spaces are not only aimed at making art more accessible to the public, but at increasing knowledge and understanding of art within the framework of people’s everyday life.
This section looks at examples of public art and how they encourage people to stop, look, and think about the particularities of regular activities, and “default” spaces of normative living (Martin, 2003). Art walks respond to the concern towards undifferentiated spaces and naturalized in-attention, and highlight how the everyday can be a source for self-directed learning and discovery. The purpose of the art walk in this study is to create an interactive experience of art related to urban life in the city.

While writing this proposal, I got an update from a blog I follow that read “Jump on the subway, and have an art day, enjoying all that New York has to offer” (Hayes, 2017, p. 1). This post reached out to me, since this study is about finding personal connections with art in everyday places. The site featured eight locations to experience public art, starting with Liz Glynn’s installation of a living room in Central Park (Figure 34). Then I set out to see Jeff Koons’s work *Seated Ballerina* (Figure 35) at Rockefeller Center, Bjorn Okholm Skaarup’s *Hippo Ballerina* (Figure 36) at Lincoln Center, and then Anish Kapoor’s work *Dissension in Brooklyn* (Figure 37). Finally and exhaustedly, I saw KAWS’ work where he painted the Stanton Street Basketball courts with pop art motifs (Figure 38). KAWS’ (2016) inspirations for this work were the things he interacted with as a child:

Whether it was skateboard graphics or magazines, and how art reached me. I’ve been conscious of how my work disseminates and reaches people. It could be a canvas in a museum … or it could be a court, a wall or a t-shirt … I like the idea of public art because it reaches people in a casual way, and when they aren’t necessarily looking for it. (p. 1)

This experience illuminates how art walks and public art projects re-imagine our experience of everyday life, and provide a “creative means of observing and shaping interactions with the world around us” (Miles & Libersat, 2016, p. 341).
This experience supports how art walks promote the intersection of art and the everyday. The examples of public art I encountered merged the pictorial shape of the landscape with forms of artistic expression and creativity. This can be seen in the picture book *Going for a Walk with a Line; A Step into the World of Modern Art* by Douglas and Elizabeth MacAgy (1959). This work uses well-known art historical paintings to create a visual narrative and journey through space. The book relates our experience of art to our urban landscape, and leads us on a path of discovery by taking the reader on a walk through various locations.

The book opens with Degas’s *Place des Concord*, 1875, in Paris, where a Viscount and his daughters go on a stroll through the streets, “stopping to look this way and that” (MacAgy & MacAgy, 1959, p. 3). The reader follows the figures through this scene, looking in different directions, and observing all of the astonishing things around them.
The book creates an interactive story that is similar to a typical art walk and promotes the reader to explore the city, and “walk any which way and play hide and seek with great buildings” (MacAgy & MacAgy, 1959, p. 7). This is represented by Eva Model’s work *American City*, which creates an alternative perspective of the city through geometric patterns and abstract designs. It is symbolic of the relationship between art and architecture, and the array of compositions that highlight our city streets.

The reader explores the graphic landscapes of Piet Mondrian’s and René Magritte’s work through the linear grid of a hopscotch game on the sidewalk. They walk from one page to the next, experiencing various urban scenes. This book reflects the purpose of various public artworks, and uses walking as a means to engage with our everyday landscape.

**Discovering the City on Foot**

Walking through the city contributes to an experiential form of artistic learning, and validates how people interact with these spaces through various modes of expression and purpose. These examples of public art relate to urban culturist theory, and demonstrate how urban spaces and lived culture intersect (Brown & Shortell, 2015). The book *Walking in Cities* by Brown and Shortell (2015) supports how a “city is not just buildings and people but a state of mind and attitude that gives places meaning” (p. 8).

Public art relates to the walkability of city streets, and the forms of cultural expression and creativity that we can experience throughout urban spaces. This supports the premise of this research, where walking is a site-related practice that can re-conceptualize the way in which everyday culture is produced (Brown & Shortell, 2015). Brown and Shortell explore different ways people can appropriate public space. “Many of these studies have shown how place matters for individual’s experience of social life … more than providing a backgrounds or setting for action” (p. 8). This is associated
with the rhythm of modern cities, where people are part of a dynamic process of meaning
associated with urban life.

Brown and Shortell (2015) lead a discussion on walking as an act of cultural
production, where space is used as a representative instrument allowing race, politics,
power, and various cultures to intersect. The scholars in this section provide an overview
where walking was used for protests, charity, pilgrimages; as well as political,
recreational, artistic, and literary reasons (Nicholson, 2008). They look at events like
parades and protests, and see how walking is a form of agency to take possession of
urban spaces.

Like Brown and Shortell, Frederick Gros looks at the particular personality of
place, and how it is reflected in different areas. Gros takes the reader on a walking tour of
the city and looks at the differences among neighborhoods like Tribecca, SoHo, and the
East Village, regarding the architecture of cast-iron buildings, brownstones, factories, or
parks, and how there are so many distinctive elements to see (Gopnik, 2014).

He defines the modern walker as someone who seeks connection with the crowd,
through the music of the streets and faces of the people. This was featured in an article by
the New Yorker on what it means to be a pedestrian in the modern world, entitled What
we do When we Walk by Adam Gopnik. The article highlights Gros’s notion of
connecting with the landscape, and describes the essentials of walking today to include
sneakers, an iPod and headphones. The iPod allows people to create individual
soundtracks that relate to their own personal narrative and experience walking through
the city. Gros looks at the luxury of living in a world where the streets are alive and lit-up
all day and all night. The image of a modern pedestrian that he depicts is like a modern
flâneur, where we are isolated in a crowd, and can reflect on our position in the world.

There are many resources that facilitate the process of walking in the city, where
New York travel books don’t just send tourists to targeted locations, but are designed for
locals to discover new sites as well. Examples like, City Walks: 50 Adventures on Foot,
or *The New York Nobody Knows: Walking 6,000 Miles in the City* by William Helmreich (2013) takes the reader through streets of New York with prompts where to get the best view of city skylines, and other iconic landmarks, and includes facts to consider along the way. Examples of the chapter’s titles, like “selling hot dogs, planting, flowers, and living the dream” creates an image of everyday life in the city, and the aesthetic elements we can experience by walking (p. 21). Helmreich refers to the city as the greatest outdoor museum of all time, and takes his readers on a journey that totals 6,048 miles. He learned about the city on foot, block by block, and for him, walking is a form of research and investigation. He teaches a course on New York City, and explores different boroughs either alone or with students. His book includes field notes, interviews, photographs, and maps that reveal the dynamic nature of the city and its inner life. He opposes any idea that the city can be reduced to an empirical form of observation or knowledge, and promotes an inconclusive method of discovery. He describes his book as a qualitative ethnographic study that provides an intuitive approach to everyday life in the city.

Geoff Nicholson studies the art of walking, and also travels through various areas of New York, and writes about it. He went along Madison Avenue from 60 to 116th street noticed the change in scenery and landscape, comparing money, race, and privilege based on his experience of the environment.

He and Helmreich support the need to focus on aspects of our environment that we always know are there but never look at with greater purpose. He includes a section on public murals, and how they don’t just present the everyday life as something to observe, but to be apart of. Here murals represent the people who define and live in those locale neighborhoods. He uses one of the murals on E124 Street entitled *Center for Peace* (Figure 39) as an example. This work was part of a Creative Arts workshop that included 200 New Yorkers, mostly young students from impoverished neighborhoods in 1995. This mural reflects how people, most of whom immigrated to the city, shape its identity.
Helmreich takes us to an industrial area in East Williamsburg and the East Bronx where people can make and view murals. He also looks at murals in public schools in Harlem, and how they are a source of education that are often part of community projects, and signal hope, diversity, and peace. The depictions range from role models, musicians, and community heroes (Helmreich, 2013). These examples address the needs and strategies to bring art education to the context of urban cities, and looks at the environment as a site for participation. These murals work within the community to create a seamless movement from formal and informal learning (Scott, 2015).

These murals create a sense of collaboration and cultural involvement with the community. This can be seen in Philadelphia’s contemporary mural movement that Clarence Wood and Don Kaiser started in the 1970s. They worked with environmental art programs and various museums and communities to build hundreds of murals. One of these murals was a collaboration between Philadelphia Museum’s Art’s Urban Outreach department and a public high school in Washington. The students created a mural entitled *Franklin’s Footpath* (Figure 40), with the artist Gene Davis, which is 414 feet long on the street outside of the museum entrance.
Lily Yeh, the former director of the Village Arts and Humanities in Philadelphia arranged for the city to sponsor a mural project in the downtown area. “I had thought of the arts as a product—a mural, a mosaic, sculptures, or pictures. I now saw the arts as a way of thinking and making meaning in community” (Scher, 2007, p. 5). She refers to this as a learning city workshop that enhanced the relationship between people and the places they live in.

The murals depicted scenes of gardens and flowers, and opened the streets for people from all over the city to come and see. They created different forms of encounters with the urban landscape, which was once an abandoned location with rubble-strewn lots. Lily inspired people in the community to transform their surroundings, and teach them how their imagination and creativity can influence these mainstream areas (Scher, 2007, p. 8). “They saw how these space opened possibilities for creative freedom” (p. 9).

**Learning Environments of Art**

This section continues to explore how public artworks enforce the idea that art is part of a collective and community experience. It supports the case for integrating art into a variety of teaching and learning environments, and making it available to a wider public. The book *Art in The Environment in The United States* looks at the increased
effort to develop a greater presence of art and make it part of our daily environments (Fundaburk & Fundaburk, 1975).

This coincides with the agenda of the book *Can the Arts Change the World? The Transformative Power of The Arts in Fostering and Sustaining Social Change*, which is a compilation of texts by researchers who look at the intersection of art and social learning. Their work is based on walking as a mode of experiencing community art in action. They engage participants in a course of action that is grounded in their everyday practices, in order to explore the potential of learning cities.

These initiatives expand the traditional use of city spaces, and encourage a more widespread approach to learning that is more socially interconnected (Scher et al., 2006). This study addresses the knowledge and experience that takes place in everyday spaces and taken for granted frames of reference. The city is an everyday site of encounter and use that needs to be reflected on as an important resource for continuing education about the arts. This study is centered on the city because most of our human existence, needs, and services take place in these urban spaces, and is an important instrument in the way knowledge is produced (Scher et al., 2006).

Scholars look at the engaging quality of place-based education, and how it relates to walking as a personalized learning experience (Rabuzzi, 2017). Joanne K Guilfoil’s (1992) work is on art educational environments, and looks at the environment as the subject and site for making art. She approaches walking as an artistic gesture, medium, and mode of inquiry that is intrinsic to the principles of art education. Guilfoil examines the process of various art forms and the contexts they were created in, and seeks to draw our attention to the connection between art and the visual cultural objects, architecture, and designs that surround us. She writes that art education should be about informing the public about built environments and developing their view towards the living art forms around us. She has developed projects based on sidewalk art that looks at the immediate environment as a site to “interact with real and tangible modes of art” (p. 17). The
sidewalk project is a collaboration with students, who designed and constructed pathways for their school courtyard and bike path using by using elements and materials that are part of their environment. This was a literal way of extending the boundaries of the school, and creating an exchange of knowledge with their surroundings.

Angus McWilliam (2008) created a program for outdoor education that looks at the impact of environmental art through the themes of art and community. “Learning in the outdoors creates experiences which stimulate the senses, and awaken creativity…” (p. 29). His work is about developing learning experiences involving art and the environment. His class researches the history between art and the natural world, with examples by environmental artists such as Andy Goldsworthy, Richard Long, and Timo Jokela. His students explore different places, and find out how to bring their creativity to these sites. They describe their experience as one that allowed them to develop new ideas and perceptions of places (McWilliam, 2008). They encountered a place that was full of rubbish, which the students used as material to connect their work to that site. “The rubbish looks unsightly but it does tell a story of the surrounding areas and ways of life” (p. 40).

This project relates to the educational initiative in Jokela’s (2008) work as well. The book *Art, Community and Environment; Educational Perspectives* edited by Glen Coutts and Timo Jokela is about the relationship between art and the environment, and how it is addressed in education. In the first chapter Jokela (2008) creates a pedagogy about people’s everyday experience and knowledge of place. There is a corporal tie to the landscape that is central to Jokela’s work. “I do not place myself before a landscape as a visual observer, nor do I frame what I see; rather, I try to discover the landscape from within, using all the senses that enable me to experience it” (p. 11). Jokela’s artistic practice is about the movement of his body through the landscape, and involves all of his senses. He explores his position as an artist seeking experience in the landscape, and relates this to communal discourse. His work is about the relationship between individual
and communal or local identity and how it is inherent in art and the environment. He looks at the point where the natural landscape and culture meet, and how this is an intersection of mind and the language of the people living in that place.

As an environmental artist, Jokela (2008) embodies the “essence” of the landscape. His work is about being in touch with the materials, observations, experiences, and meanings of the environment, which coalesce in his artistic activity. He explores the multiple dimensions of the environment, both urban and rural, by feeling and sensing the life of the landscape through walking. Jokela is among many artists, scholars, and educators whose practice relates to the study of walking and the principles of place-based education, where knowledge is constantly developing with our surroundings.

These figures look at the relationship between people and place as a process of exploration on foot. They see how this journey is a process of learning that doesn’t have a first or last step, since we are already in motion, and constantly building on what we know, without a beginning or end (Nicholson, 2008). This follows the Buddhist Lao Tzu’s belief that: “the journey of a thousand miles begins beneath your feet” (Nicholson, 2008, p. 1). His work supports how walking is an ideal method to connect with our surroundings, both mentally and physically. This looks at the way our body interacts with our surroundings through the pace of walking, and how our movement is inspiring to the way we think (Nicholson, 2008).

The literature in this review looks at the interrelationship between walking and learning, and how it is developed through ways of looking and experiencing art in our everyday environment. Here walking is approached as a mindful activity that contributes to our consciousness and awareness of our surroundings, and the details and nuances therein. Examples by artists, educators, and researchers show how walking highlights the features of the everyday, and is a participatory site for artistic engagement and learning. The literature supports the research purpose and central research question by looking at
the way walking is an interactive practice that intersects art with our everyday life, where the process of learning about art is more familiar and relatable.

**Chapter Summary**

The literature review connects the study of art and the everyday with relevant sources and existing research in education. This is achieved by looking at the way learning is intrinsic to our social and visual cultural surroundings, and how we experience our everyday landscape.

Our relationship to the everyday is examined through interactive methods of learning such as walking, and how it is relevant to a particular way of looking and perceiving familiar places. This study is grounded in the study of the everyday, specifically our urban, and brings an educational purpose to these public spaces. This chapter provides an overview of examples and models by artists and researchers look at the significance of our everyday socio-cultural surroundings, and how it can apply to the field of education. These scholars look at a range of examples where art and life collide, from the home, work, and shopping malls, to food, fashion, and the media.

The literature review looks at the different public initiatives that facilitate a deeper level of attention towards our urban environment, and how these sites are an important platform for participation and creative learning. Here learning through walking necessitates a greater sense of engagement and involvement in places we pass everyday. This is connected to workshops and endeavors that focus on the dimensions of learning cities, and is supported by scholarly work on place-based education.
Chapter III
METHODOLOGY

This dissertation investigates the following research questions through a qualitative methodology, and arts based educational research approach:

1. In what ways can adult participants from a variety of educational and professional backgrounds learn and experience art in connection to their everyday life and environment?
   a. What is the potential of walking as an interactive means of inquiry that can engage participants in their everyday surroundings?
   b. What kinds of shifts do art walks promote in terms of developing participants’ visual and aesthetic awareness of places they pass by on a daily basis?

Methodology

The study follows a qualitative research methodology that is aligned with an arts based educational research strategy. The methodological choices are justified by scholarly literature on the nature and characteristics of these approaches and support the rationale for this study. Marshall and Rossman’s (2011) work on qualitative research looks at the strengths of this methodology, and how it relates to the research questions by implementing art walks as a research tool.
Scholars such as James Haywood Rolling, Jr., Elliot Eisner, and Tom Barone represent what arts based educational research is, what it involves, and how art walks are an appropriate research technique and fits their criteria. The art walk is considered a performing inquiry that is intrinsically connected to the way we interact with the world, and our evolving visual landscape (Barone & Eisner, 2012). It is a research method that is focuses on the context of human responsiveness to the urban environment and involves an active view of people’s real-life situations.

Rolling’s (2010) work *A Paradigm Analysis of Arts-Based Research* looks at artistic ways of understanding human experience through everyday life practices. His work is especially pertinent to this study because it identifies the potential to build research from methods that are ongoing and representative of the worlds we live in. Walking is a method that is presented through various repertoires of physical, cognitive and social practices (Witten, 2010). It is performed in ways that are “compatible to life and the constitution of knowledge in a postmodern society” (Pinar, 2004, p. 188). Walking can indicate the processes that shape our human experiences in the environment, while also reflecting the individual, and his active position within.

These sources articulate the goals of art based educational research as a method that provides a context for expression, and creative learning (Rolling, 2012). They substantiate how art based educational research is at "the very heart of any educational enterprise," (Cahnam-Taylor & Siegesmund, 2012, p. 67) as a process that focuses and expands our capacity for broadening creativity and knowledge in research (Rolling, 2010).

This literature reveals how art walks are an active process of research that allows me to see the transaction of knowledge take place between people and their ordinary surroundings, and responds directly to the central research purpose and questions.
Walking as an Instrument for Arts-Based Research and Design

Walking is linked throughout this study, from examples of artists, educators, and theorists in the literature review, to scholarly sources that support walking as part of the design and research. This study examines the potential of walking as an interactive method for learning about art, and is applied as a practical form of educational research.

Walking is a participatory form of research that focuses on the immediate lived and sensory dimensions that exist between the participant and the ground they walk on. As such, it is a form of action research that corresponds to the tactile property of learning environments, thus situating the study within a visual as well as kinesthetic form of education. It supports how this study cannot be performed from a distance, but has to be felt and internalized through a multi-sensory perspective of research in-situ.

Scholars demonstrate how arts based educational research offers a grounded, in-action, and in-situ form of research that develops new “angles from which to see” (Rolling, 2012, p. 148). By accompanying participants on a walk through their everyday environment, I am able to see how they engage with their familiar surroundings, as it occurs, and how they can become more aware of its aesthetic qualities. Walking is an immersive method of art-based research that allows me to ask participants questions that are triggered by their surroundings. This opens a space for research that is full of “context sensitive reactions” that allow me to observe, experience, and make sense of their everyday practices” (p. 102).

This relates to Pierre Bourdieu’s (2000) work on the importance of reflexivity in research, where the researcher can observe the participant “on the spot,” and within the environment of the occurrence (p. 608). The art walk also facilitates “total availability” to the experience of the participants, and how it unfolds in the environment (O’Neill, 2014, p. 93). There is not only a relational dynamic between the participants and their surroundings, but between the participants and the researcher, as the art walk allows them
both to grasp the conditions of the situation that they belong to and are engaged in together.

Walking is a mode of inquiry that is embedded in our everyday practice, and “expands the range of data-gathering techniques” to different perspectives of research (Kusenbach, 2003, p. 466). Svend Brinkmann (2012) looks at everyday situations and common interactions, such as walking, as a source of qualitative research that can be used in art education. Walking is an everyday human activity that is part of an interpretive process of inquiry that looks at our local, everyday modes of crafting meaning (Brinkmann, 2012). This study approaches human beings as interpreting creatures, and concentrates on their individual perspectives; breaking down the theory and concept of walking into concrete phenomena and practices in our everyday life (Brinkmann, 2012).

The art walk is an open and flexible investigation that fits with the emerging and evolving nature of qualitative research, and an inductive and emergent design. The art walk is about being receptive to the participants’ individual perspectives, and seeks out to question how and what we see, rather than impose a singular view.

This section reviews scholarly sources and precedents on walking as a qualitative research method. Models for using art walks in art-based research are seen in the work of Kate Moles, Margareth Kusenbach, Andrea Phillips, and Kimberly Powell. They explore how walking can be an active form of learning that keeps our relationship to our surroundings open and continuous.

These scholars follow the work of Jean François Augoyard, who originally created a rhetoric for walking as a phenomenon of everyday life. Augoyard looks at the knowledge the city produces by walking. He is considered a pioneer in this field, and approaches walking as a habitual practice that lends itself to questions within art, education, social studies, and ethnographic research.

In 1979, Autoyard wrote a book based on residents of an urban housing project in France. He asked participants to take notes of their routine walks and then interviewed
them about their experience. Augoyard (2007) joined inhabitants on their daily strolls in order to see how little by little they could learn to appreciate the details of ordinary life. This applies to the design of this study, where I, as the researcher, accompany participants on a walk in order to understand their perspective of space. He looks at the routes that structure people’s familiarity with the city, but also acknowledges that there is no singular analysis of this relationship (Augoyard, 2007).

Following his example, other researchers have developed an ideology based on our mobility through the urban landscape, and recognize how walking is a crucial part of everyday life in the city.

Moles is a researcher on mobile learning, whose work is based on walking as a method of engaging with everyday spaces. She looks at the level of knowledge that being mobile produces, and sees how walking is a dynamic experience that is distinct from the level of understanding produced by more static forms of learning.

Moles (2008) builds her research on walking as a means of understanding the lived and perceived dimensions of space. She refers to walking as a method for gathering data about this process. She defines this as a third space of research, which facilitates and motivates the creation and exploration of meaning through walking and talking. The third space “expands the scope of our understanding about spatiality of life,” and must be understood as an “open-ended set of defining moments” (p. 4).

Her work is founded on the idea that walking allows us to constantly re-interpret the world around us. She references John Burroughs, a renowned nature essayist from the late 1800s, who said: “to learn something new, take the path you took yesterday” (Moles, 2008, p. 8). Moles created an activity where participants pick a spot and return to it every so often to see how the environment changes over time. She wrote how “walking the same paths at different times I encountered different things and saw the areas and spaces differently” (p. 9).
Moles (2008) contributes to the idea of a “lived environment,” and provides a different type of insight into the way people and place combine. She joined a group of power walkers, and observed how they kept their heads down the entire time. In reaction to this event, she wanted to further investigate how walking is an everyday social process, and practical means for developing spatial awareness.

Moles is among many researchers such as Anderson (2004), Carpiano (2009), and Kusenbach (2003) who walk with participants in order to gain data about the way they interact with space. They look at the benefits of collecting data through walking interviews, where the features in their surroundings and the environment impact the discussion in unexpected ways.

Kusenbach (2003) is an artist and educator whose research relates to the design of this study. She takes participants on an art walk and engages them in a walking interview. She refers to this as the “go-along” where she asks participants to comment on whatever comes to mind while looking and moving through everyday places (p. 466). Kusenbach writes about what a go-along entails, and how the researcher accompanies individual participants on a walk through an everyday or natural setting. As a result of asking questions, listening, and observing, the researcher can actively explore the participant’s stream of experiences as they move through and interact with their environment (p. 463).

This is the premise for the walking interview I will lead, where participants are encouraged to direct the conversation, and point out features in the environment that capture their attention. Kusenbach (2003) sees how walking with participants through these surroundings can motivate them to share how they typically experience their routine trips. She notes that we rarely think about everyday objects and spaces, because their routine disposition makes them seem less significant (p. 474). These sources pertain to my research, in that they promote how walking as a way to learn to pay closer attention to the “regulated fabric of urban space” (Ingold & Vergunst, 2016, p. 205).
Kusenbach addresses the significance of mobile research by looking at how our moving bodies contribute to our sense of our surroundings. She sees how new meaning is revealed through walking, “where knowledge is actively engaged with our experience of space” (Moles, 2008, p. 5). It is here that we share the goal to open a new space of inquiry about the potential of walking in education.

Andrea Phillips also leads participants on walks as a form of educational research. Her work *Cultural Geographies in Practice: Walking and Looking* looks at the significance of walking as a participatory and embedded form of art based research and practice. Phillips is an art historian and writer who investigates the relationship of walking and looking through explorations of our urban environment. She focuses on how walking creates a spatial discourse that is continuous and subjective, and describes this as a “process-based experience” (Phillips, 2005, p. 509). Her works revolves around art walks and includes examples of site-related art projects that attempt to frame or re-conceptualize the way in which we engage with images in public spaces (Phillips, 2005).

Phillips (2005) describes her research as a means without an end, since it is based on individual learning experiences that are always changing with our everyday spaces and can never to be completely or wholly defined. Instead of mythologizing walking, she grounds it in regular activities and common scenarios, and sets out to explore walking as an activity that can open up previously inaccessible spaces of research. Phillips’s work relates to the purpose of spatial theory in education, and incorporates our movements and destinations in the city through walking. She writes: “the promise of walking is that it might provide an alternative technology for art and architecture, in which space, seemingly social, gets moved through rather than settled upon” (p. 12).

O’Neill and Powell lead participants on art walks and provide examples where walking produces data that are entwined with the site, stories, and experiences of participants. A narrative is formed through an embodied and immersive experience that can only be understood through first-hand research. These researchers set a model and
design for using art walks in educational research, as they look at the benefits of walking interviews and the use of photography.

O’Neill’s (2014) work on biographical research methodologies reveals how art walks are a significant tool for knowing and understanding other people’s experiences (p. 92). She sets an example for exploring the effectiveness of walking as an artistic practice and research method, showing how it can be used to develop our awareness and perception of the environment. She writes about the work of artist Chris Watson and what she learned during the Slow Sound Walk he led in 2014. It was here that she encountered a tree that is close to where she works but that she had never “seen” before, and now visits all the time. “That particular point in the walk has become for me a memory that symbolizes the affective experience of the walk and my growing ‘attunement’ to the environmental ambience…” (p. 92).

O’Neill (2014) created her own art walk based on the influence of this experience. She began using walking as a way of “doing” her own research, instructing participants to take photographs of elements that capture their attention along the way (p. 95). She wrote of how photography was used to document the embodied and sensorial experiences that were elicited during the walk. The purpose of taking photographs is that it not only allows participants to become attuned to their surroundings, but also balances multiple viewpoints of it (p. 93). Her work is about an emergent and relational form of research and understanding (p. 95). O’Neill describes walking as an interactive research method that can open spaces for embodied knowledge and experience, and raise awareness (p. 94).

Precedents for utilizing art walks in research can be found on the website WalkingLab: Performing Lines & Research-Creation, where researchers submit their studies on topics like “localized knowledge,” “urban spaces” and “community identity,” and “taken-for-granted pedagogical sites of education” (Springgay & Truman, 2018, p. 1). Kimberly Powell is one of the contributing researchers to this site. Her work on
qualitative methodologies integrates art-based educational research with the use of walking. Powell uses walking as a mobile research method that probes the history and personal narrative of people and place. From Powell’s example we can see how participants reflect on the spaces that they inhabit and bring their own personal references to these sites. This relates to the theme of “place-making” and how we invest space with individual meaning (p. 2). She puts into practice the exchange of influences that we bring to the urban landscape as a site that has to be re-defined according to our individual presence and impact. Here, walking is substantiated as a way to re-search and produce new modes of learning within the dynamic field of place, space, and material encounters (Springgay & Truman, 2018).

In her article “Making Sense of Research,” Powell (2016) navigates her way through buildings, streets, and alleys, where walking renders places as lived and embodied. This allows people to experience their surroundings in a holistic and contextual. This work focuses on educational ethnography, and recognizes multiple places of learning through “occasions” of embodied experiences (p. 17). She discusses how walking provides information about participants’ sensory experience as a form of in-situ research. “Walking led to mapping … which emerged as a particularly powerful mode of visual and multisensory research…” (p. 19). Walking is a source of information that draws on all of our senses, sight, smell, touch, feeling, and hearing. As it pertains to this study, walking is characterized as a form of research in which our body mediates how knowledge is deepened through our experience of place. Her work is applied to the purpose and design of this study in that walking is seen as a form of action learning and a process of knowledge that never stands still.

These sources exemplify how walking is a method that generates data through an experiential form of knowledge, and supports the benefits of a dynamic approach to arts-based educational research.
Design of the Study

The design of this study revolves around multiple forms of data collection that take place during an art walk, where we engage in a walking interview, followed by a semi-formal sit-down interview, and then a follow-up questionnaire. The art walk involves field notes, observation, and participant photographs. Combined, these methods provide a well-rounded account of the experience participants have during the walk, and allow me to see what they have learnt along the way. Walking is an active and immediate form of research that is complimented by the sit-down portion, which is more reflective and spans a range of memories and associations based on the participant’s background and biography.

The walking interview revolves around an art walk that I, as the researcher, facilitated in a mainstream downtown location in Montreal, Quebec. The art walk is structured so it reflects the discipline of walking as described in the literature review, and is influenced by previous modes and examples by artists, educators, and researchers.

The study includes eight adult female and male participants between the ages of 25 and 65, who represent people with and without professional and educational backgrounds in art. They were invited to participate in a forty-five minute art walk that I facilitated, directly followed by a semi-structured sit-down interview for one hour. All of the participants were taken on an art walk, one at a time.

The design of the art walk opens by giving participants a consent form that includes “some guiding information” but “no prescriptive instructions” (Clark & Emmel, 2010, p. 3). When the art walk begins, I am careful not to fabricate the outcome of the walk, but to gain data about their experiences as they naturally occur. Participants are told that they can lead the direction of the walk within the parameters of Sherbrooke Street. During the walk, the participant is encouraged to share any details about what they encounter. The conversation evolved naturally and according to their reaction to their
surroundings. I interjected as little as possible with probes to find out what they see, notice, why they took a photograph of something, what drew them to it, and why they wanted to go in a certain direction. The goal of the art walk was to inspire participants to learn how to engage with their everyday environment differently, without making it a forced effort.

The art walk allowed me to become insightful about the contexts shaping the participants’ ideas as they emerged, and to observe them as they took place. During the art walk participants were instructed to take photographs of elements that captured their attention. The prompt was relatively vague, in order to keep it open to their interpretation. The photographs are a form of data collection that frames their awareness towards the ordinary environment. It also connects to sub-themes from the literature review such as “ways of looking,” “seeing deeply,” and “close attention.”

Just after the art walk, the researcher and participant had a semi-structured formal interview that took place in a local coffee shop for the duration of an hour. This allowed the participant to reflect on the art walk experience in a focused conversation. The interview included questions that prompted them to think about what they had learnt during the art walk, and if it taught them to be more visually and aesthetically aware of their environment.

There was a follow-up questionnaire two weeks later, by email, to assess if this mode of intervention has impacted the way they typically engage with their surroundings, and if it has influenced them beyond this one-time occurrence.

**Site**

This research study will be conducted in Montreal, along Sherbrooke Street, which is a main part of the downtown area. It is relevant to note that this location reflects an ordinary, familiar, and everyday setting for many inhabitants of the city who pass by this
street on the way to work, school, or home. Sherbrooke is full of business offices, restaurants, storefronts, department stores, as well as the Montreal Museum of Fine Art, and the entrance to McGill University; it runs parallel to Concordia University. This avenue is full of socio-cultural references and is a central part of urban life, its many public art initiatives making it a vibrant source of opportunity for visual and aesthetic learning.

Although we are not studying this particular place, we are emphasizing the participants’ experience within it.

Participants

This study takes an in-depth look at eight adult participants, of various ages and genders, with and without educational and professional backgrounds in art. The criteria for their selection were purposeful, and based on a variation of people, in order to reflect a general public. Four participants were selected based on whether they studied or work within the field of art, as art teachers, artists, dealers, or museum staff; and four participants were selected based on their work in other fields. Participants were collected via personal acquaintances as well as word of mouth through a “snowball” form of recruitment and sampling (Atkins & Wallace, 2012, p. 240).

Data Collection

Data were collected during an art walk through means of observation, a walking interview, and a collection of photographs that participants took along the way. The art walk lasted forty-five minutes, and was followed by a sit-down interview for one hour. The art walk and semi-structured formal sit-down interview yielded field notes, and was
audio recorded and later transcribed. There was also a follow-up email questionnaire that was sent to participants two weeks later.

The art walk created special circumstances in which to conduct and frame the study, and observe participants in their environment. During the art walk participants were prompted with instructions to take photographs of their environment using their camera phones. The process of taking photographs is both an educational tool, and a form of research, where data are generated through these images.

This prompt made the participants think about how they typically look at their surroundings, revealing aspects that are often taken for granted or in the background of their vision. This also encouraged participants to look more closely at the complex nuances and details of their surroundings and capture the often hidden or unnoticed relationships within. The camera compels people to engage in mindful walking, and supports the basis of this research (Feinberg, 2016, p. 153).

The camera allowed them to play with light, color, texture, angles, and details, bringing a sense of creativity, expression, and participation to the landscape. Looking is not just with our eyes, but is a whole-body experience. This contributes to an interactive process of learning, wherein which I was able to observe how participants stop to zoom in, bend down, and move around objects to physically capture its angles.

Photography also serves as a narrative based on the participant’s experience in that moment, where the data show rather than tell us what they see and how they see it. The photographs also situate the transcript where it took place, and provide a visual trace or map that allows us to locate what participants saw and noticed along the walk.

The walking interview is a significant tool for gaining insight about participants’ interpretation, perspective, and practice of space. It is an interactive form of research that provides me with the ability to examine a participant’s interpretation of their context, and within the context that it occurs (Carpiano, 2009, p. 265). The walking interview is
subject to live action and experience and is informed by the environments in which it takes place.

Directly following the walking interview participants engaged in a seated semi-structured formal interview where they reflected on their experience during the art walk, and thought about what they had learnt. This also provided them with the opportunity to reference personal memories and values that relate to the topic of art and the everyday beyond this event.

Lastly, data were further collected by a follow-up email, in order to examine any long-term impact of the art walk. This information will determine if the art walk resonated with participants beyond this one time occurrence, and if it activated a new self-motivated awareness towards their surroundings. The purpose is not to make them hyper-conscious of every step they take, but to foster a more active relationship with their surroundings.

These data collecting techniques lead participants into a powerful experience where they can reflect, and re-search the meaning of the phenomena (Barone & Eisner, 2012).

**Data Analysis**

In order to make sense of the data within this study, the interviews, observations, and photographic documents were organized, prepared, interpreted, and re-presented within a narrative strategy of data analysis. During this analytic process I was fully immersed in the data; writing notes in the margins, color coding, and developing comprehensible relationships between recurring patterns and themes. The data were combined and reduced to codes that are consistent throughout the data and contribute to its meaning. These codes form a synthesis of common themes or patterns that re-emerge throughout my findings (Creswell, 2012). Charmaz (2001) describes coding as the “critical link” between data collection and their explanation of meaning (p. 335).
The participants’ responses and reactions during the art walks were identified according to the larger framework and context of the study. Data were broken down according to an analytic reduction, in order for me to generate broad interpretations and theories about the significance of developing a greater visual and aesthetic awareness towards the everyday. “In the process of interpretation, researchers step back and form larger meanings of what is going on in the situations or sites” (Creswell, 2012, p. 154). This process of analysis is reflexive and interrelated with the literature, purpose of the study, and central research problem. The information was gathered, analyzed, and visualized via images, as well as descriptions.

**Positionality**

My position as a researcher brings some bias to the study, due to my own personal interpretation of art, and distinct way of approaching the topic of art and the everyday. This comes from my educational background in art history. I have encountered many people, with and without backgrounds in art, who do not share my view. However, this also lends to a subjective perspective of the everyday environment, and how our way of looking comes from our background and field of expertise. As a result, I always try to be mindful of other people’s opinions. I understand that participant’s varying dispositions towards art contribute to this research, and reflect a broader or alternative way of looking at art (beyond my own consideration). It is my ultimate goal as a researcher to embrace the distinct perspectives that arise during the art walk.

**Researcher’s Role**

Within this study, I assumed the position of participant observer. I accompanied the participant on the art walk, in order for them to share their experiences with me as they
occurred. This helped me gain insider views and subjective data (Creswell, 2012, p. 167). As the primary source for collecting, analyzing, and interpreting the data I need to see how this research evolves in-situ, as an experiential process. This furthers my position “as the research instrument in a qualitative study” (Yin, 2011, p. 121).

This particular role is about a careful balance between being a part of this experience, while also taking a step back to let the participant lead the way. As a participant observer I had to be careful to maintain a certain level of proximity to, as well as distance from the participant during the walk. As the researcher, I am immersing myself in this event and also removing myself from it, in order to collect data, and remain objective. The benefit of this role is that I can observe the participant’s behavior in the context it occurs, rather than have to rely on them describing it to me later. "The goal for the design of research using participant observation is to develop a holistic understanding of the phenomena under study that is as objective and accurate as possible” (DeWalt & DeWalt, 2002, p. 92). What takes place during the art walk, and how participants react to their surroundings cannot be pre-determined, therefore, being a participant observer provides opportunities for events that are triggered or influenced by our surroundings in that moment (Kawulich, 2005, p. 5). The researcher in this situation, has less control, and is open to what unfolds during the art walk, which also creates more diverse responses.

This role adheres to the purpose of a qualitative study, and allows me to investigate the complexity of human learning, and the diverse ways we engage with our environment.

**Ethical Considerations**

In order to ensure all ethical considerations, participants were told about the study, and what it entails before they embarked on the art walk. I invited participants on the art walk, and explained the purpose of this research, its use, and procedures in a consent
form, in order to secure their agreement to participate. This was accompanied by a confidentiality agreement that also reassured them that their identity and information would be safeguarded. Pseudo-names will protect their anonymity, and the transcripts will be stored safely in a locked computer file. There were no risks beyond what they may encounter during the art walk, and participants could withdraw from the study at any time.
Chapter IV

FINDINGS

The findings of the study were founded on data collected from observations and field notes, as well as a walking interview, sit-down interview, follow-up questionnaire, and photographs taken by participants. The data and research transcripts can be found in the appendix for further reference. The data are used as evidence toward the findings of the study, and included information, examples, stories, memories, and experiences that the participant’s provided.

This chapter makes sense of the participants’ responses and is organized into sections that were drawn directly from the central research questions, into sub-questions. The data creates a narrative that responds to the research question, and provides insight about participants’ experiences during an art walk, what they have learnt, and the various connections they made between art and their everyday life.

The data are presented within these sections, and is based on coding techniques that are arranged according to over-arching themes, and sub-themes (Table 1). These sections are consolidated into themes that come from recurring patterns throughout participant’s responses. This relies on methods of triangulation and cross-case referencing, where the data were color-coded and compiled into a comprehensive description and results.

The codes respond to overarching themes from the research question, such as the participants’ personal and professional background, visual awareness, the aesthetics of everyday life, and the context of learning in the everyday environment. This includes
subthemes that highlight particular details and topics that arose throughout participant responses, and reflect their personal interests, values, and what elements they were drawn too in their surroundings. Coding methods allow me, the researcher, to understand the participant’s “voice, processes, emotions, motivations, values, attitudes, beliefs, judgments, conflicts, microcultures, and identities…” (Sandana, 2015, p. 28).

Table 1. Representation of Overarching Themes and Sub-themes that Respond to the Research Question

*The sections are identified according to (S.1) (S.2) (S.3) (S.4) (S.5)

<table>
<thead>
<tr>
<th>Overarching themes:</th>
<th>Sub Themes:</th>
<th>Defined by / use of words / examples:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(S.1) Background</td>
<td>Professional connection to art</td>
<td>Design, creativity, presentation, movement, arrangement, vision, time</td>
</tr>
<tr>
<td>(S.1)</td>
<td>Personal reference to art / Influences</td>
<td>Memory, childhood, upbringing, the home, travel, experience, humanity</td>
</tr>
<tr>
<td>(S.2) Everyday Aesthetic experiences / Interests</td>
<td>Food, fashion, culture, design, architecture, music dance, family, the home</td>
<td>Intersection of art and life</td>
</tr>
<tr>
<td>(S.3) Context of the environment</td>
<td>Elements in the city: Public art</td>
<td>Memory of campus life, work environment, social setting</td>
</tr>
<tr>
<td>(S.4) Visual aesthetic awareness related to learning about art</td>
<td>Participants were drawn to color, patterns, letters, light, contrast</td>
<td>Elements they were drawn to in environment</td>
</tr>
<tr>
<td>(S.5) Educational benefits / implications</td>
<td>Transformative learning</td>
<td>Significance of being more aware, seeing / appreciating things differently, connecting with surroundings: “I never noticed before,” “I had not thought about it that way”</td>
</tr>
</tbody>
</table>
The first section focuses on the participant’s profile, and surveys their basic criteria, from age, gender, and how they relate their personal and professional life to art. The participants are a mix of adult women and men. Four participants represent people with backgrounds in art, or work within the field of art, and four participants come from a variety of other professions (Table 2). This background information is an overarching theme that highlights the various factors that influence participant’s perspective towards art, and how they have been educated or exposed to art growing up. This section includes various sub-themes, such as memories, childhood, and travel. Participants provided a range of everyday aesthetic experiences that relate to art through food, fashion, architecture, music, dance, and design.

Table 2. Participants Included in the Study

<table>
<thead>
<tr>
<th></th>
<th>Alanna S</th>
<th>Karen D</th>
<th>Sharon P</th>
<th>Roz W</th>
<th>Howard H</th>
<th>Ben K</th>
<th>Phil A</th>
<th>Max</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td>58</td>
<td>65</td>
<td>43</td>
<td>27</td>
<td>59</td>
<td>39</td>
<td>31</td>
<td>26</td>
</tr>
<tr>
<td>Gender</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Profession</td>
<td>Artist / aerobics instructor</td>
<td>Accountant</td>
<td>Interior designer / artist</td>
<td>Art teacher</td>
<td>Business owner (construction tools)</td>
<td>Artist</td>
<td>Finance</td>
<td>Occupational therapist</td>
</tr>
</tbody>
</table>

The theme of visual and aesthetic awareness focuses on elements participants noticed during the art walk, and in the context of their environment. Sub-themes are based on data from field notes and observations, and include participants’ reactions to their surroundings. This includes photographs participants took during the walk, and highlights their attention to elements, such as color, patterns, signs, and letters, as well as public artworks. This continues into the fourth and final section, which explored how the everyday is an ideal site for learning and experiencing art beyond the confines of a museum, gallery, or classroom. This speaks to the benefits and gains that participants
expressed in regards to the art walk, and the educational implications of this event that relate to the theme of transformative learning.

Section I

(a) How do participants relate their educational and professional backgrounds to art?

(b) Participants describe how their education, family life, and exposure to art growing up influences their perspective of art.

The purpose of this section is to provide an overview of each participant’s age, gender, and professional circumstances. This study represents a mixed variety of people with and without professional and educational backgrounds in art, and focuses on their individual set of knowledge, experience, and skills. This overview includes a report of each art walk, in order to create an in-depth look at each participant’s experience. This data relies on a substantial level of observation during each walking interview, and reveals what types of learning took place during this event, and how it is connected to the way participants interact and engage with their surroundings. The profile draws comparisons between each art walk, and creates an overall impression of what took place.

The participant’s profile is also developed from data collected during the sit-down interview, where participants shared a range of influences that affected their understanding and experiences of art, either from work, school, or their personal background. The participants reflected on various ways art connects to their everyday life, and provided multiple perspectives and approaches that relate to their field of expertise.

Although the participants represent a range of professions from art, design, education, as well as, business, finance, and accounting, their personal connection to art is another important factor in understanding how they can relate to art in their everyday
Participants selected for this study come from different backgrounds and circumstances that lead to multiple understandings of art. This speaks to the way they were taught about art growing up, their family dynamics, and if they were surrounded by art in their home. The findings reveal how participant’s connection to art is not necessarily a result of specialized education, but a variety of personal influences.

Karen D: Art Walk

Karen D was apprehensive about the art walk at first, and warned me multiple times how she would most likely not find anything to photograph, or be able to experience art a long the way. When the art walk begun she would point to advertisements on the street and say how it caught her attention through its bold colors and flashy headlines, but then took a step back and said “but that’s not art” (Karen D, Interview, Nov. 26, 2018). She was going and forth with her self, trying to determine how to maintain her classification of art, and belief of what is and is not art. We came across some large murals on the street, and she was completely enamored by them, saying how there is no argument that these are works of art. She begun to look at the qualities of these compositions and comment (without any prompts) what she liked, and what drew her to these pieces.

One work depicted a band of white horses, and the other mural was full of abstract designs; she stood in front of it for over fifteen minutes trying to decipher what it meant (Figures 41 & 42). She eventually stepped back to look at it as a whole and was able to just experience it as part of her landscape. Karen D became less resistant to the topic of art and the everyday as the art walk progressed, and she said that she is grateful: “I didn’t need to go so far away to see them [art] … I notice them, I notice them. (Karen D, Interview, Nov. 26, 2018). This was a major turning point during the art walk, where she started to pause more and more frequently to think about what she was looking at. “Perhaps maybe this could be art, or I could potentially see it as something related to art”
Eventually she let go of feeling compelled to define what is art, and began to experience her surroundings more directly. She actively peered over a fence to take a photo of an abandoned garden; commenting on the way nature and the built environment collide.

We passed by an ordinary broken tree stump, and Karen D yelled to stop walking! She started pinpointing how it looked like a composition of a man and a women intertwined. She said: “Hold on a minute! Now I see a hand, do you see a hand, in that broken tree over there…. I can see a composition…. I could see that as a painting. Is that a women and man together. The way these forms intertwine here?” (Karen D, Interview, Nov. 26, 2018). The art walk culminated at this spot, where Karen D completely immersed herself in her surroundings and discovered different ways that art manifested therein. Although this was a high point, she regained her previous mindset about art and the everyday during the following sit-down semi-structured interview.

Karen D: Professional and Educational Background

Karen D is a 65-year-old woman, and practicing accountant. She acknowledged how her profession is directly related to her literal and calculated understanding of art. Whether or not she liked “that type of art,” which she referred to in terms of modern or contemporary art, she “got the connection” between her professional background as an accountant, and the use of numbers, equations, and formations in many pieces she has seen (Karen D, Interview, Nov. 26, 2018). Although she did not provide too much
information about her own background she did look at the way art relates to her family, and other professional fields. She provided an example of her son, who loved art as a child and became an engineer. Although Karen D recognized how her son used his artistic skills to draw models, blueprints, and design airplanes, she was adamant how art did not apply to the functionality of an airplane as a final product. “The science – to make it fly is not art. That is engineering. To make a plane fly, haha that is engineering. Certain wing span and physics … art is if you don’t want the plane to fly!” (Karen D, Interview, Nov. 26, 2018).

Karen D said that in her entire life she never took an art class, and always took electives that were oriented around math. She said her brain functions in numbers and she struggles to look at things abstractly or beyond their function. She pointed to the table and said, yes there is art in the design of this table, but it is a table and nothing else (Karen D, Interview, November 26).

She looked at the circumstances of people in various professions, and how they relate to art and the everyday differently. She commented on a) how a businessman like her husband wouldn’t have time to search for the meaning of art in their surroundings, and b) how the average person in a minimum wage job is working hard to make money to survive and bring food home to their family. Her observation is that people do not have the pleasure or luxury to pay attention to what is around them. The concern for time was a recurring theme in the findings. Karen D expressed that time is a major factor in her life too, and there was so many exhibitions she missed out on. Ultimately, she recognized that it is important to make the time for art. “In our hectic life sometimes we do have to make the time for it (art). But unfortunately I don’t think enough people do…” (Karen D, Interview, Nov. 26, 2018).

This section looks at the conditions that impact people’s perspective towards art, and how our profession, and socio-economic landscape plays a large role in this experience. Karen D spoke about this generation “of millennials,” and how we are more
Karen D: Personal Background

Karen D was never exposed to art growing up. She has “never seen any of this art in my life, and did not grow up being taken to museums, or anything, I did not know about the names of this stuff. I didn’t take art courses” (Karen D, Interview, Nov. 26, 2018).

She described how her current knowledge and interest in art came later in life when she traveled and visited museums around the world. During her travels she discovered her love of impressionist art and landscape painting. Monet is her favorite, and that she started learning more and more about his work and practice over the years (Karen D, Interview, Nov. 26, 2018). Karen described her travels to Paris, China, Africa, and Costa Rica and how they provided opportunities for experiencing art. Traveling and seeing Museums, such as the Picasso Museum in Japan, the Giverny Gardens in France, and many others all over the world, as well as in Montreal have influenced her understanding of art. She reflected on a memory when she was 22 and visited the Jeu de Paume gallery in Paris, as the first time she saw Monet’s work and fell in love with it instantly. Karen D said that she knows what she likes, in terms of art, and what she doesn’t, but is always open to learning new things.

Phil A: Art Walk

Phil A started walking down a street that was a complete mess and full of loud construction trucks. I did not understand why he would want to go in a direction that had so much noise and obstructions but he was looking at a new building going up, and said that he loved to see this process of development, where the skeleton of some of the floors
were exposed (Figures 43-45). He said he loved to see the evolution or process of the buildings go up. This modern building was mostly made of glass windows and reflected the clouds passing by in the sky; it was an incredibly tall building, and was worth looking at for a long time. The city is full of construction with new developments appearing everywhere; transforming the landscape everyday. Phil A talked about the evolutions of the city, and how old factories and warehouses, are becoming trendy condo buildings. “In everyday you can see how the city has evolved through the new condos downtown…Its modernizing the city, but in some places you still see these old buildings, and see the history of the city” (Phil A, Interview, Nov. 23, 2018).

Phil A took a photo of the façade of the building, and said that he loved the composition. He was drawn to the texture of the material, and the contrast between the gritty concrete and smooth metal bars, and the different designs they formed. He even called it a sculpture.

**Phil A: Educational and Professional Background**

Phil A is a 31-year-old male who graduated from Concordia University with a BA in psychology, and also completed a real estate course to become a mortgage broker. He
is currently a financial advisor, and has a practicing license in group insurance, investments, and mutual funds.

Phil A’s work also revolves around numbers, and is about personal business development. Although this may seem very different than art, he was quick to see how art relates to elements of his job. In his work he makes presentations for graduating students that he wants to acquire as new clients. For him, the way that he presents information visually is central to the outcome of his recruitment, and is an important form of communication. He said that the information is dense and dry, therefore he finds creative means, to a) simplify it, and b) make it relatable to a general population. Phil A described this process through an example where he draws a plus sign, so each section represents the four cornerstones of finance. He puts the insurance on the bottom, as the foundation, and then he builds it up, and draws a roof over the plus sign to make a house (Phil A, Interview, Nov. 23, 2018). This is how he considers art as an active part of his work.

Phil A expressed a large interest in architecture, and how he often notices different houses and buildings. His interest speaks to the aesthetic quality of architecture, as well as the property investment of a house, which involves its design, structure, and location, and is tied to his professional awareness.

**Phil A: Personal Background**

Phil A was not introduced to art growing up, and only developed an appreciation for it when he was older. “I think I just, honestly … I was never really taught to appreciate it, or was never shown anything, or exposed to it, that kind of flipped me. I just kind of grew to start appreciating certain things” (Phil A, Interview, Nov. 23, 2018). During his interview he said that he does not understand certain works of art, but that he can definitely see the connection between art and the design or engineering of a car or building. Phil A really took this opportunity to think about the meaning of art, and how it intersects with the field of design, and the things we encounter and use everyday. “I kind
of knew it was artistic, I knew there was some sort of creativity behind of it, but I never in itself thought of it as art, until now” (Phil A, Interview, Nov. 23, 2018). After some reflection he concluded with certitude that “I do think that art is found in everyday life … from the engineers and designers who designed a car, to the architects who designed a building … that’s all art. I understand that0 more than I understand how some random dumb-ass painting goes for millions of dollars in a museum, just because there is a name attached to it or something” (Phil A, Interview, Nov. 23, 2018). His interview was heavily focused on the architecture and development of the city, which was something he became interested in from walking his dog through various neighborhoods.

**Howard H: Art Walk**

Howard H was very focused on the design on the ground of the street, from bricks, to lines, and contrasting squares, and followed these designs along the streets. “That’s nice, what is that. I like this design here, on the floor…. I can definitely appreciate that. Who looks down though, ha ha, I never do … but to think that someone had to design this, and what went into their mind while they were doing it, the choices, and so on” (Howard H, Interview, Nov. 23, 2018).

He was very strategic about where he went and what he took photographs of too. He paused in front of a store for a while to consider whether to take a picture of it or not. This heightened level of consciousness was interesting to observe, and spoke to the way he interacted with his environment. Although Howard H loves details in moldings, carpentry, and design he said that he usually walks along this street completely distracted by his cell phone. We could see how he brought this interest, and perception to detail, to the art walk and discovered how this environment is full of designs to appreciate. During the art walk he sought to capture different arrangements and patterns of lines on the ground (Figures 46-48).
Howard H: Educational and Professional Background

Howard H is a 59-year-old male, who went to business school, and specialized in the industrial sector, since his family operated an equipment company. Howard H is a participant who does not have any educational or professional background in art; however, he saw how his work connected to art through design. As his company evolved, his role involved developing the look of their own brands, and how they represent themselves in the market; this includes the design of products, packaging, and advertisements. He often works together with designers and a social team on projects that use computer industrial drawings, and combines form and function in a creative way. When Howard H reflected on the way that art is part of his everyday life, he said: “I can tell you that in my everyday life, you know what, now that you are bringing it up, the look and feel of the products we put out are very important…. I get final say, artwork, packaging, promotional material, I have a final say on all that” (Howard H, Interview, Nov. 23, 2018). This interview allowed Howard H to discover how art played a role in his day-to-day work and life, in a way that he did not consider before, and was proud of.

Howard H: Personal Background

Howard H developed an appreciation of art and culture from his childhood as well. He said that it was music that connected him to art. “I was exposed to the arts at a very early age” (Howard H, Interview, Nov. 23, 2018). He played the mandolin in a classical
(adult) orchestra when he was nine years old, and said that it was music that shaped him more than anything else (Howard H, Interview, Nov. 23, 2018).

When he was older, his taste in music changed, and he joined a rock band, and even got a record contract. “I learnt something about music, you either have a passion for it and want to do it everyday, or you don’t…so today I have that same feeling when looking at certain artworks, that same feeling and passion (Howard H, Interview, Nov. 23, 2018). Howard H lost that passion for playing music a long time ago, and has not picked up an instrument since, however, his passion for art remains strong through other art forms.

Max: Art Walk

Max went in the art walk with a positive and eager attitude. When he thought about the connection of art and the everyday he said that he has always loved architecture, and pointed to details and designs all around him. For him, this art walk was not an out-of-the ordinary activity, but something he did frequently on his own time. He said he is “drawn to the architecture in temples,” and pays close attention to the stained glass windows of the Church on Sherbrooke Street (Max, Interview, Nov. 26, 2018). He pointed to a bench where he often sits with his coffee and cigarette across the church just to admire it. We went down a street that he has never been before, and where they just finished a new installation that is part of the Fine Art Museum. Although Max did not like the installation he noticed the design of the building behind it, and how the designer left the older church section intact, and added a modern structure to the windows and entrance. Montreal is known for its combination of antique and modern architecture. Max said: “I think that I am very into the antique look … and even, old design of buildings, and baroque and gothic style” (Max, Interview, Nov. 26, 2018). We looked at a range of buildings, following old churches down different streets, and stopping to appreciate commercial buildings like the Gap and its giant storefront windows.
Max took a picture of baroque-style gargoyles, and molding, that surrounded the entrance to a tavern (Figure 49). He also said that symmetry is appealing to his eye. He takes photographs a hobby, but is very specific about symmetry in his work. As such, he is attracted to the symmetry of buildings, and is fascinated by doors and doorways (Figures 50 & 51). Most of the pictures he took during the art walk represented different styles of doors we passed, or the architecture of building’s facades (Figures 52-55).

Max: Educational and Professional Background

Max looks at the importance of art and the everyday in his profession as an occupational therapist. Although he does not have a professional background in art, Max is a 26-year-old male who said that “art is in the foundations of occupational therapy … weather it is cognitive, motor, visual, visual perceptual, so we use a lot of art…. We would use art in a lot of ways” (Max, Interview, Nov. 26, 2018). His work focuses on
people on an individual level, opposed to general rogue exercises, or the criteria of their disease. Max explained how his work is about productive sustainability, and engages patients in activities that are linked to their everyday life, such as getting up in the morning, brushing their teeth, and bathing. There are also many workshops that help with these basic motor and cognitive skills from sewing, knitting, tree-house building, woodwork and so on. His work touches on the personal aspect of this research by seeing what people are internally driven by, and builds on what is special in their lives.

He gave me a detailed account of an experience he had with a patient that directly relates to the significance of art in his profession. He took a patient for a walk outside on the grounds of the Douglas Institute to explore her interests and get to know her better. The grounds are full of sculptures that are donated by artists from around the world. The patient he was accompanying has dementia and never showed any positive reactions, or smiled, but was very lit up by the art outside during her walk (Max, Interview, Nov. 26, 2018). Max explained that she was an art teacher, and this probably triggered her memory, and appreciation of art.

Many of the participants, including Max, refer to color, and how it is an important part of their practice. Color has many cognitive components that are important to the field of occupational therapy. Max observed how patients reacted while they were making collages with plastic colored leaves, and that some weren’t using the colored side of the plastic leaves because they didn’t have the cognitive ability to turn them over. From this exercise he began to study this pattern, and incorporate art in many of his workshops and observations. He said that he also plays the game Uno with his patients, in order to see how they react to the different colors and shapes.

Max helps patients exercise different parts of the body and mind, and relates this to his personal love of yoga and dance. He follows an Instagram account of a couple who do yoga, and take beautiful photographs of the sensual movement and form of their bodies. He is also a dancer, and thinks of dance in terms of art. “In ways, I think of myself as an
informal artist. I danced for many years…. I danced for many many years, and choreographed many pieces, so it relates to art through body movement” (Max, Interview, Nov. 26, 2018).

**Max: Personal Background**

Max said that he was influenced by art at a young age when he found his mothers old art book. They both shared an interest in sketching faces, and hands, and body parts. “It just turns out that she was interested in that too, without even discussing it at all” (Max, Interview, Nov. 26, 2018). He and his mom often did art activities together, and she always encouraged his creativity. He said that he also had an art teacher in high school who motivated him to deviate, and develop his own unique character. “She always said that the art that you create is really nice so I felt really special, and that gave me a certain level of comfort to do my own thing and express myself in ways that were a-typical sometimes” (Max, Interview, Nov. 26, 2018).

**Alanna S: Art Walk**

The Montreal Museum of Fine Art purchased a large Dale Chihuly work last year, in 2017, which many participants appreciated and commented on how it is a benefit to the city to have his work on display outside for everyone to see, everyday (Alanna S, Interview, Nov. 22, 2018). Alanna S said he is her favorite art glass blower, during the art walk she stopped to look at the intricate details involved in this work. She was so surprised that anyone can walk right up to this piece and touch it. She not only met the artist, but also owns a small piece in her home. “Now I get to see one of his large pieces permanently installed outside of the museum, and it just creates such an interesting dynamic when you think about his work on this large scale, at a museum … but also in the home, in my home, where it becomes even more personal (Alanna S, Interview, Nov. 22, 2018). We went down the museum road and stopped to look at an Emily Carr sculpture, which is in the shape of a totem poll. Alanna S tilted her head all the way back,
and said “look wayyyyy up,” imitating the host of Mr. Rogers's TV show (Alanna S. Interview, Nov. 22, 2018). Emily Carr is a well-known Canadian landscape artist and reminds Alanna S of the work she grew up with, and the landscapes from home. Alanna S paused to look at elements in her environment that she knew well and loved, from stain glass windows, antique stores, clothing boutiques, and public artworks. She essentially led me on her own personal art tour of downtown Montreal, pointing to a mural over here, or a famous landmark over there. This not only reflected her expertise in these areas, but how her personal interests influences her connection to art. She applied her accumulation of knowledge to new discoveries as well, and represented how learning is an evolving process that affects how we perceive the world around us.

**Alanna S: Educational and Professional Background**

Alanna S is a 58-year-old woman who went to McGill University and studied early childhood education. She became a teacher, and later an aerobic instructor as well. She said that all of her projects throughout school “were so artistic” and that creativity has always been a major factor in her work (Alanna S, Interview, Nov. 22, 2018). Alanna S demonstrates how art intersects throughout childhood development and learning. “So you know you are working with three, four, five, or six year olds…. Everything is color, and touch…. Everything in that age group revolved around art. That is how they learned” (Alanna S, Interview, Nov. 22, 2018). Her experience in childhood education relates to her work as an aerobics instructor, since she focuses on art through music, dance, movement, and our bodies, and brings her creativity to the foreground of her classes.

**Alanna S: Personal Background**

Alanna S grew up in a house where her parents collected art. They gravitated towards Quebec landscapes, which depicted nature, wildlife, and beautiful mountainous regions. “I grew up to appreciate this style of art…. That’s all that I learnt about, that is all that my parents knew about, and that is all that I ever saw when I went into art
galleries” (Alanna S, Interview, Nov. 22, 2018). These artists painted this subject matter because they wanted people to remember what the lands looked like before they were cultivated, and towns became cities.

Alanna S said that her family defined their interest in art based on this style, and it was reflected in their entire home. She made the connection between the art in her home and throughout the Quebec landscape. She said: “Maybe art and the everyday is a topic in modern art, but for me this was part of my everyday life, and it also was very closely connected to my everyday environment and the landscape that defined the city that I came from. These landscapes and nature, they reflected everything that was around me” (Alanna S, Interview, Nov. 22, 2018).

When Alanna S was 18, she moved to Montreal to go to McGill University, and was exposed to a wider variety of art. She was introduced to modern and contemporary art styles in the Museums and galleries, and started paying closer attention to it. “Museums are mixing it up … metal work and iron, and you see all different types of art now, its not just canvas. You see so much more” (Alanna S, Interview, Nov. 22, 2018). Her home now combines Quebec landscapes with many other forms of art. “I only changed my style of art recently in the last ten years. But before that I was not open to seeing different types of art, because in my head I said this is what I like and this is what makes me happy when I see it” (Alanna S, Interview, Nov. 22, 2018). This sense of open-mindedness towards art is a crucial part of the purpose of this research paper, and speaks to the way people are able to learn new and different things.

Alanna S captured the images below during the art walk, which represent how her awareness was focused on details and compositions of patterns on the street (Figures 56-61).
Roz W: Art Walk

During the art walk Roz W passed by a public garden and spoke about her love of watercolors, and how she would paint flowers and gardens. “I just loved it from rainbows in the sky to flowers in the garden” (Sharon P, Interview, Nov. 21, 2018). This garden is in the middle of an urban environment, and is usually closed to the public, so Roz W was very happy she was allowed to peak inside. “I personally always look at the gardens, and am intrigued by the flowers … my eye goes towards colors. I am attracted by color” (Roz W, Interview, Nov. 24, 2018). Nature was a theme that arose in many responses. Both Sharon P and Roz W spoke about the colors of flowers they saw along the street, where the city plants flowers in pots and along the medium. During the walking interview she exclaimed: “I am always attracted to color. The flower arrangements here… in those pots over there” (Roz W, Interview, Nov. 24, 2018) (Figure 62). She made the connection
between seeing painting in museum and walking and seeing it in nature, and how it was amazing to experience art in both ways.

Figure 62. Photo by Roz W, Art walk, 2018

The way Roz w interacted with the environment during the art walk is also significant to this event. She was completely guided by her senses, and would go one way to see something, and turn around when her attention caught something else. She didn’t follow the direction of the street, but went back and forth based on her instincts and what she wanted to see.

We spent a lot of time looking at public art, but her attention also shifted to many other shapes and forms found in the environment. Roz W said: “It’s not even these sculptures, but look at the mix of street signs. All of these signs. They are so different. Look at this one, it’s so cool, and banged up, but it gives it such a nice texture…. I love letters, so obviously because I teach letters” (Interview, Nov. 24, 2018) (Figures 63-67). The images below depict various examples of signage and letters that participants were drawn too. Roz W exclaimed that she is “doing” letters and patterns now, and focusing on that. She described her inclination to take photographs of these designs as: “I need to feel it, you know, I can’t describe why, exactly, but I just feel something about this pattern. And ya, I just want to get all angles of this. Haha, I am really into this” (Roz W, Interview, Nov. 24, 2018).
Roz W: Educational and Professional Background

Roz W is a 27-year-old woman with a background in art education. She is currently a pre-K teacher and was very enthusiastic how art is a major component of her classroom projects. She works with patterns of flowers, collages of leaves, and three-dimensional models. She found the topic art and the everyday especially relevant to her profession since she often takes her classes outside, and engages her students with their environment. Roz W teaches her students to perceive art in a variety of different ways. She encourages them to pay attention to trees, flowers, and patterns in nature, and hopes that exposing them to this idea of art at an early age will continue (Roz W, Nov. 24, 2018). Roz W walks along the streets with her students and points out the blue cars, red cars, and green cars. They also do alphabet walks, and go through the alphabet and find things that start with the letter A, B, C, and so on. “A, for your address, bird, dog, E, an elephant, G for grass, H for horse – the children have to look around and explore their surroundings” (Roz W, Interview, Nov. 24, 2018).

Roz W’s experience with art and education is saturated in the everyday environment. She values the importance of noticing more, and acknowledges how these
activities encourage her students to look at things differently. “Yes, that is the point when we examine the tree in all four seasons, how it changes, and is bare in the fall, winter, and then starts to bud, becomes complete with flowers” (Roz W, Interview, Nov. 24, 2018). Going on walks, and pointing out stuff in the environment to her students makes them more aware of the space around them. As a result of her work, Roz W said that she has also become more aware of her space (Roz W, Interview, Nov. 24, 2018).

**Roz W: Personal Background**

Roz W said: “I wasn’t really exposed to art growing up, but …I consider it as part of playing games like Eye spy my little eye” (Interview, Nov. 24, 2018). She drew a connection between these games and the developed of knowledge and exposure to art at a young age. She also said that she was drawn to the multitude of colors involved in games like Snakes and Ladders, Monopoly, and Candy Land.

Roz W developed her own understanding of art through her work in education, and has a broad and open way of interpreting art beyond conventional boundaries. She said: “My mother for example. She thinks that art has to be a photograph, or a painting by a well-known artist. That’s art. To me no, that’s not art. For me, working with children that is art” (Roz W, Interview, Nov. 24, 2018).

**Ben K: Art Walk**

Ben K was confident to start the art walk, and started taking pictures quietly, bending down to inspect the grass, or smell a moldy bench. He was like a detective touching and feeling everything to understand every part of it. He admitted to having an introverted personality, and just went off to do his own thing. Although he didn’t make too many comments about what he saw, his bodily actions and movement were very telling. We passed down one street that was overcast with hanging trees, and his head was looking up the entire way across it (oblivious to other people walking past him, or
what he could bump into). We passed an old fence with peeling paint that he slowly approached and touched to feel its texture.

Ben K was aware of the different compositions and arrangement of natural forms and patterns around him, including a sewer drain. He noticed it under his feet, and said:

Ooo, Jaclyn come over here, I am looking at these patterns. Look at this sewer drain, and the patterns on it; how interesting is that…. The lines all go in different directions … and it’s a bit broken. I like this natural element to it. It's like imperfect in a nice way. I appreciate that uniqueness to it. (Ben K, Interview, Nov. 21, 2018) (Figure 68)

Figure 68. Photo by Ben K, Art walk, 2018

His photographs were also very specific to the compositions of light, contrast, angles, and geometric patterns (Figures 69-71). The photographs depict how his eyes focused onto these details and captured subtleties and nuances in his surroundings.

Figures 69, 70, & 71. Photo by Ben K, Art walk, 2018
We passed by one building that Ben K became enthusiastic about called the Belgo Building. He described how the Belgo Building is a social community of artists, and is full of studios and galleries. He led me here because it is a familiar place that he wanted to share with me. He said, no one would really know what it is from the outside, but it is a crucial landmark for him, and is a big part of the history of this street (Ben K, Interview, Nov. 21, 2018). Ben K has had shows in here, and met his mentor in this spot.

We also passed by the art department at Concordia University, where Ben K went to school. He spoke about the University atmosphere, and how it is spread out downtown and immersed in the city landscape. A large group of students passed by (with their knapsacks) and told me how he loved being part of this scene and community of young artists.

**Ben K: Educational and Professional Background**

Ben K is a 29-year-old male professional exhibiting artist, curator, and art writer. He has a BFA from Concordia in studio art and an MFA in studio art from the University of Guelph. Ben K considers himself a figurative painter, and is another example of someone whose profession gives them a distinct perspective towards their surroundings.

“I have been spending years painting bugs in corners, so I have become very attuned to tiny changes in light and color, and changes of whatever I dream in my daily walks and so on…” (Ben K, Interview, Nov. 21, 2018). Despite Ben K’s educational background, he did not learn about the topic art and the everyday in school, but became familiar with it on his own.

Like many of the other participants Ben K’s work provides him with a distinct awareness towards elements of his environment, specifically changes in light and color.

“On any given evening in the last couple of weeks there have been color ranges of really large magnitude in the sky, from 6:00 – 9:00 p.m., and I observe them everyday, very closely, and that is a normal thing for me” (Ben K, Interview, Nov. 21, 2018). Ben K’s
profession is what drives him to be more observant, and look for inspiration in his everyday environment, and has developed a unique focus towards it. He said: “There was a rainstorm the other day that I was focused on for a while to try to understand movement and light and interaction and these kinds of things…” (Ben K, Interview, Nov. 21, 2018). He also expressed how, despite his job, he is the type of person who is sensitive to his surroundings. “That is what I do everyday by looking at the sky and letting my imagination take place” (Ben K, Interview, Nov. 21, 2018).

**Ben K: Personal Background**

Ben K looked back to his adolescence in high school, where he was bullied, and found solace in the art studio. He didn’t grow up with art in his home, but found comfort in the studio, and immersing himself in his work.

**Sharon P: Art Walk**

Sharon P interacted with her environment by knowing where she was going, while also looking around her to find new things. She looked up to see a display of flags at the top of a building, down to see some shadows on the sidewalk, she pointed to signs, and commented on an advertisement: “I don’t know why, but I like that over there, 'Jean Paul Gaultier – Love is Love' the design of the letters, the colors … it just stands out to me” (Sharon P, Interview, Nov. 24, 2018).

The art walk encouraged a form of close-looking that allowed her to find examples of bold colors, patterns, and designs all around her.

Come on over here, this is cool. Look at this design on the street ... this thing around the tree. It’s rusted in these great oranges, like burnt orange, and these geometric circles … actually, come here, look closely, the pattern of circles is all different. I kind of looks like brail, or some kind of deliberate configuration of something. Like a puzzle. How cool. (Sharon P, Interview, Nov. 21, 2018) (Figure 72)
Figure 72. Photo by Sharon P. Art walk, 2018

Sharon P noticed that she kept going up to signs and taking pictures of letters she saw along the street. “I love letters I think, I keep seeing all of these letters … look at that giant “C” there for Concordia University, its sculptural, it looks great, what a great design” (Sharon P, Interview, Nov. 21, 2018) (Figures 73-75).

Figures 73, 74, & 75. Photo by Sharon P, Art walk, 2018

**Sharon P: Educational and Professional Background**

Sharon P is a 43-year-old woman, and professional art decorator and artist. The relationship between art and design is integral to her work. She said that she had to learn how to draw and make models for this degree, and spoke about the level of visual and spatial mindfulness that is involved in design. In her work, she focuses on the room itself, and creates drawings of the space based on aerial views, which lends to a different perspective of space and way of looking at the environment (Sharon P, Interview, Nov. 21, 2018). Her professional background demonstrates how the development of visual, spatial, and aesthetic awareness comes from her field of work and expertise, and creates an interdisciplinary outlook towards this study.
Her work incorporates aspects related to light and color. These elements are an important part of her personal interests, and are influenced from her work and “is about a sort of aesthetic mindset” (Sharon P, Interview, Nov. 21, 2018). Design influenced her career path as a practicing artist, and contributes to the way she puts together compositions in her work, which includes drawing, ceramics, and painting.

**Sharon P: Personal Background**

Participants referenced various influences throughout their life that resulted in the way they experience art today. Sharon P looked back to her childhood in elementary school and reflected on how she always loved art, sketching from a very young age, and “was always drawn to it” (Sharon P, Interview, Nov. 24, 2018). She described how she had a pad and paper and started to draw faces all the time. She took classes in ceramics, photography, and even calligraphy with her mother and sister for six years, and still hand-prints her own invitation cards. She also owed her understanding of art to her teachers in elementary school. “You know, I think I had really great art teachers in school, so that, I had a wonderful art teacher who really got me excited with art” (Sharon P, Interview, Nov. 24, 2018).

**Section II**

*What are some of the common themes that relate to the personal interests and everyday practices of the participants?*

This section looks at the ways participants engage with art in their everyday life and surroundings based on their personal interests and values. It reviews recurring themes, patterns, and topics such as food, fashion, design, architecture, public art, as well as the home. Participants referenced these themes through personal memories,
experiences, and examples. As a result of reflecting on these connections, many of the participants saw how art is part of their everyday life.

**Home**

The home-life is a recurring theme throughout the data, where participants like Phil A took a moment to think about the different ways that he was surrounded by art in his home, and what it meant to him on a personal level. He mentioned his grandmothers nick knacks, and their sentimental value. He described how he would step back and look at them once in a while and how it stirs up a memory or emotion, and “you just look at it and enjoy it in the moment” (Phil A, Interview, Nov. 23, 2018).

Alanna S’s experience with art is very closely tied to her home. She reflected on memories growing up in a home full of art and antiques, and how this was part of her family relationship. Art was a bond her family shared, and was part of her family values and dynamic. She told me how every time her parents would bring home an artwork they would stare at it for hours, to admire it, welcome it to their home, and make sure it was in the right spot. They would invite her to come look at it on the wall, and she participated in this event (but for a shorter period of time). She said how her parents would stand: “side by side, holding hands, which really means a lot, it wasn’t just a hobby, it was a way of life, it was their style of intimacy, it was everything … it was just a style of life for them” (the participant started crying, so we took a pause) (Alanna S, Interview, Nov. 22, 2018). She said this was a cycle, and even a routine, of hanging work and changing its place every time they brought a new one into their home.

When Alanna S got married and had her own home, she started collecting art. She said in the beginning they only had a little money, but her and her husband had fun going to galleries and negotiating at antique stores. “It just brings back memories” (Alanna S, Interview, Nov. 22, 2018). She spoke about another example, where she would put together these elaborate Halloween displays in front of her home. The whole family was
involved in making them: she would draw giant Disney figures on wood boards, her father would paint them, her husband would cut them out, and they would all give out candy to hundreds of children at the door (Alanna S, Interview, Nov. 22, 2018). She drew a connection between these projects, memories, and events to art.

Sharon P spoke about her connection to art through antiques, and how her grandfather had an antique store growing up. “I used to go every weekend to his antique store…I love antiques, and my home is filled with antiques, and I used to work there, and my uncle, so it was a big part of our family life” (Sharon P, Interview, Nov. 21, 2018).

Howard H also collects antiques, as well as paintings, furniture, and ceramics, and considers it another way that art is a big part of his life. “I surround myself with art in my home” (Howard H, Interview, Nov. 23, 2018). Howard H often frequents the Heffels auction in Montreal, and used this as an example of encountering art on a daily basis; he scrolls through half a dozen auction sites on his phone every day.

Participants expressed their appreciation for art in their surroundings through their home life and personal interests. Design became a recurring theme in this section. Howard H said that he works closely with a professional designer in his home, and is very precise about every detail and molding. Sharon P is an interior art decorator, and sees how art is tied to her work in design, but also applies to her “on a more personal note” where she “could apply this to my home life, and the way that I decorate my house, and the design process involved” (Sharon P, Interview, Nov. 21, 2018). Phil A said: “I am also keen on decorating in the home. Design!” (Phil A, Interview, Nov. 23, 2018). Phil A lives in the apartment above the garage of his childhood home, and expressed how it is very important to make this space feel like his own.

Max loved art growing up, and commented on how it was very present in his house (Max, Interview, Nov. 26, 2018). His mother made ceramics, so there were pieces of her work all over the home. He also talks about his interest in interior design, and how he and his mom would constantly change and re-decorate their home together, and she always
counts on his input. Max pays a lot of attention to the atmosphere or mood he creates with lighting. He said that he has candles and incense everywhere, because “it makes me feel good and I want to come to a home not just a house, with candles and stuff … so that it smells like me. I am very into personalizing your environment” (Max, Interview, Nov. 26, 2018).

**Food**

Alanna S said that she loves to cook, she loves clothing, collecting things, and spoke passionately about how she collects many different things. As a result she is always looking around, always aware, and focused on seeing art around her; “anything that I have more than five of, or ten, I would call a collection” (Alanna S, Interview, Nov. 22, 2018). “I guess I find art everywhere!.. For me art is very much a part of my personal life. Its everything! Everything! Who wouldn’t agree with that?” (Alanna S, Interview, Nov. 22, 2018).

Alanna S acknowledged how her vision, or way of seeing depends on her personal interests and what her eye catches… “whether I’m walking, or whatever I’m doing … even when I pick a recipe” (Alanna S, Interview, Nov. 22, 2018). Food was a large theme in the data. Both Alanna S and Karen D discussed how: “cooking is a big part of my life, and cooking is art!” (Karen D, Interview, Nov. 26, 2018). Their passion for cooking relates to the topic of everyday aesthetics in this research study, and how it is a multi-sensory experience. In terms of art, various participants talked about the difference between appreciating food on a visual level versus taste. Karen D started with a stubborn proclamation that you eat with your eyes, and this is the only way art is related to food, and has nothing to do with taste or smell. However, as she began to recount her love of spices in cooking, and loves when her house is filled with the warmth and comforting smells of her food, she saw how “if you think about it, you know everything, every time I cook there is art involved, every time…everything could be associated to that” (Karen D,
Karen D wrote a cookbook, she said that the presentation of food was very important in this project, and intentionally designed it so there would be full-page images that were professionally photographed. Phil A oppositely said that the visual component of food is irrelevant to him, and that his interest in food (good food) is the taste and smell. Sharon P “find the art in everything, from food to presentation” (Sharon P, Interview, Nov. 21, 2018). She just got back from the vineyards, and said that guide explained how wine, like food, is about the senses, and taking the time to appreciate it. She learnt that the first thing you do when you get a glass of wine, is not to guzzle it, but that you are supposed to take the time to look at it first (Sharon P, Interview, Nov. 21, 2018). Ben K considers art more generally, through all kinds of basic everyday practices, like eating: “We all walk and eat everyday, so I compare them as everyday practices like that” (Ben K, Interview, Nov, 21, 2018).

**Film**

Film is an example that many participants shared, and reveals how art intersects with their visual cultural surroundings. Phil A used to work in a cinema, as a teenager, and said that he is passionate about movies and film, and enjoys a wide range of different types from drama to historical to comedies. He spoke about the art involved in making film, as well as his appreciation of cinematography, being transported to another universe, the movement in an action film, to the fear or laughter development in a horror or comedy (Phil A, Interview, Nov. 23, 2018). Film is an important cultural reference. Alanna S said that she and her children love getting into bed together to watch a movie, they laugh, scream, and cry, but it’s her favorite thing to do.

**Fashion**

Participants made many pop-cultural references to art in terms of their interest in fashion, and how it allows them to bring a sense of creativity to their life. Many participants said that jewelry is a prime example of art; not just for its superficial value,
but for the way it makes them feel inside. Max expressed his love of fashion and how it is an important way of “presenting a certain image to the world … it represents how you feel inside and exposes it on the outside” (Max, Interview, Nov. 26, 2018). In terms of color, he said that his taste fluctuates between bold colors, and wild patterns to complete neutral states. “I do enjoy looking at the people. I like to see their style and what they are wearing” (Alanna S, Interview, Nov. 22, 2018). Sharon P also enjoys looking at people, and took the photo below of a woman because of her confident stance, and the pattern of her skirt (Figure 76). Alanna S took a photograph of a designer sweater in a storefront window because the colors and text appealed to her (Figure 77). Participants commented on how people in Montreal generally wear more neutral colors, like black, because of our climate, and you can see how different environments affect peoples taste and lifestyle, from food choices, and color choices, and its just seasonal and a darker climate here.

In terms of self-expression through various forms of presentation, participants brought up hair, clothes, makeup, as well as tattoos and piercings. Sharon P passed by one of the many tattoo and piercing parlors on the street, and said that her daughter has enough holes to fill up a golf course (as a joke) (Sharon P, Interview, Nov. 21, 2018). These tattoo parlors are a cultural staple of Montreal’s visual landscape (Figure 78).

Figure 76. Photo by Sharon P, Art walk, 2018
Figures 77 & 78. Photo by Alanna S, Art walk, 2018
**Color**

Color was a major recurring theme among the participant responses. These interviews took place in Montreal during November so participants were highly attuned to the change of seasons, and the autumn colors. “Color is important. During the summer, its like the city comes alive” (Alanna S, Interview, Nov. 22, 2018).

Karen D said: “Okay I am going to see where my eyes take me … sometimes your eye just catches colors, it doesn’t have to be anything specific”(Karen D, Interview, Nov. 26, 2018). Roz W even wanted to stop and take a picture of the colors of condiment bottles in a restaurant window, the bright packaging of gum on the shelf, and turnips, tomatoes, pickles for toppings (Figures 79 & 80). This restaurant had a display of bright fuchsia turnips, spicy green peppers, and the metal soft drink cans, which caught her attention right away. Ben K was struck by the bright orange color of a parking cone (Figure 81).

![Figures 79 & 80. Photo by Roz W, Art walk, 2018](image1)

Ben K paints many scenes of nature, and is very attuned to different colors in his environment.

I will look over there and see three different blues, two different pinks, and light violet, and some various grey and chromatic grey shades between them, and I become very fascinated and need to look at it for a few minutes. You may look at it and find a different meaning, but I am a painter, so that’s how I see it. (Ben K, Interview, Nov. 21, 2018)
Throughout Karen D’s interview she spoke of the relationship between art and nature, and how they were distinct as well as connected through her love of color.

I love color … seeing or sensing a landscape, or horizon in person versus transforming it into a photo or painting, but that is when it becomes art…. That’s why I love impressionism … they capture it, they catch that light. That’s when you see a great artist when you see that light radiating off that piece of work. (Karen D, Interview, Nov. 26, 2018)

The City

Alanna S’s passion for jogging is a perfect example where art is intertwined with her experience of the environment. She described how she was an avid jogger her whole life, and used to loved to look in people’s windows for inspiration to decorate her own home.

And that is actually how I decorated my house inside and out, and I know it sounds weird, but I would always walk and jog alone, and as I am jogging I would always look at peoples homes, their shrubs, the windows … the colors of the bricks…. Everything was jogging and keeping my eyes open as I was jogging from area to area. (Alanna S, Interview, Nov. 22, 2018)

Alanna S said: “These little things, these little details represent who we are, they make art part of our life, so this makes sense to me. Art could even just be an experience, during my walks or jogs, my home, my style” (Alanna S, Interview, Nov. 22, 2018). She described her idea of art in relation to her sense of community and home, and how jogging makes her feel closer to it.

Many participants reminisced on certain parts of the city and what it meant to them personally. This provided insight into various ways participants identified with their city that spanned through different generations. They all went to university in this area, and referred to the familiarity of these places. Sharon P, Roz W, and Alanna S spoke about McGill University and their memories being on campus. These landmarks are very present in the city, and represent a shared as well as individual meaning to each
participant. This section highlights how the environment relates to people in very similar and different ways, and is important to the qualitative aspect of this research.

**Design**

During the art walk we passed by a Christophe Silver store, a Le Creuset kitchen appliance store, galleries, coffee shops, and clothing stores, and many of the participants commented on their affinity towards these various storefronts, advertisements, and how the design of these windows appealed to them. “Do you see that (pointing to windows) do you see that, I am going to take a picture of that … I notice windows these days! I don’t know why, they just stand out to me” (Sharon P, Interview, Nov. 21, 2018). Alanna S took an image of an advertisement in a storefront window because she was attracted to the design (Figure 82). Many participants were drawn to these stores, and commented on how they are an important part of their visual landscape, and everyday lifestyle.

The things people noticed ranged from the plants in the window of a coffee shop that Howard H always wanted to go to, a cookbook store Alanna S loves, to the umbrellas on the terrace of a trendy salad bar that Ben K saw, the flags outside a store that Sharon P noticed (Figures 83-86). Howard H’s business also involves a high level of design from the advertising, promotional materials, packaging, stickers, and logos for tools, so it is interesting how he appreciates this work in the designs he encountered on the walk.

Figure 82. Photo by Alanna S, Art walk, 2018
Figure 83. Photo by Howard H, Art walk, 2018
Figure 84. Photo by Ben K, Art walk, 2018
The theme of design and marketing was central to many of the participant’s responses. This particular interest highlights how our visual and cultural surroundings expand the topic of art and the everyday so it is part of our everyday lived experience. This specifically examines the context of the everyday environment and how it contributes to the process of learning and experiencing art. The art walk took place in the downtown area of Montreal that is full of visual signifiers that take shape in storefront windows and advertisements. Phil A spoke about the way art is connected to our modern world, especially how marketing, ads, and designs make you want something, and “I think in our urban environment in relation to consumerism that is basically what art is now, it is, everyday art now, and ties into mass media marketing” (Phil A, Interview, Nov. 23, 2018). Although many people are skeptical of the influence of mass media and consumer marketing it also represents the world we live in, and the interests and lifestyle of the people therein. “There is so much food down town, and beautiful restaurants, and I like to see how the cultural themes stand out in the way the signs are designed, or the windows” (Phil A, Interview, Nov. 23, 2018). Montreal embodies a multi-cultural atmosphere through these forms of representation, design, and display. In terms of art and culture, participants were drawn to storefront windows, and the way restaurants, museums, and clothing stores presented themselves. Phil A said: “You know its hard to come up with creative ways of attracting people to your store and stand out … without
looking tacky. I appreciate that. Especially from a business point of view” (Phil A, Interview, Nov. 23, 2018).

Karen D considered design in relation to art and said, you have to be attracted to it. Her response is connected to the way our visual surroundings draw our attention through their design. “If you don’t catch a person’s attentions in the four seconds then forget it, you’re gone. You’re gone. So you don’t see so much text anymore… So it has to be a very visual thing today. It has to be visual” (Karen D, Interview, Nov. 23, 2018). This also speaks to our level of awareness towards our visual cultural environment, and the fast, bold, and bright signage that draws our attention.

**Public Art**

Public art was a significant theme across the interviews, which participants referred too in relation to their everyday surroundings, especially the way they experience art in the city. “The city itself, and environment we live in, we are really fortunate to see a lot of that outside art, and it is just really nice to see how they maintain that, and how the city is actually improving on it, and making everything so much…” (Alanna S, Interview, Nov. 22, 2018). Sherbrooke is full of examples of public art, and many of the participant’s mentioned how they appreciate this aspect of the city.

Montreal has an annual mural festival that both Sharon P and Max said they go to. Max spoke about a bus that was layered in graffiti that he loved, and Sharon P said she enjoyed having the opportunity to see the artists as they worked. Although we encounter these everyday places very often, our attentions is sometimes reflected in the balance between strangeness and familiarity, which speaks to the impact of transforming familiar settings through public art. “People are excited by something new; that excites you and causes a sensory reaction” (Max, Interview, Nov. 26, 2018). Alanna S spoke about the Leonard Cohen mural, which was recently commissioned by the city for the opening of his exhibition at the Contemporary Art Museum (Figure 87). This mural is currently the
biggest piece of graffiti in the city, and spans the exterior wall of an apartment building
downtown. Ben K’s response to graffiti was that: “making pictures and images of all
kinds, anything creative tagging with all sorts of, shifting in pictorial scale … those are
beautiful to look at in your environment” (Ben K, Interview, Nov. 21, 2018). Roz W
commented on graffiti during the walk, and stopped at one work, and was completely
awestruck by the fact that it has been there since 2006 and she has never noticed it before.
She said that there are always things to see that aren’t necessarily new but that you
haven’t seen before (Roz W, Interview, Nov. 24, 2018).

Figure 87. Photo by Alanna S, Art walk, 2018

The Leonard Cohen mural, as well as an array of sculptures along Sherbrooke
Street are examples of ways that museums take initiative to make art accessible to the
public. The street is full of sculptures on loan from the Montreal Museum of Fine Art,
which opens peoples encounter of art to the context of their everyday surroundings.
Every participant brought up the significance of this kind of exposure to art. Many of
these works are large-scale, and can easily be seen, even on the periphery of people’s
attention, when they are pre-occupied and in a rush to get from point A to point B.

During our walking interview many participants decided to walk up the street next
to the Montreal Museum of Fine Art, which is blocked off, and designated for sculptures
and outdoor installations. Roz W was ecstatic about the installation on the ground that
was made with 15,000 overlay markers from work zones, and was laid out as a colorful mosaic that people can walk over (Figures 88 & 89).

Figures 88 & 89. Photo by Roz W, Art walk, 2018

Architecture

Following the theme of art and the everyday, many participants referenced how architecture is a large part of the city’s visual landscape, and contributes to their awareness towards the details and nuances around them. During the walking interview many participants stopped to photograph buildings we passed along the way from the stained glass windows, the stairs, and intricate doors.

Phil A spoke about the architecture on this street, and how it spans from ancient times to the Renaissance to Modernity, and “you can literally see the history of the country of mankind and civilization as you walk down the street … that’s where it most hit me” (Phil A, Interview, Nov. 23, 2018). Phil A takes his dog for walks through the neighborhood everyday and noticed the different styles through various areas, where Hampstead is modern, Montreal Royal and NDG are built in the 19th century, and the variety of periods reflected in the landscape.

Architecture is a recurring theme that arose in participants’ responses, and relates to the context of the everyday environment as a site for learning and discovery. Although architecture is an important part of our daily landscape, it can be obscured by habit and
routine. Karen D spoke about the everyday as something that is always the same, however; she gave an example when she went to pick up the groceries, and noticed the CIBC bank building on Sherbrooke Street. She said she isn’t particularly excited by architecture but looked up at this massive tower, and really appreciated it. This is the perfect example of how the everyday is often invisible, and the need to bring more awareness to it.

Karen D spoke about traveling to New York and seeing the high-rise buildings, and then returning home to Montreal and noticing our landscape more. Max acknowledged how you become immune to your own city versus being a tourist visiting somewhere else (Max, Interview, Nov. 26, 2018). He mentioned how he notices the architecture more in other cities, even though Montreal is full of beautiful balustrades, and iron works. “We have it in Montreal, but we don’t see it. But I notice all these different things when I am a tourist, not in my own city” (Max, Interview, Nov. 26, 2018).

The table below signifies how participants’ interests influenced their awareness towards their environment. During the art walk they expressed a curiosity towards these elements, and how it connected or drew them into their surroundings. The table displays these recurring themes or patterns that organizes the data in a visual format.

Table 3. Representation of Participants’ Interests

<table>
<thead>
<tr>
<th></th>
<th>Fashion</th>
<th>Architecture</th>
<th>Home</th>
<th>Food</th>
<th>Design: color / light / pattern / letters</th>
<th>Public art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alanna S</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Karen D</td>
<td></td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Howard H</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Roz W</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Sharon P</td>
<td>*</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Max</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Ben K</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phil A</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Section III

*How is the everyday an ideal context for learning and experiencing art outside of a museum, gallery, or classroom?*

This section explores context of experiencing art in our everyday life and environment, and revolves examples of observation and discovery both inside and outside of institutional realms. Ben K directly said: “Of course you can have art outside of a museum context” (Ben K, Interview, Nov. 21, 2018). This is connected to the way the city is a learning environment. Sherbrooke Street is appreciated for its diversity and range of food, fashion, and culture. Participants, such as Karen D said that they are always finding new things, and learning new things there.

The site for the art walk is grounded along Sherbrooke Street in downtown Montreal because it is a central, everyday, location that is typical to many people’s day-to-day life and practice. This street is full of visual references, and a dynamic socio-cultural atmosphere that lends to many learning opportunities about art. This section goes into detail about the various aspects participants encountered along the street that supports how it is an ideal context for developing visual and aesthetic awareness.

While walking along the streets of Montreal, participants linked art with a sense of humanity, through the crowds of people, their everyday practices, and the places they inhabit. Max said: “I think that you can automatically distinguish the rhythms of Montreal” (Max, Interview, Nov. 26, 2018). He explained how he just got back from Mumbai India and distinguished between the fast-pace of the crowd, and how it is more spaced out and diverse. Downtown Montreal reflects this sense of humanity, it is central to life in the city, and is site for various schools, businesses, museums, restaurants, galleries, and stores.

These findings reflect how there are many aesthetic dimensions to life in Downtown Montreal that lend to participants experience of art and the everyday. During
the art walk participants provided multiple ways that art is connected to their personal interests, values, and daily lifestyle. Alanna S spoke about this connection between art and social life, and said that she frequents downtown for many reasons, but mostly enjoys walking in that area with friends, on the way for coffee or lunch. She said that walking downtown with her friends provides a great opportunity to talk about art. She said their conversations develop based on their different interests and gets broader and broader, and they learn a lot from each other.

This section is about the context of experiencing art in public spaces to museum settings. When we visit a museum, our attention is focused on the art, because it is a context that is removed or separate from our familiar and everyday surroundings.

Many of the participants spoke about a variety experiences they had inside and outside of museum context. Alanna S credited a Montreal Gallery for introducing her to many types of international art. She didn’t used to frequent the museum downtown until recently, and enjoyed exhibitions by Tom Wesselman, Robert Mapplethorpe, and Marc Chagall. “I like to go to museums and galleries on a regular basis, as part of my everyday day life, but outside of that context, then I do experience art during my daily jogs and walks as well. On the streets!” (Alanna S, Interview, Nov. 22, 2018). Karen D spoke about this relationship as well, but was apprehensive that if you see art everyday it may take away from the pleasure of going to a museum. “So I don’t know, if I think about art all the time, then it might take away also something from when you do see really great art” (Karen D, Interview, Nov. 26, 2018).

“So when you talk about context, and where and how you see art, then this makes a huge difference no matter where you are…” (Alanna S, Interview, Nov. 22, 2018). This looks at the context surrounding our experience of art whether in a museum or on the street. Howard H also spoke about his experience of art in a museum as well, and how it changed based on its context. He saw the Mona Lisa twice. The first time he was able to walk right up to it, and could almost touch it; the second time, he went back eight years
later and there was bullet proof glass in front of it, and it completely ruined that feeling he had for it the first time (Howard H, Interview, Nov. 23, 2018). This sense of proximity towards art is important to the context and way that we experience it. Howard H also spoke about his trip to Halcyon Gallery in London. This is a very elite gallery. He said he had to ring a bell to be allowed in, and judged based on the way he looked, and when he was welcomed in into the back room, “the special room,” he was completely in awe of the works they had, however, he was mostly interested in the Chippendale furniture, which was ironically, not for sale (Howard H, Interview, Nov. 23, 2018). Howard H said that he spent an entire day at the Hermitage museum and spent most of the time taking pictures of the parquetry of the floor. “Why? Because I have a thing for hardwood floors” (Howard H, Interview, Nov. 23, 2018).

This research study looks into the context of experiencing art, and finds more interactive ways of engaging people with art in their everyday environment. Museum education is greatly linked to this purpose, and facilities many opportunities and outreach initiatives for people to experience art in public settings.

Karen D developed a self-initiated drive to learn more about art after she went to go see an exhibition, and joined a museum tour. She said: “I got a lot more out of it, and it helped me see works differently now when I go see shows alone” (Karen D, Interview, Nov. 26, 2018). Karen D went on this tour to gain more perspective, and detail, and to see things she didn’t know before. She compared this to her experience during the art walk and said that she appreciated that it was not about telling her what she should see, but showing her what she was missing, and not seeing.

Section IV

In what ways did participants notice more, or learn to see “more deeply” from the art walk?
This section is about the overarching theme of visual and aesthetic awareness, and focuses on the attention people bring to the details and nuances in their everyday environment. This section focuses on elements in our everyday environment that attracted participant’s attention, and are common themes that participants shared as a result of walking outside, and interacting with their environment.

During the walking interview many participants commented on how they noticed things they never did before, and realized how the everyday often becomes part of the background of their vision. During the art walk Roz W said: “Have you noticed the Indian pole, I mean that is magnificent, I think it’s gorgeous…. Magnificent, okay, and it’s funny because I have passed it so many times” (Roz W, Interview, Nov. 24, 2018). Alanna S said: “I come to this area often but I don’t get a chance to stop and look at it” (Interview, Nov. 22, 2018).

Participants saw the problem with passing by the same thing everyday and taking it for granted, and appreciated how the art walk reminded them about all of the wonderful things they can see in these familiar places. The topic of attention relates to the idea of the everyday, and how it is often out of sight. Ben K spoke about the unique character of the city, beyond its function, and how we need to pay attention to the little details and intricacies of Montreal, because they are what makes Montreal so special. Karen D says “It’s a beautiful city but its because you become immune to your own city…. I notice it here but you know your driving or walking fast and your not, you take it for granted because you see it all the time” (Karen D, Interview, Nov. 26, 2018). Max said that he makes an effort of not falling into the trap of not looking at his surroundings on his way to work.

Sharon P was very adamant about not playing music while she walk, because she wants to hear and see everything. Conversely, Max listens to music and constantly changes his playlist so his experience is different every time. Howard H spoke about walking as a time to tune everything else out, and tune into his surroundings. He said
when he is in his car he is distracted by his cell phone. “When I am walking … I would prefer not to operate the phone and enjoy other kinds of interaction, above anything else” (Howard H, Interview, Nov. 23, 2018). Phil A goes for walks with his dog and often notices things he would otherwise. He said: “I tend to just kind of, I don’t bring my phone with me, I space out, I just enjoy my surroundings” (Phil A, Interview, Nov. 23, 2018). Max said: “Art is just a lot about awareness. We walk in these urban centers and we miss things around us, and then we start to pay attention to them, and give them the time that they deserve and then you realize the artistic qualities in everyday structures that you see” (Max, Interview, Nov. 26, 2018).

In regards to the everyday, some participants admitted that they do notice things in their environment, but realistically, are often walking in a hurry, and “take it for granted because you see it all the time” (Howard H, Interview, Nov. 23, 2018). Participants said they always pay attention to their surroundings, but on further reflection they acknowledged how they cannot always be attuned to their environment. Some said that when they are going from one destination to another they are often focused on where they have to go. Although it may not always be possible, they said that it is important to find time to notice things around them. Phil A said: “I work hard to succeed in life and is busy all the time, but its even more important to take these moments to just enjoy, walk around, take it all in … this could relate to people who are so pre-occupied with life that they miss or take for granted certain things” (Phil A, Interview, Nov. 23, 2018).

The topic of scale spoke to the participants’ level of attention to their surroundings. Alanna S mentioned scale in relation to the public art downtown, and how it is crucial to drawing our attention to the landscape. She credited this to their large size, and how you cant miss them. “Even if you are walking down the street and you don’t turn your head from side to side, it is something you cant miss that. You may not take the time to think about them, but they are there!” (Alanna S, Interview, Nov. 22, 2018). The Leonard Cohen mural for example cannot be missed. “Your face hits it no matter what, no matter
how many times you see it. The piece has to be really substantial to get someone’s attention sometimes” (Alanna S, Interview, Nov. 22, 2018). These pieces have to say: “I'm here, I have presence!” (Alanna S, Interview, Nov. 22, 2018). Alanna S said that people may miss the details on the street, and that is understandable, but that if you want people to take notice of something then you have to make it stand out. This highlights the difference between something grabbing your attention because it stands out, versus your personal effort and interest to look for it.

Participants commented on public artworks, and how they notice them, but never get the chance to really get close up, pause, and look at them. “Look at that, the heart over there, that’s beautiful. See, I see it when I pass by, but I don’t often get to stop and look at it” (Roz W, Interview, Nov. 24, 2018). The art walk combined with the prompt to take photographs also provided participants with a different perspective of their surroundings. Roz W spoke about the panoramic view walking down the hill, “I can see everything,” while looking through her camera. Participants credited the camera for giving them an artistic lens. Phil A said that it wasn’t so much about the final product, of the photograph itself, but the process of looking. “I guess the photo is in my head” (Phil A, Interview, Nov. 23, 2018).

These responses also consider how public art is a means of developing people’s awareness towards art. “It's an eye opener! So maybe someone who doesn’t know about it, it kind of just snaps, and they say, Oh look at that, and then maybe something will click and to the left is Chihuly, to the right is Jim Dine so you kind of like, I don’t know, you cant get away from it, so you are learning something no matter what, and how far you take it is up to you” (Alanna S, Interview, Nov. 22, 2018) (Figures 90-93). This applies to a general public, who may or may not have the time or interest to visit a museum, but can experience art as part of their landscape. It also touches on how the everyday environment is an important site for people to learn about art, and exposes them to it, whether it is self-initiated or not. “So if you don’t have time for museums then you
are catching a glimpse of some type of art around the city” (Howard H, Interview, Nov. 23, 2018).

Figure 90. Photo by Alanna S, Art walk 2018
Figure 91. Photo by Jaclyn Griner (researcher), Art walk, 2018
Figures 92 & 93. Photo by Alanna S, Art walk 2018

During the art walk, participants acknowledged how they developed a new perspective towards this location. They made comments such as: “Now that I am looking at it, I am looking at it from a different eye also … I am seeing so much here (Sharon P, Interview, Nov. 21, 2018). The art walk provided participants with the opportunity to see things they may have missed before. During the art walk Sharon P said: “That’s amazing up there, wow!!! Look at that. I literally pass by here everyday, and I never see this. Have you seen this before?” (Sharon P, Interview, Nov. 26, 2018). Alanna S was taking pictures enthusiastically, saying: “you don’t see that everyday” (Interview, Nov. 22, 2018). This speaks to the different perspectives that participants gained from the art walk. There are numerous examples of participants’ reactions like “This thing here, I never saw this thing here, what is that?” (Karen D, Interview, Nov. 26, 2018). “Hold, on, I am taking a picture of this, because it’s exactly what I am talking about” (Howard H, Interview, Nov. 23, 2018). “Come on over here, this is cool. Look at this design on the street” (Sharon P, Interview, Nov. 21, 2018). Ben K said: “Hey Jackie, did you ever notice that this was on the wall here. The little markings? This is really something. It’s so simple. The execution is so simple, but the is really interesting here. I wonder if it was intentional” (Ben K, Interview, Nov. 21, 2018).
The prompt to take photographs benefited the participants more than just seeing, but involved their entire body in an active and creative way of looking. Many of the participants physically moved around images and objects to get a closer look. During the art walk Roz W “moves closer to see the sign” (field notes, Nov. 24, 2018). The topic of seeing closely or deeply is referenced in the literature review, and relates to the camera and how it provided another benefit to the walk. “We never take picture of our own city. We don’t. So this really gave me an extra, or specific way of looking at it, and I noticed things I didn’t notice before, I saw things in a way I wouldn’t have otherwise” (Karen D, Interview, Nov. 26, 2018). Some participants, like Max, said that he is an avid photographer. His approach to taking pictures was very thoughtful and strategic; he took a long time to get the best angle and symmetry in his work. Howard H and Karen D were also very selective about the images they took – he even got on the floor to get the best angle. Howard H said: “I want to really think about it before I take a picture, I don’t just want to snap pictures of everything or anything. It has to appeal to me” (Howard H, Interview, Nov. 23, 2018). Participants approached the prompt to take photographs differently. Roz W, Sharon P, and Alanna S ran around in a million directions taking pictures of everything. Roz W said that she is snapping pictures of everything, and relied on her instinct to take photographs of what interested her in that moment. When I went on the art walk with Roz W, it was hard to keep up with her since she was going in every direction, taking pictures excitedly, and exclaiming things like:

I’m getting something here, I’m taking pictures of these heads … let's go up…. I am going to take a picture of this. O, wait, and this too … Ooo, what am I looking at here, what is this…. Ooo I like this, I haven’t noticed it before … Whose this, what’s this? (Roz W, Interview, Nov. 24, 2018)

The way participants reacted to their environment during the art walk supports how this activity triggered their excitement about their surroundings. “I am going to follow wherever my eye takes me” (Alanna S, Interview, Nov. 22, 2018). The way people reacted to their environment during the art walk could be understood through the way
they took pictures, and the different ways of looking that contribute to their attention and awareness of their surroundings.

Roz W responded to the possibility of bringing creative perspective toward the given environment through her student’s art. She spoke about her student’s drawings, and how they captured their environment in a way that may not have been recognizable to her, but that it is how they saw it. The students pointed to dots and scribbles in their drawings and said it was a fish, or a tree, because that is how they imagined it. “So here art is abstract. And its subjective, its however you see it” (Roz W, Interview, Nov. 24, 2018). She said if you look at stains on walls and stare at them long enough then you will see such things, and your imagination will create them (Roz W, Interview, Nov. 24, 2018). This is based on our world of vision, and the creativity we bring to our surroundings.

Section V

What are the benefits or gains that participants expressed in regards to the art walk as a learning experience?

This section is about the educational component of the art walk, and contributes to the study of an art pedagogy. Participants’ responses highlight the importance of implementing common societal practices in art education, and supports how walking is an ideal means of accomplishing this.

Many participants benefited from the art walk by learning how art intersects with their everyday life in ways they did not before. Alanna S and Phil A expressed how the benefit of the art walk was to open their mind to the idea that art is part of their everyday life (Phil A, Interview, Nov. 23, 2018). For participants who already had the mindset to “find art everywhere,” from food, fashion, architecture, and design, this art walk provided an opportunity for them to put this belief into practice.
Another major benefit that participants expressed was that they were given an opportunity to reflect on the way that art related to their life on an individual and personal level. Participants never considered how art is in such proximity to their everyday life, practices, beliefs, and values. “I never really thought about it until now” (Howard H, Interview, Nov. 23, 2018). Phil A said that he appreciates art more now by seeing how it is relevant to his personal interests, and has become more significant to him as a result. “At this level learning has to be fun … the fun part is more relatable and personal” (Roz W, Interview, Nov. 24, 2018). As a result of the art walk many of the participants learnt how to experience art within their everyday environment. The art walk was a tangible means for participants to see how art can relate to their daily life, personal interests, and practices, and see how art is all around them.

The art walk also acted as a reminder for participants to be more aware of their everyday environment, and prompted them re-discover their familiar surroundings. Howard H noted how these walks are important because people often forget to look around them, and need a reminder sometimes (Howard H, Interview, Nov. 23, 2018).

The art walk was a prompt for many participants to look more closely at their surroundings, and see what else they can find. This relates to Ben K’s artworks and his goal to probe the viewer to go beneath the surface of the obvious. This is about inciting a sense of mystery, curiosity, creativity and imagination in the viewer. Ben K alluded to the importance of learning how to notice more, and referenced Leonardo Da Vinci’s book on painting in the early 15 hundred. Da Vinci talked about how artists should look at stains on walls, and discolored moss. “It’s a fantastic passage” (Ben K, Interview, Nov. 21, 2018). Ben K’s paintings depict unseen environments that he would imagine, with deep colors, jungles of various trees, organic forms, and array of insects and creatures. He said:

So when I was keeping my eye out for details in my environment during the walk, it reminded me of this work, and the microcosms of life that exist in these details, or the history that created them, the continuousness of
vitality, life, and energy that is grounded in these very details she is teaching us to look out for. (Ben K, Interview, Nov. 21, 2018)

Ben K and Karen D differed in opinions on whether or not people can be taught to connect with their environment in this way. “Everybody would benefit from learning to appreciate and pay more attention to his or her environment, but I don’t know if that is something you can teach, at least not easily. It’s in your psyche. It’s a mindset and attitude that is part of the person” (Karen D, Interview, Nov. 26, 2018). She relates this to a positive outlook on life, and that would not apply to someone who is generally a negative person. “I can see how this is an amazing tool for enlightening people about the way art takes place around them, outside a museum, like you said, but for a certain type of person it’s not going to change anything” (Karen D, Interview, Nov. 26, 2018).

Weather or not this awareness is something that people can develop; it has to start with their intention to go on this walk with an open mind to learning new things. Karen D said that she thought she already knew the area we were walking on, however, she discovered so many new things along the way that it made her realize the benefits of this experience for herself as well. In relation to this, Ben K said: “I think the trick is to accept that everybody goes at different levels of intensity and attention, but to talk in an articulate way with as many people as possible, with a passion and seriousness about being more mindful of art in your everyday life and how it increases your quality of life” (Ben K, Interview, Nov. 21, 2018).

Ben K’s response how being more aware of our surroundings can benefit our quality of life was shared among other participants, who said that it was about simple enjoyment. This speaks to the enjoyment that comes from developing a new perspective on life, and how it is connected to the knowledge we gain from our surroundings. Alanna S said:

If it puts a smile on their face when they see something they haven’t noticed before, whether it’s a fountain, or a flower display, or whatever it may be, if they haven’t seen it, but when they walk by it from now on, they
bring attention to it, and it makes them look at it … that is a major take-away for me. (Interview, Nov. 22, 2018)

Phil A describes the sensation he has when walking as: “sometimes it registers something or it’s a feeling of enjoyment and pondering … peace and quiet, observing…” (Phil A, Interview, Nov. 23, 2018).

Participant responses reveal how art takes shape is various ways that relates to the aesthetics of everyday life. Karen D said: “You don’t need to go far to see good art, or experience it, either” (Karen D, Interview, Nov. 26, 2018). Karen D spoke about her walks in Vermont and how she experiences art by looking at the landscapes, where there are fields of corn, with cows, and an old cemetery that she passes by all the time. Max said: “Anywhere, you go outside of your house and see art, I mean houses, homes…. My garden, my lawn” (Max, Interview, Nov. 26, 2018). He sees how walking is an outdoor activity that is both purposeful and recreational, and referenced a scene he saw while he was jogging along the Atwater Canal the other day as art.

Roz W said that she is always trying to give her students a different perspective of art, and how it is rewarding to learn that art takes place in our life in so many different ways. Max, Sharon P, Alanna S, and Karen D reference the Jean Talon Market as a place (outside the museum context) where they experience art, from the bold colors, to the crowds of people, and the fresh smell of vegetables. Sharon P calls her friends and family and describes everything she sees, and admitted that she probably talks way too much about the details of vegetables she sees in the market. They expressed a close connection to these familiar places because of their personal value. This not only speaks to the level of enjoyment that people find in these places, and how all of their senses react to it, but how this is an everyday space that is always appreciated.

Our environment is full of incentives that excite all of our senses on a deeper level. Max’s response where he says: “I think that if we all lived in a world that was bleak and bland and uniform that no one would be stimulated … you need something, whether its
visually or on a tactile, or auditory level … in order to be the best that you can be every morning” (Max, Interview, Nov. 26, 2018). This comes from the energy that takes place in our environment, and the level of excitement that motivates us to participate in it.

Downtown is full of stimuli, from the sounds of the cars, bright lights, and crowds of people. This environment is a conduit and form of inspiration for people to be alive and awake to their surroundings. Ben K spoke about the significance of being more sensitive to aesthetic qualities of our environment, and said: “Everyone is connected to their environment, they don’t pay attention to it as much as they can, but they are connected by their environment.

You are your environment … but does everyone in the world pick up on the beautiful clues around us everyday, no. And probably none of us do entirely. I think anyone can or almost anyone can learn to do that. I obviously think it is an admirable investment. (Ben K, Interview, Nov. 21, 2018).

**Chapter Summary**

The findings chapter provides an overview of the each participant’s profile, and surveys how their educational and professional background relates to their experience and understanding of art. The stories, narratives, and memories they shared are intrinsic to the way they understand and appreciate art in a variety of different forms. This chapter is divided into subsequent sections that relate to our learning environment, and the potential of walking to develop greater visual and aesthetic awareness towards places we pass everyday. Participants represented how walking is an interactive method of learning about art in our everyday surroundings, and how these everyday sites of encounter are a platform for new discovery and observation.
Chapter V

DISCUSSION

The discussion chapter directly addresses the research questions by combining references in the data with scholarly sources. The data themselves do not respond to the research questions; therefore, the data are interpreted and formed into a comprehensive analysis and set of conclusions. The results are linked to previous research in the field, and position this study within the larger practice of education.

This chapter responds to the central research question by looking at the various ways people relate to art through their everyday encounter and use; while jogging, walking their dog, going for lunch breaks at work, or visiting friends downtown. This is grounded in existing research in social learning, and the impact of our visual cultural atmosphere. Participants commented on storefront windows, advertisements, signage, and other visual signifiers that saturate our city streets. The art walk revealed how walking can be used to interact with these everyday spaces through common socio-cultural practices, and how learning is developed through these everyday events.

Social Constructivism

This chapter points to the impact of social constructivist learning, and how each participant experienced the art walk differently, based on their individual background, interests, and exposure to art growing up. The data are based on the principles of social constructivist learning, where a) “learning is a process of making sense of the world” and
b) “experience and prior understanding play a large role” (Topolovčan, 2016, p. 1143).
Participants drew connections between their personal and professional life, and provided
a range of stories and narratives that influenced they way they look and think about art in
their everyday life and surroundings. Constructivist learning is directly linked to the way
we experience the world, and is closely connected to the understanding that learning is a
social activity. Lev Vygotsky is regarded as the founder social constructivist learning,
and makes the case that learning occurs between the individual and their connection to
their socio-cultural environment (Topolovčan, 2016).

The principles of social constructivism emphasize active thinking, analyzing,
understanding, and applying (Topolovčan, 2016, p. 1142). The art walk was a
collaborative event that focused on development of inquiry-based learning, and includes a
follow-up questionnaire that traces how participants applied this experience to their
everyday practices (specifically though walking). This is based on the way constructivist
learning is an adaptive activity, and is based on open-ended strategies (p. 1142).

The type of learning that is represented in the data relates to an active and dynamic
form of education, opposed to a passive and isolated curriculum in a classroom. In terms
of visual culture art education, constructivist and social learning sees how education is
developed through everyday practices, and is connected to our contemporary landscape
and their interest in food, design, architecture, and nature. The data looked at the way the
art walk participants were engaged in learning about art through real-world contexts;
passing the places they eat, drink, shop, and work.

The ideals of constructivist learning also apply to the design of the study, and use
of walking as a research methodology. “The qualitative approach is particularly
significant for the research of constructivist learning; it shows that any type of learning
and knowledge is but an individual (co-) construction resulting from an interaction
between the individual and his/her physical or social surroundings” (Topolovčan, 2016,
p. 1144). This method does not rely on participants describing their experience during the
art walk, but is based on the way they construct it at an individual and social level, as it is connected to their everyday reality. It is through this method that I can evaluate the process of constructing knowledge, and how it takes place through active forms of interaction with the environment (Fosnot, 2005).

**Interacting with the Everyday Through Place-based Learning**

The discussion chapter draws associations and meaning from the data, and reveals what types of learning are formed through walking and the principles of place-based education. Daniel Rabuzzi (2017) is an educator whose practice revolves around place-based education, and the dynamic relationship between formal and informal sites of learning. He writes how “there’s much to learn from the places we inhabit” (p. 1). Rabuzzi speaks to an informal or out-of-school place for education, where learning can take place “anytime, anywhere” (p. 11). Focusing on city spaces involves a range of learning opportunities from “neighborhoods, street corners, ball courts, barber shops, bus stop and parades…” (p. 11). In this study participants showed me places they value, and learnt from, such as the Belgo building, which is full of artist studios (Ben K), McGill Campus, which represented a range of special memories (Alanna S, Sharon P, & Roz W), and offices where participants had their first job (Phil A). Rabuzzi’s work supports the need to make learning more relevant to learners’ personal surroundings. He says: “informal learning is often driven by our own interests and happens in the context of our normal, everyday lives — making it a perfect match for place-based learning” (p. 11).

The art walk is a qualitative form of research that reflects on the way walking allows us to physically, cognitively, and emotionally connect with our surroundings. This is grounded in the work of the artist, teacher, and researcher Alex de Cosson (2008), whose inquiry is based on walking as a way of enacting and communicating knowledge. He looks at how our knowledge of the environment is set by a journey and discovery on
foot, and the meaning we gain from walking. De Cosson uses walking to create a dynamic space that resonates with the body (p. 281). He associates walking to the concept of “a/r/tography,” and mapping the movement of our bodies in space (p. 278).

His work makes sense of the data through the field of place-based learning, and the interactive pursuit of walking in education. This level of engagement with the environment is considered as a way to “adhere to reality,” and was a means for participants to understand the world around them as a living space. de Cosson (2008) inspires the use of walking within the framework of this study with the quote: “I walk to think…. I walk to find meaning through my stepping body. One after another my strides define who I am becoming, opening me to that which is yet to come” (p. 279).

This looks at the way participants physically and cognitively interacted with the environment in different ways: Howard H and Karen D moved slowly and strategically thought about where they wanted to go and what they wanted to see. These participants were very selective about what they photographed. Others like Roz W and Sharon P ran through the streets, going in one direction and another to take photographs of everything they saw. This level of interaction is also identified through the way participants would stop in the middle of the walk to look at an object more closely by walking around it and bending down to touch it. Although this does not reflect how they typically interact with their surroundings, and is an out-of the ordinary experience, this was an important way of assessing this process of learning. This is based on participants’ responsiveness to ordinary spaces, and the gestures and reactions they had to places they pass all the time reflects.

This research focuses on walking as an interactive method for learning about art in connection with our everyday life and surroundings, and reveals how seemingly ordinary places can generate new meaning, and produce multiple understandings of the world around us. In Conversations with Landscape Karl Benediktsson and Katrin Anna Lund (2012) write about how the human landscape is a space for thinking about and addressing
how we interact with the world we inhabit everyday. This took place during the art walk, and was followed by a sit down interview that allowed participants to think about the way they experience place, and the importance of locality in self-reflexive terms.

Margaret Kusenbach (2003) writes about social learning, and how participants perceive their environment is directly linked to their everyday spatial and social practices. There are often invisible filters that influence the way participants perceive their environment that relate to their diverse personal and professional backgrounds. She gave an example of a man who worked for the city traffic agency, and as a result paid close attention to the traffic lights throughout the city after he retired, which is a detail in the environment that would escape many other people’s attention (p. 468). This perceptual filter, as she calls it, informs our experience of the environment.

Nicholson (2008) is referenced in the literature review and says that there are no laws to the way we experience the environment; we all have our own individual psychologies, preferences, and previous experience that contribute to the way we walk. Evrick Brown and Timothy Shortell (2015) look at a variety of people who walk through city streets and public spaces as part of their daily routine. Whether they are workers, shoppers, commuters, or part of a recreational or leisure endeavor walking is a dynamic part of their social activity and urban environment. Shortell and Brown look at how walking is a ubiquitous part of our life that is often overlooked, and is an invaluable research method that has not received enough attention.

Subjective Realities

The educational implications related to the art walk relate to the development of creative vision, and establish how our perception of the landscape is not objective, but shaped by personal encounters that are continuously changing. The art walk and the prompt to take photographs of familiar places encouraged participants to see them
beyond their function and use, and notice the details within. The photographs participants took during the walk created another level of interaction with their environment, and indicated how this kind of close looking lends to the way we interpret art in our ordinary environment.

The idea of reconceiving common places through our imagination is part of Maxine Greene’s work, who writes; “the power to expand our vision of reality, to open and vary our perspectives” (Greene, 2000, p. 29). The art walk supports our need to break through our routine engagement with our surroundings and learn to walk with a greater sense of awareness and perception of our environment. In this study photography is used as a way to bring a sense of creativity and imagination to the way participants look at their landscape, and allowed them to open their familiar world to re-consideration and thought.

Paul Martin’s (2003) book Making Space for Creativity finds means of creativity in the conditions of our everyday life. He propagates active perception opposed to merely absorbing our surroundings. Martin emphasizes the need for “greater awareness to the creativity within and around us, and more attention paid to nurturing the conditions in which creativity can flourish” (p. 29). His work, along with other scholars in this chapter represent the importance of developing visual and aesthetic awareness, and how it is a significant to the field of art education. Alanna S said: “People see what they want to see, based on their preferences, taste, and interest, but there is always an opportunity to learn” (Alanna S, Interview, Nov. 22, 2018).

Participants demonstrated their creative vision by being consciously selective of what and how they photographed elements in their surroundings. Their photographs incorporated aspects of their urban environment, such as potholes, sewer grates, and the facades of buildings. This reflects the practice of artists in the book Trespass: A History of Uncommissioned Urban Art by Carlo McCormick (2010). McCormick looks at public
spaces as a canvas for artistic expression and vision, and finds ways of making social and spatial interaction integral to the production and reception of art.

The data from this study are combined with scholarly work that supports how the everyday environment is a site for creative learning and expression. Artists and educators incorporate the use of photography and other public initiatives to promote our active vision and perception towards ordinary places. This is a large part of the central research question and the significance of developing visual and aesthetic awareness in education.

The book *Extraordinary Everyday Photography: Awaken Your Vision to Create Stunning Images Wherever You Are* by Jen Manwaring and Brenda Tharp (2012) is about the expression we bring to the everyday environment. Manwaring and Tharp don’t only write about creative vision, but on the importance of active discovery and observation in our everyday surroundings. They say: “You don’t need to go far to find great things to photograph” (p. 9). Although many participants spoke about their travels to exotic locations, they also learn a lot from their own city. The art walk is an ideal way of showing participants how to explore their own neighborhood, and see things they haven’t seen before. Phil A was amazed by the gargoyles on top of his office building, Ben K was fixated on the texture of peeling paint on a fence, Harold H was intrigued by shadows case from the pillars of the Modern Museum of Fine Art. They transformed images that were once second nature to them, and made them part of their direct consciousness.

The data are interpreted through the sub-theme of close-looking and deep seeing. The participants used their camera to see the beauty in ordinary elements of their surroundings. This brought a concentrated attention to the environment, where they uncovered ordinary yet striking details in mundane settings. This is not mere sight, but involves making sense, and giving meaning to what we see (Jackson, 2000).

Ossian Ward (2014) writes about the idea of close looking, mindful walking, and the process of exploring what we see on a deeper level. Ward’s book *Ways of Looking: How to Experience Contemporary Art* reveals how art is in constant exchange with the
circumstances of its context and needs to be read in terms of its environment. This is saturated in research on mobile learning, and how our experience of our environment is mediated through new technologies, image-driven, and sensory infused atmosphere. He looks at how contemporary art is infused with contemporary life and provides an image of our fast and flashy landscape: “phone screens flash, shop signs call out to us and adverts offer us their wares. Images jostle with each other, objects line up for inspection, while time marches on regardless. We don’t stop to look at much anything nowadays” (p. 7). There are so many things that compete for our attention that he believes art today needs to be overly apparent and in your face in order to be noticed. “Much of our culture, infused as it is with the same multi-sensory slap-in-the-face shorthand as out hurried existences, can be difficult to look at or get a grip on” (p. 7).

Many participants spoke about the benefits they experienced on the art walk, and how they learnt more by paying closer attention to their surroundings and the places they pass by all the time. These ordinary and familiar sites are characteristic of our socio-cultural environment, and are connected to the way learning is developed through looking and walking. Horowitz’s (2014) book *On Looking: A Walker’s Guide to the Art of Observation* describes how we have to learn to observe, not for the sake of anything other than stopping to admire our surroundings. The data from the participants’ responses reflect this idea, and addressed the benefits of noticing elements in their everyday environment that they did not see before, and why it was important to them. Roz W said: “When I walk I like to be happy and I see different things and it puts a smile on my face. As I am walking by it, and I do learn, I learn new things … your eyes and senses just have to be happy!!!! And you can’t argue that is not a benefit to our life” (Roz W, Interview, Nov. 22, 2018). Her response is grounded in the principles of place-based learning and the experiential quality of walking that speaks to all of our senses.

Drawing from participants’ responses, the data revealed how the everyday is a place that is often taken for granted, and approached with preconceived notions and
expectations. After reflecting on their experience, many participants recognized the benefits of bringing this level of consciousness to their everyday walks, where “you’re not just counting your steps you are experiencing life on the street” (Sharon P, Interview, Nov. 21, 2018). This attention to reality does not simply come about through walking, but by looking closely, slowly, and absorbing what is around you (Helmreich, 2013).

You are gaining knowledge of the world around you, from people who live in the city…. To tourists from other countries and other places…. To people who have their own livelihood and business…. It’s a vibrant street filled with everybody…. Every walk of life. (Sharon P, Interview, Nov. 21, 2018)

**Developing Visual and Aesthetic Awareness**

This research is situated in the everyday and examines how participants engage in their ordinary environment, and the same street they take everyday. It sees how this mundane commute can be transformed and turned into what Horowitz (2014) calls a “daily journey, where the world makes itself available to be observed” (p. 2). Although our surroundings offer many opportunities to experience art, this research looks at how we have to learn to become more actively aware of them.

Within this study walking represents an interactive method of art education that can lead to a re-awakening of our ordinary environment. This study is not about this singular event, but how this process of learning about art can be transferred to our daily habits and rituals. Horowitz’s (2014) work looks at walking as an ideal form of re-awakening that creates “a sense of wonder towards our surroundings” (p. 15). She investigates the ordinary things in our everyday environment, which is reflected in the way participants noticed broken traffic cones, street signs, moldings on buildings, and cracks in the sidewalk. Although they pass by these places on a regular basis these nuances escaped their attention.
This goes back to the problem statement, and how we often see what we expect to see in our everyday routines, and fail to notice anything else. Phil A speaks to this level of interaction with our environment, and how there are many people who miss out by being completely oblivious to their surroundings. “I know people who don’t give a shit … they barely look around, and I am sure they see things, they have eyes, but it comes and goes and there is no meaning to it – you have to think about your surroundings … or else you’re just floating through” (Phil A, Interview, Nov. 23, 2018).

This approaches the concern how people often pay too little attention to what is right in front of them, and have become “sleepwalkers on the sidewalk” (Horowitz, 2014, p. 2). Sharon P says: “these people don’t get it, they are walking with blinders on, and will never see past, out there, where art is all around us” (Sharon P, Interview, Nov. 21, 2018). The art walk provides a framework that addresses this issue from the problem statement. Participants said that there are either unaware of their surroundings, walking blindly with only their destination in mind, or do not know how to make sense of their aesthetic experiences.

Many participants spoke about their desire to be more perceptive, but lack the time, and get distracted by errands, meetings, and other concerns. Others went into this experience thinking that their environment is always the same, and therefore never stopped to pay attention to it. The repetitive nature of the everyday is intrinsic to its character.

Horowitz (2014) opens her book by telling the viewer that they are missing everything that is going on around them, even the things that are “right in front of you” (p. 1). There is a varying degree of engagement that can be considered along an “awareness continuum” (Seamon, 2015, p. 102). David Seamon is a geographer who defined this term within the phenomenology of the everyday. He refers to the everyday as the “taken-for-granted pattern and context of everyday living through which the person conducts his or her day-to-day life without having to make it an object of conscious
attention” (p. 131). He looks at how our awareness varies across myriad cares and concerns that occupy our attention. Seamon speaks to the different kinds of encounters we have with our surroundings, from complete obliviousness or withdrawal to greater degrees of sensitivity and focus. This study embraces the nature of the everyday, and is grounded in our common routines and ordinary practices.

Ben K referred to the significance of this level of awareness during his interview, and referenced an essay that John Bentley Mays (2014) wrote about his work, where he described his experience according to Franz Kafka’s tale “Absent Minded Window Watching.” Mays is Ben K’s mentor and is a well-known art critic and writer in Montreal.

In this tale Kafka is sitting in a window and sees an interaction take place between a little girl who is walking down the street looking at everything, and a hurrying man, who passes her without looking at anything. His shadow falls on her for a moment and they both keep going. Mays (2014) writes how we can all recognize this “modern” man as someone who walks from one destination “glimpsing little and grasping less” (p. 17). This tale beckons the reader to learn from the little girl who attends closely to her surroundings. Mays gives this reference another level of meaning, where our ordinary “quotidian” experiences can be considered as art itself. He describes this as “an interpretative moment, when something ordinary, bereft of resonance, is transfigured into the remarkable — when even a banal incident such as the one Kafka describes can become the stuff of parable” (p. 17). The idea of the extraordinary in the ordinary is a major topic in the literature review and is also evident in the participants’ responses. Here, the quotidian elements that participants noticed in their familiar environment, and photographed, such as details of cracks on the sidewalk or patterns on the streets, are given greater significance and focus.

Yuha Jung’s (2014) article Mindful Walking: The Serendipitous Journey of Community-based Ethnography looks at the process of mindful or conscious walking.
Her work is intrinsic to the way participants’ described their experience during the art walk, where they saw their surroundings on a deeper level, and it led them to get lost in familiar places. Jung distinguishes the purpose of mindful walking as different from distractive walking, which often takes place when talking on a cell phone while rushing from one destination to another. Instead, this mode of walking inspires a meditative process and increases awareness.

Jung (2014) conducts an ethnographic study that looks at the relationships among students and their lived experience of place, and how our everyday surroundings can unfold in front of our eyes (as if for the first time). She shows how data (responses, papers, interviews, and photographs) are tied to human experience, and looks at themes such as “curious spectator, entangled pathways, ways of knowing, and meditation” (p. 624). Jung’s research explores the value of lived experience in walking, where participants can configure their own ways of seeing or conceptualizing the landscape.

The Aesthetics of Everyday Life

The principles of social and place-based learning are grounded in the aesthetic environment they live in, and are interpreted through the field of everyday aesthetics, or the aesthetics of everyday life, which was developed by Henri Lefebvre and other modernist theorists.

Everyday aesthetics has extended from the original term, which was confined to art, to include all forms of experience. This range of experience creates a flow or continuum between art and the everyday, but is also an important link to education. Here art not only intersects with daily practices like eating, shopping, or walking down the street, but is connected to the way we learn.
Thomas Leddy’s (2012) book *The Extraordinary in The Ordinary: The Aesthetics of Everyday Life* speaks to the sensual qualities in our environment that we encounter everyday. He writes about his walk to work, where he enjoys the

- nature of the day … seasonal variations … the cultural richness of our ethnically diverse community … architectural niceties of ordinary buildings … the physical pleasure of my own bodily movement … and the fashion statements of students as I enter the campus. (p. 4)

Leddy argues for a relationship between the aesthetics of everyday life and the aesthetics of art in a way that relates to the participants’ responses. Phil A spoke about his daily chore of walking his dog, which at first was an exhaustible pursuit that he had to do early in the morning and after a long day of work. Later, he said that it was something he began to look forward too because it allowed him to find enjoyment in his day-to-day life, and catered to his love of architecture, which he got to explore by walking through various neighborhoods.

*The Aesthetics of the Environment* by Arnold Berleant (1992) is about the way “we engage with the prosaic landscape of home, work, local, travel, and recreation” (p. 16). He writes how this takes place while we “drive to work or school, go shopping, walk the dog, or picnic in a park” (p. 20). Many participants spoke about this form of aesthetic experience in relation to jogging around the park, going to meet friends for coffee, cooking, choosing what to wear, and other day-to-day practices. Alanna S describes this as: “these little things, these little details represent who we are, they make art part of our life … art could even just be an experience, during my walks or jogs, my home, my style (Alanna S, Interview, Nov. 22, 2018). Many of the participants referenced their aesthetic surroundings in terms of their home, and its personal significance to them. They reflected on the feeling of belonging that comes from participating in the spaces around us, which is aligned with the notion of “perceptual space” (Kusenbach, 2003, p. 455). This was emphasized through the home, where Roz W described how she makes art very personal, and surrounds herself with family photos. “For me art is in terms of photography. Of me
and my kids…. It’s on the wall. I see it everyday, and that represents art for me, in that sense” (Roz W, Interview, Nov. 24, 2018).

Participants provided a range of examples that speak to aesthetic experiences in their everyday life. Ben K defines this through the way art is the human channel of aesthetics in the broadest sense; “if you love a sunset or the sound of the ocean or birds singing, then perhaps you may also like a painting or piece of music also” (Ben K, Interview, Nov. 21, 2018). In Saito’s (2007) work on everyday aesthetics, she claims you don’t need something to be high art to appreciate the quality of life. She gives an example of a working farmer who says that he doesn’t have to frame the landscape into a painting to be aware of its beauty. Participants spoke about the beauty of the landscape but felt that it was always distinct from art, and that this divide came from the way it had to be produced by an artist or established in a gallery.

The field of everyday aesthetics looks at the way we experience our everyday environment creates a flow or continuum with our experience of art. Clive Bell made an argument in 1914 about the classification or “definition” of what art is. He identified a problem in aesthetics that was based on the need to determine what qualities distinguish works of art from other classes, or objects.

Learning Assessment

In order to analyze the effectiveness of walking as an interactive method of education this research has had to critically assess learning techniques outcomes, and their relevance to this study. This study systematically thinks about how to facilitate learning through interactive methods, such as walking, and incorporates learning assessment strategies that focus on the way knowledge is developed through our everyday surroundings.
Zlata Tomljenović (2015) is successful in conveying this process through her work “Interactive Approach to Learning and Teaching in Visual Arts Education.” She addresses the use of assessment strategies and focuses specifically on how information is experienced through everyday practices, and integrated outside the classroom. Her research rationalizes the use of walking as a form of mobile learning, and measures the effectiveness of learning environments in creative inquiry, open-ended, and inclusive strategies.

The necessity for creating new kinds of learning environments is evidenced by recent research that compares the impact of an “active teaching approach and a traditional (or passive) teaching style on student cognitive outcomes” (Michel, Cater, & Varela, 2009, p. 4). Passive learning is an approach in which students “receive information from the professor and internalize it through some form of memorization” (Stewart-Wingfield & Black, 2005). Tomljenović (2015) acknowledges how rapid social change places new demands on education. “Traditional education with a one-way oriented communication does not satisfy contemporary needs for the integral personal development of students” (p. 75). She looks beyond conventional teaching methods where students passively receive information, and emphasizes the use of active and participatory forms of engagement. Here the process of learning about art is not limited to pre-set definitions in standardized art books, but is more subjective, open to the participants’ experience. Her research also questions the quality of learning that comes from memorized facts that students absorb and repeat in standardized essay questions and tests (Tomić, 2003). My work is embedded in the study of interactive methods of education, and the need to incorporate strategies that focus on the “student’s independent activity,” and the “organization of self-learning environments” (Yakovleva, 2015, p. 75).

This process involves a reciprocal, give-and-take relationship with our environment that takes place by acting on our surroundings. The environment offers a two-way form of communication that is integral to this process of learning, which Tomljenović (2015)
identifies as the main difference between traditional teaching methods and contemporary interactive ways of teaching. In terms of the aim of this study, this refers to a “new postmodern transactional pedagogy” that focuses on individual initiative, conscious action, reflection, and production, where learners are given more agency in the knowledge they produce (Tavin, 2010, p. 52). Tavin sees how learners are involved in a co-production of meaning that lends to “infinite possibilities of collaboration” and interpretation (p. 53). This is aligned with the principles of interactive learning that are at the center of this research, and also approaches learning as a process, not an outcome; that comes from experience.

This study is situated in research that assesses the benefits of interactive methods of education. It asserts how learning is not a one-sided form of communication, where participants are given information and told what to think. Instead the art walk presents a reciprocal exchange of knowledge that takes place between the participant and their surroundings. Therefore, we cannot assess what the participants have learnt based on a test or quiz, but on the way they act on their environment; engaging in an active and participatory form of learning.

**Unexpected Results**

Some exciting or unexpected results took place during the art walk that respond to the research question. This is based on assumptions I had going into the study, where I expected participants (especially those without backgrounds in art) to be disinterested in the event. The field of transformative learning focuses on adult learners and how it is difficult to alter the way they see the world. Their knowledge is accumulated over a lifetime of experiences, and it is challenging for them to apply this knowledge to a different way of thinking. Participants like Karen D struggled with this during the art walk, and fought with her belief of what is and is not art. Howard H on the other hand.
compared his work in business to the field of design, and was drawn to lampposts and fences he saw on the street. Phil A represents an adult male participant who lay down on the ground (in his suit) in order to capture the best angle with his camera. This level of interaction was surprising from all of the participants, even if the participant did not fully agree with this study, or understand the meaning of art and the everyday they actively engaged in the art walk.

This study did not make a comparison between participants with or without professional or educational backgrounds in art; however, the selection of participants is an important factor in this analysis. This goes back to the research problem, and the concern that people who do not identify as artists or experts in the field often feel distanced from art. Participants in this study came from backgrounds and specializations in various fields and showed that they do not need to be educated in art to understand how it intersects with their personal life, professions, and interests. The participants provided a unique perspective towards art, and distinct way of looking that came from their various backgrounds.

The results of the data reveal how people could learn to consider art as something that is no longer beyond their grasp, and has become democratized to their everyday life though common acts of creativity. Ben K said that: “non-artists, too, can look at something and transform it for their own” (Ben K, Interview, Nov. 21, 2018). Max also said that he feels like an artist through his love of photography and dance (Max, Interview, Nov. 26, 2018).

Karen D, on the other hand, was limited by her ability to accept the meaning of art in a broader sense. Counter to her firm belief that art and nature are distinct the art walk led her to find art in many unexpected places in her environment, and as a result she learnt something new.

Ben K said he is always surprised by people today with a pre-programmed resistance, and hyper-conservative view point towards art. “If you value a concept of art,
or invest solely in that concept, which is very institutionalized … hierarchical, historical and so on, then you will tend not to value the possibility of the quotidian experience” (Ben K, Interview, Nov. 21, 2018).

He spoke about his ex-girl friend, who he described as a very smart person, with a Ph.D. in sociology.

She is highly intelligent, but initially had the usual stumbling block with modern and abstract art. She was really smart and open minded enough that after a few months had a flip switch in her brain, and got super into it all … she would certainly say her life has become enriched enormously from learning how to judge things from new angles and in a new way. (Ben K, Interview, Nov. 21, 2018)

In terms of education, this study sees the significance of broadening our understanding of art and learning to our everyday life and environment. This looks at the everyday as a landscape of learning, where participants can develop new meaning from the world around them.

This section refers to the participants profile in the findings chapter, and how their level of exposure to art influenced their understanding of art. Howard H said he was fortunate to have been raised by going to museums and collecting art, and how this education and upbringing is an important criterion for being able to understand and appreciate art. After the art walk he understood how art can relate to different people in different ways and is not restricted to the formal principles he learnt about. In comparison to his level of exposure to art growing up Roz W was never introduced to art in her home or went to museums. Her extended knowledge of art came from her experience as a pre-k teacher, where she discovered the variety of different ways art can take place in her environment. The participants’ profile does not seek to limit them to their background, experience, and knowledge of art, but to point out how this is an individualized process.

Participants described how their personality is a large part of this process. Sharon P expressed how her personality is very organized and type “A.” Many of the participants complained that they don’t have time to appreciate their surroundings, or think about art,
but she organizes her schedule in order to slow down while accomplishing what needs to be done. Karen D described herself as “too conservative” (Karen D, Interview, Nov. 26, 2018). Her personality came through in her interview, where she would admit to being stubborn about what she knows and likes, but is also open to trying new things and learning more. Roz W has a very different personality. She described herself as the type of person who “oohs and aahs” over everything (Roz W, Interview, Nov. 24, 2018). Ben K also said: “I have always been or reveal myself to be sensitive, I always have been very and attuned to my environment: the flowers, trees, sky, and the night. Things that have poetic beauty and nature around me, even down town, wherever you are (Ben K, Interview, Nov. 21, 2018).

**Chapter Summary**

The discussion chapter of this study analyses and interprets the data, and substantiates the significance of interactive methods of learning that are connected to our everyday life, practice, interest, and surroundings. The participant’s experiences contribute to an overall study in education that reflects how the everyday environment is a site for active and experiential forms of learning that engages us through social and participatory processes. This is tied to the outcome of this study, which surrounds the potential of walking in art education, and how it can immerse us in a landscape of learning, and open our experience of art to the world around us. This chapter combines existing scholarly research on topics such as visual culture art education and the aesthetics of everyday life with participant’s individual accounts and personal learning experiences during the art walk. The results of the data are grounded in the methodology of walking, and how it is an active and mobile form of learning that intersects with our social environment and the principles of place-based education.
Chapter VI
CONCLUSION

In following up with the discussion section, it is important to recognize how the data drawn from participants’ responses contributes to an overall purpose and investigation in the field of art education. The discussion section takes a critical stance on the effectiveness of interactive methods of education that are connected to our everyday life and experience, and is addressed is through walking and the development of visual and aesthetic awareness.

The discussion section identifies key challenges, patterns, and problems that have emerged throughout the study; it interprets the results, and focuses on important issues that relate the data to existing art education and visual culture research. This section is broken down into parts that focus on a) our interaction with the everyday through place-based education, b) learning assessment strategies, c) outcomes related to transformative learning, and d) the methodology of walking as a form of mobile and social learning. This study fits into an important and continuous discussion in the field of art education by exploring how walking can intersect the way we learn with our everyday life and practice.

In comparison to other studies, this study takes a practical look at the educational implications of walking over other forms of mobile learning by using walking as a form of educational research in the design. It takes a qualitative approach, where data are drawn from an active, engaging, and participatory form of education and research.
The discussion chapter deconstructs the participants’ experience in order to see how interactive methods, such as walking, can be applied and incorporated into different areas of education.

**The Everyday**

This research is grounded in the context of the everyday, and the process of learning and experiencing art therein. This acknowledges how our surroundings are full of visual stimuli, socio-cultural influences, and possibilities for learning about art that are often taken for granted. Although the art walk brought these elements to the forefront of our attention, it required a certain level of self-initiation and drive on behalf of the participant beyond this one time event. This suggests educational implications related to classroom curriculum as well as informal processes of learning that take place everyday. The purpose of this study is to connect learning with the everyday, and although the art walk is an extraordinary experience, we can see how this singular event can be applied to gallery walks, city tours, and museum initiatives where walking relates to a wide-range of mobile learning and place-based learning. The art walk was a catalyst for bringing participants attention to their surroundings, and opens a discussion for multiple ways that walking can be incorporated in education through mindful practices.

This is critical of the type of mindfulness we need to bring to education, and looks at contemplative practices that should be incorporated in educational settings, and practiced in daily life. Research on mindfulness in education pertains to the development of visual and aesthetic awareness that is relevant to this study. Zajonc (2016) draws on the relationship between mindfulness and learning, by looking at the quality of awareness, and different practices that can foster this quality. He defines contemplation as a way to “mark out a space for observation” and associates this with greater attentiveness to our self and our surroundings (p. 17). This is applied to the study of
walking, and questions how to integrate contemplative practices into curriculum. This opens the platform for a discussion on walking, and how it is a means of “seeing and being in the world,” which is at the foundation of the philosophy of mindfulness, and significant to modern practices in education today (p. 17).

This research builds upon the trajectory of Peter Jarvis’s work on adult education, and further explores the dynamic between a) learning from everyday life and social context and b) the forms of tacit learning in our contemporary world (Wright & Sandlin, 2017). It looks at how our social life experiences are integrated into the development of knowledge, and the person as a whole. Jarvis presents a broad definition of learning, and how it occurs through our participation in everyday practices and rituals (Wright & Sandlin, 2017). This study furthers his work by exploring what it means to engage with and enact critical learning in everyday life.

This research doesn’t simply look at how the everyday is a significant context for learning and experiencing art, but how this occurs through interactive methods of education such as walking. The potential for learning in our everyday life and practice is not just approached as an abstract concept, or isolated study, but is explored through the way participants interact with it through a qualitative form of research. The data reflect the way participants experienced their everyday surroundings during an art walk, and speaks to the educational implications for walking in the field of art education.

This research does not just seek to advocate for people to be more conscious of their surroundings, as Horowitz (2014), Servi (2016), and O’Rourke (2013) have done in the past, but rather moves further to investigate how our relationship to the everyday is an important area of focus and attention in education, in a similar manner to Feinberg (2017), Middleton (2010), and O’Neill (2014). As such, this research takes a qualitative look that focuses on the way participants experience and learn by interacting with their environment. The study of the everyday points to a dilemma, where our visual cultural environment is full of influences and possibilities for encountering art, however, if we
take our surroundings for granted, living in our fast-paced world, rushing from one destination to another, distracted on our phones, then we miss out on many possibilities of learning from the world around us.

The educational framework of this study examines how learning is based on the way we experience our everyday environment. This is relevant to the use of walking, and the way we engage with the everyday through various interactive methods that keep our relationship to our surroundings open and continuous, in order to constantly develop knowledge therein.

*The Primacy of Place in Education in Outdoor Settings* by Greg Mannion and Jonathan Lynch (2015) situates art education within our familiar surroundings and practices. They promote the importance of “outdoor education” where learning takes place in our everyday environment (p. 85). Their work coincides with the purpose of this study; “to explore and support the call for greater attention to be paid to place in outdoor education” (p. 85). These figures locate this study within the field of education, and take a critical approach to the way the everyday needs to be constantly re-examined as a significant site for understanding the world around us. This has relevance in areas such as place-responsiveness in outdoor education, and other forms of experiential learning that relate to interactive methods such as walking.

Mannion and Lynch (2015) describe how learning occurs within our relationship with place, and how it is always changing, relational, cultural, social, human, and aesthetic. The significance of place-based education is linked to the term “place-responsiveness,” and speaks to an embodied form of learning, focus, reciprocity, and reflection. Mannion and Lynch are educators who promote a process of learning that immerses us in the world around us, and bridges the separation of everyday life.

This research investigates the potential of informal sites of education, and unveils the curricular value of our familiar and ordinary neighborhoods. “Cities are extremely complex and dynamic entities, offering substantial assets toward the re-envisioning of art
education in contemporary society” (Bey, 2013, p. 14). The study explores the meaning of sites connected to the everyday through participants’ stories and personal narratives of place. Participants spoke of places in Montreal that were a large part of their personal background growing up, from the Jean Talon Market, Sunday morning breakfast at the deli/bagel shops, to the community pool. Bey emphasizes how teachers seldom afford their students the opportunity to learn from their own neighborhoods, and how these local sites are significant to art education. This study builds on Bey’s critique and affords students the opportunities that Bey stated were previously denied to them.

Although scholars investigate the merits of the urban landscape in art education, the way that we interact with the everyday through personal stories, memories, and experiences provides further opportunities in curriculum development and teaching strategies. Participants’ relationship to everyday sites provides content that validates interactive forms of learning in this context. By utilizing everyday sites, students are immediately more engaged in their own learning as they now have concrete connections to the curriculum. This is evidenced in the way students want to see themselves in the curriculum, and applies to student-centered learning strategies that facilitate learning rather than just delivering content. This student-centered approach focuses on personal interests. This concept has been developed since Rogers’s (1983) Student-Centered Teaching, and applies to many studies such as Holzinger’s (2002) use of new media, where she focuses on how to develop deeper learning processes through our everyday encounter and use. This study applies this practice to its on use as well, and looks at how to improve the quality and effectiveness of learning through our personal relationship to city spaces.

Bey (2013) excavates the cityscape through community narratives related to local barbershops, garages, and gyms. Although this study is not focused on the value of story telling in place-based learning, it is an important area to consider based on the findings. This is another way that learning becomes relevant to our everyday life and interests, and
looks at social networks that create an exchange between our knowledge of art and personal values.

The outcome of this study looks at how knowledge is developed through creative explorations, and the way we interpret images, objects, and places we commonly see. This is ceded in scholarly research, like that of O’Rourke (2013) and Benediktsson and Lund (2012), that are related to the everyday, and how it is a significant source for creating new relationships between people and place.

**Walking Methodology**

The data generated from this study look at the way learning is created, solidified and linked to existing schemas through interactive methods of education related to mobile, social learning, and place-based education. The central research question; *in what way do adult participants from a variety of educational and professional backgrounds learn and experience art in connection to their everyday life and environment?* is answered by focusing on the methodology of walking, and the type of learning that is genuine to the art walk. The study is grounded in the source Walkinglab, an open and collaborative platform for researchers to post their work. The results of this study can be weighed in comparison to these studies by looking at the sensory dimension of walking, and how it intersects with our aesthetic environment.

Stephanie Springgay and Sarah E. Truman (2018) created this research collective, which resulted in a network of numerous publications. As it relates to this study, they look at a problem, where walking has typically been used as a strategy to move student bodies from one point to another, and suggest that we need to emphasize the potential of walking to foster creativity, observation, and discovery. Their work looks at the strength of a walking methodology in education and research, and goes into its diverse and extensive history in the social sciences, arts, and humanities.
Walkinglab takes a very critical and counter-cultural approach towards the social implications related to walking, and speaks to themes such as race, sexuality, power and politics. It looks at the positive effects of our visual cultural atmosphere, and how the circulation of images (through advertisements, film, or social media) creates a democratized platform for education and communication. The work at Walkinglab by Springgay and Truman (2018) inspired me to consider walking as a means of accessing art education that is inherently meaningful to every community of learners.

The work *Performing Lines: Innovations in Walking and Sensory Methodologies* (Springgay & Truman, 2018) in Walkinglab details the strengths related to the methodology of walking over other forms of mobile learning. This publication is based on a study that took place in Canada, and is continuously growing through organized walking research events. Key members of this project include Kimberly Powell, Andrew Hickey, and Louise Phillips, whose work provides examples and models for the research design in this study. This study builds on the experiential quality of walking, and moves further by looking at our relationship to ordinary places through forms of sensory inquiry and embodiment. It evaluates the significance of learning through the moving body over stagnant forms of reception and knowledge. This also pertains to kinesthetic learning and applies to an inherently engaged learner who actively creates connections to his/her environment. This looks at the intersection of mind, body, and place where bodily knowing is formed as part of a moving world (Backstrom, 2012).

The data generated through this art walk are aligned with the principles of these references, and determines how walking is intrinsic to the way we make sense of the world around us through multisensory experiences. Participants thought about what they learnt by interacting with their surroundings with greater consciousness and awareness. It is related to current research on mindfulness, which is defined as a mental state achieved by focusing one's awareness on the present moment, while calmly acknowledging and
accepting one's feelings, thoughts, and bodily sensations, used as a therapeutic technique (Zajonc, 2016).

Sara E. Truman teaches a course called Walking and Sensory Methodologies that is based on urbanism, economy, and history of space. Her course engages students in their surroundings through all of their senses (Walkinglab, 2018). The art walk built on the principles learned in Sensory Methodologies. Participants felt connected to their surroundings through their senses; the odor of garbage on the street, the smell of flowers, the loud noise from a large fire truck, the sounds of traffic and a bluegrass band playing on the corner. This connection is comparable to the multisensory dimension and experience of many immersive artworks (Grenfell, 2013). The point is not to make a direct comparison to specific artworks, rather to connect to art using our senses. Whether it be visually experiencing Olafur Eliasson’s light sensitive artworks, and color generated pieces, auditorily experiencing the sound installation by Max Neuhaus at Times Square or using our olfactory senses to experience the spices from Ernesto Neto’s work.

This data relates to our aesthetic environment, and demonstrates how learning, through walking intersects with us physically, emotionally, and mentally. The principles related to interactive methods of art education focus on direct engagement, and how our whole body and all our five senses are involved in this process. This study establishes how walking is an experiential form of learning that links our internal self to our external surroundings.

The data from the art walk are based on our subjective experience of space, and connects walking to the principles of mobile learning. This type of learning takes place in the moment, and is dependent on how our senses connect to our surroundings. This study builds on the principles taught at Walkinglab that foster sensory engagement, lived experience, and a greater attunement to place. Walking scholars (Powell, 2016) discuss how place-making is produced by walking, and how it becomes a way of inhabiting place
through movement, and “activates modes of participation that are situated and relational” (Springgay & Truman, 2018, p. 3).

Participants spoke about the different ways they experienced their environment through their whole body. This evidences the type of learning that is genuine to walking, and how it provides an “organic and visceral” form of understanding the world around us by immersing ourselves in it (Rabuzzi, 2017, p. 1). Walking methodologies privilege an embodied way of knowing where movement is a key factor in developing knowledge and awareness (Springgay & Truman, 2018). Some participants walked very slowly in order to see every detail around them, and others were rushing around, excitedly trying to absorb everything they can. Both let their senses guide them, and in both cases, the connection to their environment was acknowledged and valued. Some chose one direction over another because it was brighter, sunnier, more winding, downhill, or just because they knew it well. By allowing the walker freedom of choice, you are honoring their connection to the environment and therefore creating heightened engagement.

This research offers an expanded look at the qualitative impact of walking and the way we learn from our everyday environment. It incorporates studies of mundane urban practices (Vergunst, 2010), pedestrianism (Middleton, 2010), and mapping (O’Rourke, 2013). This study goes further as it ties the way lived experience, perception, and meaning-making to spatial and social practices.

The results of the art walk can be interpreted through various forms of sociality and positionality within art education; we can see how walking proliferates as both an individual and communally engaged practice (Evans, 2013). Many of the publications look at the relationship between people and place, through place and identity, history and narrative, storytelling, performance, and communication. The data from this study are developed through scholarly sources that look at the impact of walking in education, and the type of learning that takes place within our everyday environment.
Assessment of Learning

The outcomes and results of this study are based on assessment strategies that identify what learning is, and how it is specific to a study on walking and the everyday. In order to develop a comprehensive analysis of this study, and what came out of it, I need to establish how to measure participants’ learning and performance. Since participants internalize what they learn, it has to be examined through other forms of communication and expression. There are many forms this can take, but this study focuses on what the participants do with their learning. This is evidenced during the art walk, where I can observe their behavior, as well as a sit-down interview following the art walk where participants have the opportunity to talk about what it meant to engage with their surroundings. These methods relate to assessment strategies based on direct engagement and experience during the walk, and on the importance of reflection in the sit-down interview. The use of reflection provides outcomes and results that are based on the participants understanding of this event, and what they can take away from it. Reflection strategies allow students to become aware of what they learnt, and are able to communicate that with others. This enables me, as the researcher, to assess the “why” and “how” of the learning, and gage the results accordingly. This study also encountered some shortcomings regarding this strategy. This took place around issues regarding oral communication and the ability for the participant to express what they have learnt. This strategy relies on the participants to feel comfortable sharing their feelings over a short interaction, and questions whether they have enough time to acclimate to the interviewer.

Another assessment technique was based on the way the art walk presented an open-ended form of exploration and inquiry. Shilo (2015) considers the effectiveness of this strategy. Instead of guiding participants towards one-worded answers, the open-ended nature of this inquiry motivates participants to discover multiple ways of thinking. This encourages them to consider various perspectives, and to think about it in different
ways that are individual to their own learning process. Here, participants are not told how to think, but to discover their own meaning. Within this study, participants had the opportunity to reflect on what they have learnt during the art walk, and respond to it based on their own personal experience. The principles of an open-ended inquiry result in more thoughtful and self-reflective outcomes.

This study is based on the assessment of participants’ experiences during the art walk, and research required a high level of attentiveness. During this process I saw how participants developed new relationships with places and objects they use all the time, and engaged with them beyond their functional purposes. This was indicated through their reactions and level of responsiveness to their environment; not just from what they said, but from their bodily movement as well.

Manwaring and Tharp (2012) investigate how people move in and out, through, and around various spaces in order to shift their focus of it. “Zoom with your feet, zoom with your lens” (p. 108). Building on these principles, I prompted my participants to take photos. The prompt to take photographs was important to the level of spatial dynamics and environmental perception during the art walk. Here, participant’s did not just use their eyes to take pictures, but moved around various images and objects to get the best angle; Max even got down on the ground (Max, Interview, Nov. 23, 2018). Participants physically pointed in different directions, showing me what they were looking at. These gestures are an essential part of communicating their experience. This form of assessment looks at a shift from an internalizing process of knowledge that is based on the individual to an external way of sharing this knowledge that is relational, between the participant and researcher. Participant photographs are a product of what they have learnt, and indicate different ways of interpreting space.

The follow-up questionnaire is another assessment technique that promotes reflection. Participants can take their time to really think about what they learnt from this process, and how it applies to their life beyond this one time occurrence. These questions
are open-ended and allow participants to look at areas they found difficult or challenging, and strategies they found helpful. This not only provides insight about their experience, but about the art walk itself, and how it can be changed or performed differently, and contributes to the strength and weakness section of the conclusion.

Learning assessment strategies are also based on the principles of constructivist learning. David H. Jonassen’s (1992) work on evaluating constructivist learning is relevant to this research. He focuses on learning environments and the way participants develop new meaning through an accumulation of previous knowledge and experience (p. 139). Participants did not approach their everyday environment with previous expectations, but developed new expectations, and that supports multiple perspectives of these spaces. Their experience was also based on the construction of knowledge from their day-to-day encounters, as well as influences from past memories, stories, and narratives that they shared. Each participant saw the same street differently, and developed their own interpretation of reality. This applies to the quality of the everyday and how it is a “context-rich” and “experience-based” form of learning (p. 136). Jonassen critically examines the difficulty in evaluating how learning emerges from this process. This could be seen as a shortcoming of this study. In terms of assessment, there is no right or wrong, or single set of criteria to evaluate what they have learnt. In order to determine any meaningful results from the art walk, we have to consider the participants’ subjective experience. This is based on an experiential process of learning rather than the product of it.

Since this study is grounded in the everyday it sees how knowledge is assessed through “relevant real-world contexts” that “represent multiple perspectives and viewpoints” (Jonassen, 1992, p. 145). This focuses primarily on the principles of formative assessment strategies, which Andrade, Huff, and Brooke (2012) describe as a minute-by-minute process of learning, and relies on informal observation strategies.
Formative assessment is derived through an ongoing process of learning that is linked to day-to-day practices, and the routine act of walking.

**Transformative Learning**

The principles of transformative learning are also examined through the follow-up questionnaire, and demonstrate how the art walk resulted in long lasting influence. This study focuses primarily on adult learners, and is based on their initiative and drive to act on their learning environment, and is measured according to the “regulation of their own learning” (Andrade et al., 2012, p. 47). Patricia Cranton’s (2016) work in transformative learning is based on the way walking is a practice that is already embedded in our everyday life, and can be used to open the context of learning about art to our everyday practice, routine, and surroundings. This allows adults to transfer what they learnt to real-life personal applications (Cranton, 2016). “The best way of learning is through practical use (out there) where walking becomes an active part of producing and inscribing knowledge in our everyday life” (Anderson, 2004, p. 254).

Cranton (2016) writes how transformative learning comes from a developmental process of everyday occurrences. This establishes how there is not one singular event that will change the way we perceive the world, but rather an accumulation of knowledge that allows us to disrupt the status quo and question our expectations. The principles of transformative learning are linked to the study of everyday life and challenge us to keep our expectations open to the world around us. Cranton’s work helps create the foundation of this study and its purpose to re-examine our habits of mind and learn to think about our surroundings differently.

Participants thought about the quality of art in their everyday life, and drew connections to their personal values, interests, memories, and experiences. They stated that prior to the art walk they did not think about these relationships, but following the art
walk they began to actively and imaginatively interpret art in all forms of their surroundings. They no longer identified an object for what it is, but what it could be.

**Significance of the Study**

The conclusion reflects the significance of the study, and the validity of researching interactive methods of learning about art that are connected to our everyday life and surroundings. This study speaks to the necessity of examining how we experience everyday spaces, specifically within the context of city landscapes, and focuses on walking as a means of opening areas of educational inquiry. This research defines how walking is a creative means of observing and shaping interactions with the world around us and is associated with the urban condition, suggesting that walking is an artistic practice and educational method that can cultivate knowledge, observation, and spatial interaction.

In figuring the city street as a place where art happens, where art can be experienced, my study posits the urban walk as a form of learning that relies on an embodied attention and sensory engagement. My study focuses on the city street and the act of walking as fruitful sites of encounters with art, encounters that, being grounded in emotions and bodily experience, open up new possibilities for students’ affective engagement with art outside of the classroom.

This study is based on the validity and significance for increasing opportunities that integrate art with our visual and cultural surroundings. It explores how people can learn to recognize aspects of their everyday environment that are typically in the background of their vision, and think beyond their function or meaning.

My study foregrounds and implicitly interrogates the learning environment: the influence our visual surroundings and the atmosphere that surrounds our everyday learning experience. I argue for a more practical approach to this problem through
teaching practices that promote greater attentiveness to the way we learn from the world around us (Fichner-Rathus, 2012). It is here that my study identifies a shift in education and explores what it means to be part of a knowledge-based society, and how we live in an increasingly complex visual world.

This research lends to further studies in interactive teaching, and speaks to the educational significance related to the everyday in art education. This research can be applied to variety of educational capacities, inside and outside the classroom, and promotes how learning about art should be relevant to our personal interests as well as our greater contemporary landscape.

**Limitations and Educational Implications for Further Research**

The purpose of this research is to evaluate the significance of interactive methods of learning that are connected to our everyday life and experience, and how the educational implications are related to further research. This is grounded in existing research in the field of visual culture education and focuses on the way walking is specific to the field of place-based learning, mobile, and social learning.

This study looks at the way we engage with the everyday, and is saturated in the urban environment and visual cultural surroundings, however, it opens a discussion for further research in areas such as the home, park, or shopping mall where we can learn about art through various forms of everyday experience. Through this research, I learnt how many participants thought about the intersection of art and the everyday in reference to their home life. Their responses included examples of the home, and how it provided an experience of art that had more personal significance and meaning. This allowed participants to think about ways they engage with art everyday, and in ways that they did not think about before. The home is another area that contributes to future implications in the field of education, and speaks to the way we cultivate knowledge from our ordinary
and familiar surroundings. This looks at the value of familiarity that comes from the home, and how our neighborhood activates learning that is deeply connected to our self and identity. This suggests that a possible next step for this study could be to further investigate the knowledge we gain outside of school that are relevant to our everyday interests. The most significant outcome of this study points to the way learning has to remain relevant to our everyday life, interests, and contemporary landscape. The necessity to continuously investigate interactive methods of learning applies to developments and nuances in television, music, dance, the phone and Internet.

Scholarly work in the field of visual culture art education looks at how learning has become liberated to various forms of our urban environment. The strength of this study is not only grounded in our visual and socio-cultural atmosphere, but how each participant experiences their surroundings, and is based on a qualitative dimension of social and mobile learning and how it contributes to art education.

This research questions the educational implications related to walking, and how it can be incorporated in a variety of educational capacities. Through this process I have learnt that walking presents possibilities of incorporating art walks in a variety of educational curriculum, where learning can take place outside the classroom, leading to an application or transfer of knowledge, as well as a greater connection to the world around us. This is relevant to an active and participatory form of learning that comes from an exchange of influences that draws on students’ interests outside of school, from the home, television, video games, social media, sports, food, dance, and music. Walking leads to a variety of teaching and learning capacities that facilitate learning through direct experience with our everyday life, and can be mediated through classroom curriculum, institutional programs, or a self initiated drive towards discovery. Walking is a great equalizer. Socio-economic status does not affect groups from participating. Using participants’ neighborhoods allows participants to create greater connections to art and
demonstrates that every neighborhood is valued, and has strong ties to culturally relevant and responsive pedagogy.

**Drawing the Everyday in Classroom Curriculum**

This study looks at the different ways that lessons in art can be experienced in the context of our everyday environment. These lessons focus our attention on the compositional elements of texture, color contrasts, and gestural movements on canvases as well as the street. The comparison between formal elements in art and our urban environment are evidenced through a number of curriculum strategies that bring these qualities to life. The book *What is Contemporary Art? A Children's Guide* (Klein, 2012) teaches young students about the complex meaning of contemporary art through subjects that they can identify with, and recognize in their everyday environment. The book associates Yves Klein’s broad strokes of paint to smears or stains found on the street, in back allies, and walls of buildings. His signature use of a cobalt blue also evokes our attention towards the different hues of blue that exist and are inspired by nature. These sources create relationships between art and the everyday, and demonstrate how simple everyday materials relate to art (Klein, 2012). It also makes art more accessible to our everyday surroundings and the way we interpret images, objects, and compositions all around us. This literal connection between art and the everyday can be drawn through examples of numerous artists, and used by educators in their own curriculum.

Professor Olga Hubard leads a study in which students take a painting class as an elective, and learn to see the world in new ways. Her class relates to the meaning of “art-full seeing,” which is an important theme in this research, and reflects how to be in tune with the visual nuances of our surroundings. Hubard’s interest in this study was drawn from Van Manen (1997), and how “learners’ conscious experiences in particular pedagogical situations are worthy of attention” (p. 4). This focus on our experience outside of class, particularly the urban environment, relates to the way students observe
and understand qualities in art and nature. Hubard’s work points to the larger framework of investigation in this study, which looks at the atmosphere surrounding our knowledge and experience of art.

Based on her student’s responses she saw how learning was transferred inside and outside of the classroom. Their “habit of observation” changed, once they learned how to focus on the elements of composition involved in painting. This ties to the purpose of the art walk, as a way to draw participant’s focus to the visual nuances, details, and elements in their ordinary surroundings, and bring about an art-full seeing or deeper level of observation to the routine act of walking.

Based on the responses of Hubard’s students she saw how their “habit of observation” changed once they learned how to focus on the elements of composition involved in painting. This ties to the purpose of the art walk as a way to foster a deeper level of observation during participant’s routine act of walking and links back to the art curriculum the participant has engaged with.

Elizabeth Vallance (2007) also sustains the case for educators to explore various interactive methods that are in touch with the everyday. She is an educator whose work adheres to the principles of a learning environment. She created a curriculum for art-novice students to go for a walk downtown and look at storefront windows as a method to learn how to teach art. She attempts to create more inclusive conditions for those who feel unable to navigate art. Her curriculum creates a relevant link to the ideals of place-based education by motivating learners to interpret art in multiple ways that speak to their everyday vernacular, and visual cultural environment. She also helps create connections between learners and their environment.

Vallance (2007) combines the ordinariness of everyday life with traditional fine art to make it more familiar and accessible to her student’s understanding. Her students are instructed to look at compositions they pass by everyday as if it were a two-dimensional classical still-life painting, and connect it to formal characteristics qualities in art.
Examples include the arrangements or displays of a Greek Restaurant, an antique shop, and bookstore. This exercise examines how students can be provoked to stop, look, think, and see the world through artist’s eyes (Vallance, 2007). This example highlights Vallance’s influence on this study; how the everyday environment is an alternative means to contemplate art and allows for every learner to have access to multiple environments in which they can contemplate art.

Elliot Eisner (1972) discusses the transfer of knowledge inside and outside the classroom. He designs various learning activities that build on student’s interests in visual and popular culture. Eisner’s concern relates to the research problem of this study, where, “all too often, the events of schooling remained isolated from life outside of school” (p. 1972, p. 167). He creates transfer techniques in education, where he points out the connection between the qualities of a plant or seashell that a student admires and the forms in various paintings. Eisner has students find these relationships by looking into their own experiences, and as a result, the meaning they create from these connections bears significance in their life (1972). The links Eisner creates between the student and art are similar to the links this study creates between participant and environment.

This provides participants with an opportunity to reassess their preconceptions of art, as well as the creative potential of their surroundings (Tavin et al., 2007). This research furthers Tavin et al.’s work by examining the pedagogical function of walking, and how art can move beyond the academic world to everyday life.

This looks at the exchange between curriculum design and our everyday experiences, and how this is connected to the way we learn about art. Educators make these connections between fine-art and the different ways it takes shape and manifests in the environment. This challenges students to apply the formal principles of art to the way they perceive their everyday landscape. Theme-based teaching practices that incorporate contemporary art into interdisciplinary lesson plans revolve around places & spaces, art and identity, transforming everyday objects, and art and society (MoMa, 2019). By
addressing these themes students are able to think creatively about the meaning of art, and link their knowledge to life experiences. Teachers look at the way artists use everyday objects to challenge assumptions about what constitutes art and how it should be made. Claes Oldenburg’s enlarged hamburger is an ideal example, in which students can use papier-mâché to transform everyday objects into works of art. Robert Rauschenberg’s use of everyday materials, such as a car tire or Marcel Duchamp’s use of a bike wheel can inspire students to make collages with found objects. These are a few models for classroom or museum lesson plans that integrate art and everyday life. Other examples look at ways artists represent place and draw inspiration from their environment. The objective of these lessons is to engage students with sights and structures that are familiar to their everyday surroundings.

**Learning Environments**

The limits of this study are not confined to the art walk, but reflect the larger purpose of interactive methods in art education. This study deconstructs participants’ experience during the art walk, and sees how this learning process can be incorporated in other programs, workshops, or curricula that create an exchange between formal and informal contexts of education. This study also looks at further applications in educational design and strategies that can make this experience more available to other educational resources. Museum education is an important public facility that could connect the way we experience art inside and outside the institutional realm through art walks.

The purpose of this research is to encourage people to make connections between visual art and their surroundings. This relates to museum education, and the curriculum at the Whitney Museum (Whitney Museum of American Art, 2016). The artist-centered theme page on their website “Artist as Observer” promotes an expanded field of artistic learning, where we can apply the study of art from a classroom or museum to other
contexts in our everyday life. The museum’s agenda is to foster close looking, and create a conversation about the visual language, material, and processes of art that communicate with our everyday surroundings.

This study affirms the potential of walking in art education, and questions how it can be applied to a practical use and understanding in our everyday life. The data indicates how participants are open to the possibility of art all around them, but is this behavior or way of thinking only specific to this event? The art walk acted as a catalyst for this way of interacting with our everyday environment, but leads to the inquiry of how this can take place without this prompt.

The educational framework for this study focuses on public learning environments, and the meaning of place-based learning and learning cities. These spaces demonstrate how art education can take place beyond the walls of museums of classrooms. The literature in this study references a variety of examples of public art, and public art projects that merge formal and informal sites of art education. This takes a critical look at many forms of art walks available through city programs and initiatives that make learning available to our everyday. Public artworks are seen as a way of triggering people's awareness towards their environment, and extend the way we encounter art into a variety of learning contexts. These works are an important part of the everyday landscape, and highlight the creativity possible therein. These public artworks mediate the context for learning and experiencing art, and was a significant part of the findings section.

Examples of public art relate to place-based education and foster an active engagement with the everyday environment, as well as with our visual cultural landscape. The context of the everyday is approached as a creative learning space that involves participants in their surroundings, and in turn values every individual’s surroundings. These works can be used to develop our interpretation of space, and bring the design, social, and cultural aspects of our everyday life into focus.
This opens a discussion for further research into interactive and participatory methods of learning, and invites further research into other ways that learning can take place in the context of our everyday surroundings. This is aligned with the theme of place-based learning, where our everyday surroundings provide a more tactile and experiential approach to education. This speaks to alternative methods of learning beyond a slide projector or art history book, where I believe that art educators could gain valuable insight by learning how to keep our knowledge and experience of art active and alive and engaging to every student population.

The educational implications of this study address another area to pursue in future research. Many artists, educators, and researchers lead participants on art walks, and speak to the topic of art and the everyday, with the intention to open the field of art to our everyday worlds. These figures focus on the meaning of the work, and what it sets out to do. However these people often fail to look at art through the participant’s perspective, and how it was received. They are not reflective of how their message was received by the target audience. Walking workshops that are similar to Lorenzo Servi’s practice are about an “attuned interaction with the environment,” and the shifts in seeing that occur therein (Feinberg, 2016, p. 153). However, Servi’s intention to teach people how to see with fresh eyes remains uni-directional. He fails to take a qualitative look at what participants gained from this experience, or how it is received. This is the case for similar artistic practices, by Janet Cardiff and Karen O’Rourke, which look at the intention of the work and what it sets out to do without analyzing the participants’ responses and results. The importance of bi-directional learning is lost on them, and they can never gain deeper understanding from their students.

This study extends the work of these figures by examining what can be learnt through these endeavors, and takes a qualitative approach in order to examine the participants’ experience. This relates to the idea that an artwork is not complete by the artist alone, but includes the viewer in the production of the work, and their subjective
experience of it. In keeping with the goal to make the process of learning about art more interactive and participatory, it would be interesting to compare the meaning of art, as it is decided by an artist or critic with the way it is interpreted by the viewer; looking at how it changes over time, through different generations, and cultural circumstances. This refers, again, to the significance of keeping the way we learn about art open-ended, continuous, and in touch with the world around us.

**Strengths and Weaknesses**

This section weighs the strengths and weaknesses of this study, and takes a critical position towards this research that identifies what it did and did not accomplish. This study is not only centered on the eight participants involved in the data collection process, but how their responses reflect the overall purpose of this research. It is here that this study measures the effectiveness of walking as an interactive method of education, and determines how it can contribute to the field as a means of place-based and mobile learning that is connected to our everyday worlds.

The study faces a problem, where it may point to the benefits of walking in the process of learning, but was framed by a one-time, isolated event that is outside of people’s usual encounter with the everyday. The art walk acts as a catalyst that facilities the participants’ attention and greater consciousness towards their surroundings, and questions how the effects of this event would have occurred otherwise.

The study speaks to the quality of walking, and how it is already embedded in our everyday life and practice, and would therefore be a positive way of connecting the way we learn with our experience of the everyday environment. This study looks at the transformation that occurred during the art walk, and the various ways that participants became more aware of their aesthetic surroundings, and details of compositions and patterns within. However, if people do not participate in an art walk then how else could they learn to develop this newfound awareness? The participants are all adults and
represent a range of professional that are no longer in school, or actively take classes that would engage them in the study of art and the everyday. The weakness of this study is that we cannot assess how this research can impact or reach people beyond an academic capacity. Although this research can be incorporated in museum or classroom curriculum, and may highlight the educational purpose of city tours and public initiatives, there is no practical way to engage the general public outside of these parameters. Limitations include how the subjects were selected, and whether they represent a valid cross-section of society. There was also no pre-interview done to determine the participant’s baseline knowledge and understanding of art. The strength of the selected group of participants is that all come from different professional fields and personal backgrounds, and represent a more individualized approach to experiencing art in the everyday. However, this also weakened the structure of the research design, and any distinct way of drawing results from people with or without background knowledge of art.

Another area of contention is that the study that cannot provide sufficient evidence towards the long-lasting influence of the art walk in the participant’s lives. Even though this study successfully claims that interactive methods of education, such as walking, can be incorporated in our everyday life and practice, it is difficult to assess whether or not this was transferred to the participants’ everyday pursuits. Perhaps a longitudinal study could be performed in order to determine if this transfer happened and to determine how long the effects of the art walk last.

Participant responses provide evidence towards the overall goal of the study, and contribute to the field of education by justifying the learning potential related to walking as an everyday activity. It has to be recognized, however, that this study also creates a contradiction between the promotion of walking as an ordinary event in our everyday life, and the way the art walk is an isolated event that is outside of participant’s usual practice. Although it suggests that this event is open-ended, and based on a process-oriented form of education, as opposed to a definitive set of results, the study is still a singular and
contained event. One of the main arguments for walking as a method of education is how knowledge is continuously developed over a long period of time within the background of our routine endeavors. The follow up questionnaire was purposely incorporated in the design of the study because it allowed me to evaluate how participants can become more conscious of the influences in their visual cultural environment, and the benefits this has to the development of knowledge in their everyday surroundings.

Final Remarks

The conclusion goes back to the central research question and purpose of the study, which explores the larger framework of interactive methods in art education. This is approached through walking and the development of visual and aesthetic awareness. As a result of gathering and analyzing participants’ experiences during an art walk it was clear how day-to-day practices and pursuits are an ideal method for developing knowledge. This highlights an imperative to further investigate interactive methods of education, such as walking that can connect the process of learning and encountering art with our everyday life and surroundings.

This study looks at a simple truth that is very important to the way we learn about art; and examines how art is everywhere, and as humans, we all have an innate connection to it. We have all used art as a source of exploration, development, and growth, and some of us do this everyday. Art doesn’t have to present itself in the form of a watercolor, statue, or a material creation. Rather, art can be found in the feeling of transcendence we experience from nature, the music we listen to in the morning, or the act of kindness we stopped to witness on the street last week. Art can be found in almost every corner of our daily existence; and there are moments when we are all tuned in to art that paints the collective world around us. This study investigates our experience of art in our contemporary landscape and how this influences the discourse of education. The
primary function of this study is to explore how to add a sense of significance and relevance to education by connecting our experience of art with our everyday life and environment.

This study looks at the significance of learning to be more aware of our surroundings, and notice the details and nuances therein. The premise of this work was not just to see how participants reacted when they saw something new, but to see how their knowledge of art expanded through the context of their everyday environment, and the development of visual and aesthetic awareness. This is a significant part of the field of education; focusing on visual thinking skills, making learning open-ended, relevant to our interests, and creating connections between art and life that are based on our own discoveries. This self-initiated motivation is based on adult learning, and the need to be active learners in our environment, mindful of the world around us, instead of just passing through our surroundings everyday and not engaging with them.

This study goes further to investigate how walking can be an interactive method of education that is part of our everyday practices and common routines. It takes a critical look at how we interact with the everyday, and situates walking as a practice that is already embedded in our everyday life and environment. This reflects how our seemingly straightforward or uneventful commute can be “saturated with layers and contexts of meaning that subjectively transform a mundane routine into something different” (Kusenbach, 2003, p. 470).

This study draws on the ordinary quality of the everyday, and how it can be embraced in education. Although the everyday is seen as a context that influences how we learn through a variety of visual references, and socio-cultural and spatial practices, it does not exist in itself, but involves the individual in an active and participatory process of learning. Our everyday environment may offer many possibilities to learn about art, but we have to be open and receptive towards them, which comprises a certain level of attention and mindfulness. This research uses walking as a form of re-awakening in order
establish a meaningful connection between people and their surroundings, and looks at the significance of being actively perceptive towards our everyday surroundings.

The intersection between our surroundings, and our personal disposition towards them came up through a range of personal interests that participants’ shared in their responses, and how it contributes to this relationship. Their interests in fashion, food, design, and architecture affected how they see the world, and highlights how learning has to be relevant to our everyday life. This research looks at the flow of experience that takes place between art and everyday events. It examines the overall framework of this study and how art intersects with the way we experience our everyday life and practice through our individual interests, values, history, memory, and background. This study critically examines how our everyday interests can be channeled in education, especially as it takes place on the street, and determines how art walks can open the context of learning and experiencing art to the everyday environment.

In conclusion, this study opens further discussion for interactive methods of education that are in touch with our everyday life, and critically examines why this is a significant area to pursue. The everyday is also an expression of postmodern aesthetics that can be made accessible to the way we learn and experience art outside of an institutional framework. This brings the social and cultural contexts of our everyday environment to our attention through everyday experiences that take place while we walk. It also relates to the field of mobile learning and place-based learning, and how we engage in this through a variety of spatial and social practices that take place on the street. This study takes an analytical approach towards teaching techniques that involve more tactile and experiential forms of engagement with our everyday life and surroundings.

This study offers an alternative approach to teaching methods like “art and the dark” that segregate art from the world around us. It integrates the practice and theory of art with the everyday, and helps students to understand the presence of art in their life.
through direct experience. This is an exploration that is fundamental to the process of art education, where students can expand their appreciation of art to include common images, objects, forms, and designs that are intrinsic to our way of life.
REFERENCES


Appendix A

Recruitment Script

Recruitment script (for word of mouth contact)

Hello ________(recipient’s name),

My name is Jaclyn Griner, and I am a doctoral student at Teachers College, Columbia University in the Art education Department. As part of my doctoral dissertation, I am conducting a research study to the potential of art walks, and how they can contribute to the field of art education as an interactive method for developing visual and aesthetic awareness towards our everyday life and environment.

There is no exclusion criteria for participants, expect that they must be an adult over 21 years old. Otherwise I am recruiting ten participants based on a mixed variety of age, gender, and with and without a professional or educational background in art.

The total time committed to participate in this study is two hours. Please know that if you would like to participate, the procedures involved are as follows:

- Participants are taken on an art walk, where we will walk through Sherbrooke Street, in Downtown Montreal, QC Canada, and engage in a walking interview (approximately forty-five minutes).
- During the walk you will be asked to take photographs of elements, details, or designs that capture your attention in your surroundings.
- We will then have a semi-structured sit-down interview at a nearby coffee shop to reflect on this experience (approximately sixty minutes).
- Lastly you will be sent a questionnaire by email one month after the art walk (approximately fifteen minutes).

The study will take place a long Sherbrooke Street in Downtown Montreal Quebec, Canada. This area was selected because it is central to many people’s daily activities and commute, and will reflect their everyday routine or environment. You are able to direct the direction of the walk along this street and within its parameters.

Participation is voluntary and there are no consequences for withdrawing from the study at any time. There are minimal potential for risks beyond a typical walk in your everyday life. Participants may feel tired or fatigued, or uncomfortable because of the noise on the street or the weather.

I, the researcher will protect the rights and welfare of the participant’s involved. Confidentiality of all participants will be maintained, and all data will be stored and kept secure on a password-protected file on my computer. Also, the identity of the participant will remain anonymous with the use of a pseudo-name.
There will be no direct benefits associated with participating in this study, except knowing that the research may contribute to further development in the field of art education.

Please take a moment to think about what is involved in this study and let me know if you have any additional questions.

If you would like to contact me, please call me at 514-926-4440 or email me at jeg2202@tc.columbia.edu.

If you chose to participate in this research study please let me know, and I will give you a consent form, as well as scheduling a date to meet.

Thank you so much for your time, and I look forward to going for a walk with you.
Appendix B

Informed Consent

Art and The Everyday in Education: The Study of Art Walks as an Interactive Method for Developing Visual and Aesthetic Awareness

Principal Investigator: Jaclyn Griner, Ed.D. student at Teachers College
514-926-4440, jeg2202@tc.columbia.edu

INTRODUCTION
You are being invited to participate in this research study called “Art and The Everyday in Education: The Study of Art Walks as an Interactive Method for Developing Visual and Aesthetic Awareness.” You may qualify to take part in this research study because the criteria for participants involves a mixed variation of adults between the ages of 21-65, men and women, with and without a professional and educational background in art. Approximately ten people will participate in this study and it will take 2 hours of your time in total to complete.

WHY IS THIS STUDY BEING DONE?
The everyday is a significant source for experiencing art; therefore this study is being done to find out what can be gained by expanding the context of learning about art to our everyday practices, routines, and surroundings. This research explores the potential of walking as an interactive method in art education, in order to see if and how participants can learn to encounter their familiar and ordinary surroundings differently. The art walk is used to examine the benefits of developing a greater awareness towards the details and nuances participants pass everyday, and what it means to open their eyes to the possibility of art all around them.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY?
If you decide to participate, you will be taken on an art walk with me, the principal researcher. You will lead the direction of the wall along Sherbrooke Street in Montreal QC. During the art walk we will engage on a walking interview where you will be asked to describe your experiences: what you see, if and how you see it differently, and how your perspective has changed. During the art walk I will observe the way you interact with your environment, and will be taking field notes.

You will be instructed to take photographs with your camera phone of any elements, details, or designs that capture your attention.

Directly following the walking interview you will participate in a semi-structured sit-down interview that will take place for the duration of one hour (sixty minutes) at a local coffee shop that is convenient to our location. Here you will be asked to reflect on your
experience during the art walk, what it meant to you, and what may be gained by paying closer attention to your everyday surroundings.

Two weeks after the interview you will receive a questionnaire (with the same questions from the interview) electronically by email, to see if and how you engage with your environment differently since the art walk. This will take about fifteen minutes.

All interviews will be audio-recorded. After the audio-recording is written down (transcribed) the audio-recording will be deleted. If you do not wish to be audio-recorded, you will not be able to participate. The walking interview will take approximately forty-five minutes. You will be given a pseudonym or false name in order to keep your identity confidential.

The art walk and subsequent sit-down interview will take place on Sherbrooke Street in Downtown Montreal Quebec, Canada.

WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY?
This is a minimal risk study, which means the harms or discomforts that you may experience are not greater than you would ordinarily encounter in daily life while taking routine walk. However, there are some risks to consider. You might feel tired or fatigued, or bothered by the noise of the surrounding traffic, or weather. You may also have a lack of interest in the study and become bored. Therefore, please know that you are participating voluntarily and can stop at any time without penalty or consequence.

I, the principal researcher will be taking precautions to keep your information confidential and prevent anyone from discovering or guessing your identity, such as using a pseudonym instead of your name and keeping all information on a password protected file on my computer.

WHAT POSSIBLE BENEFITS CAN I EXPECT FROM TAKING PART IN THIS STUDY?
There is no direct benefit to you for participating in this study. Participation may benefit the field of teacher education to better understand the best way to train teachers in art education.

WILL I BE PAID FOR BEING IN THIS STUDY?
You will not be paid to participate.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS?
The study is over when you have completed the art walk and walking interview, the subsequent sit-down interview, as well as the follow-up email. However, you can leave the study at any time even if you haven’t finished.
PROTECTION OF YOUR CONFIDENTIALITY
I, the researcher will keep all electronic or digital information (including audio recordings) stored on a computer file that is password protected. The audio-recording will be written down and then all of the audio-recording will be destroyed. There will be no record matching your real name with your pseudonym.

For quality assurance, the study team, the study sponsor, and/or members of the Teachers College Office of Sponsored Programs may review the data collected from you as part of this study. Otherwise, all information obtained from your participation in this study will be held strictly confidential and will be disclosed only with your permission or as required by U.S. or State law.

HOW WILL THE RESULTS BE USED?
If the results of this study should be published in journals and presented at academic conferences your identity will be removed from any data you provide before publication or use for educational purposes. This study is being conducted as part of my (the researcher) dissertation at Teacher’s College University.

CONSENT FOR AUDIO RECORDING
Audio recording is part of this research study. You can choose whether to give permission to be recorded. If you decide that you don’t wish to be recorded, you will not be able to participate in this research study.

I give my consent to be recorded

______________________________________________________________
Signature

I do not consent to be recorded

______________________________________________________________
Signature

WHO MAY VIEW MY PARTICIPATION IN THIS STUDY
I consent to allow written and audio taped materials viewed at an educational setting or at a conference outside of Teachers College

______________________________________________________________
Signature

I do not consent to allow written and audio taped materials viewed outside of Teachers College Columbia University

______________________________________________________________
Signature
WHO CAN ANSWER MY QUESTIONS ABOUT THIS STUDY?
If you have any questions about taking part in this research study, you should contact me, the principal researcher, Jaclyn Griner, at 514-926-4440 or at jeg2202@tc.columbia.edu

If you have questions or concerns about your rights as a research subject, you should contact the Institutional Review Board (IRB) (the human research ethics committee) at 212-678-4105 or email IRB@tc.edu. Or you can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY 1002. The IRB is the committee that oversees human research protection for Teachers College, Columbia University.

PARTICIPANT’S RIGHTS

• I have read and discussed the informed consent with the researcher. I have had ample opportunity to ask questions about the purposes, procedures, risks and benefits regarding this research study.

• I understand that my participation is voluntary. I may refuse to participate or withdraw participation at any time without penalty.

• The researcher may withdraw me from the research at his or her professional discretion.

• If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue my participation, the investigator will provide this information to me.

• Any information derived from the research study that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.

• Identifiers may be removed from the data. De-identifiable data may be used for future research studies, or distributed to another investigator for future research without additional informed consent from the subject or the representative.

• I should receive a copy of the Informed Consent document.

My signature means that I agree to participate in this study

Print name: _________________________________________________

Date: _______________________________________________________

Signature: _________________________________________________
Appendix C

Interview Questions

The data collected within this interview protocol takes place in two forms: first participants will engage in a walking interview, followed by a sit down, semi-formal interview, at a local coffee shop. Participants will have been introduced to the general topic and purpose of this research study from reading the consent form.

1) Walking Interview
Participants will be given a brief set of instructions that prepares them how to share their observations. The participant is encouraged to speak out loud about what they see, how they see it, and if they have noticed it before. I will use these instructions to gain insight about what they are observing, and what draws them to the environment. They are instructed to use their camera phones to take photographs of elements, designs, patterns, and compositions that capture their attention. The camera allows participants to look at their surroundings through another lens, angle, or context, so they can stop and look more closely at these places they pass everyday.

Prompts for the walking interview (45 minutes):
The prompts below will encourage participants to be more focused and aware of their surroundings without my interference. These prompts are based on the following scenarios, as well as the participant’s response to their surroundings:
If a participant stops to take a photograph of a particular element in their surroundings during the walk, I would prompt them to explain why they chose to capture this image, and why they want to stop and look at it more closely.
If they point out to certain places, images, or objects then I would inquire what draws them to it?
If they mention the design, pattern, or composition of elements in their surroundings during the walk then I would ask them if they have ever noticed them before.
While they are leading the direction of the walk, I would see if there is anything in this area that they pass by everyday and want to share with me? Why do you want to lead me here?
I will observe how participants interact with their surroundings using the camera to stop, get closer, step back, or walk around certain images, objects, and places. They will be informed that they are being observed and recorded prior to the walking interview, and semi-formal sit-down interview.

2) Sit Down Interview
During the semi-formal sit down interview portion I will ask participants to reflect on this walk; what they have learned, or gained from it. The interview will allow me to understand how participants typically experience these places, and if they can learn to encounter them differently. The interview allows participants to draw connections between their personal interests, values, and background, and see how art relates to their everyday life.
Questions for the sit-down semi-structured interview (one hour):

1. What have you gained from this art walk? Has it made you think about the way you ordinarily interact with these spaces, and would you interact with them differently from now on?

2. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? If yes, how so?

3. Please describe your educational and professional background, and any connection this may have to the way you think about art?

4. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests? (ex: fashion, cars, architecture, food…)

5. How have you been taught to appreciate art, and in what way has this changed, or not?

6. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?
   a. Can you share this particular instance, and what it meant to you?

7. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?
   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?

8. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

9. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

10. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?
11. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

12. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

a. Do you think this walk will become incorporated in your daily routine and way of looking?
b. Was there anything during the walk that you have not noticed before?

13. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?
Appendix D

Interview Alanna S

Alanna S (Female, age: 58)

Walking Interview portion (Sherbrooke Street) November 22nd, 2018 (45 min)

Alanna S is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where she is instructed to lead the direction of the walk and take photographs of elements that capture her attention, or notices along the way.

Alanna S immediately turned right on Sherbrook street, and started walking at a fast pace.

Alanna S: “This is nice. So we are just going to walk around here?”

Me: “Yes, you lead the way, and let me know what you see?”

Alanna S paused, in surprise at one location:

Alanna S: “Well when did this restaurant open, its cute…(she moves closer to see the sign)…O, no, ha ha, good luck”. (she did not seem impressed).

Afterwards she began to walk quickly down the street, stopping and pointing at stores along the way.

“And the Le Creuset store…ha ha, can I go in? I will come back. Their stuff is so nice, and the window is colorful. There is this place in New York that is all Le Creuset. It’s the best.” (She stopped in front of the store to look at the window for a while).

Me: “so is there anything here that strikes your interest?”

(she looked around her, and thought about it for a while)

Alanna S: “Ya I love the signs here…all the way up the street, and then, O, can I take a picture of that man over there. Or that car?..its just such a funny looking car. You don’t see that everyday.”

(She started chasing the car down the street to get a closer look).

Alanna S: “My favorite is the public art near the museum, if you want to go there.”

(we walked back up the street towards the public sculptures outside the museum, and stopped in front of the Chihuly work).
Alanna S: “I actually own a Chihuly sculpture in my house, so it makes me so proud to see how the city supports his work. They raised millions of dollars to acquire it, and I think it’s so special”.

Me: “So do you often walk around here?”
(We passed by a coffee shop that was full of people).

Alanna S: “Yes, there is so much here, I come here to have coffee with friends, lunch, I go to the museum sometimes, or the department store down the street. My daughter used to work there, so I would visit all the time. It’s a very nice department store in Montreal, and you can see that fuchsia sign everywhere…everyone has that shopping bag.” (she is pointing to all of these places).

Alanna S said this while pointing to her own Holt Renfrew shopping bag. She looked up at the building, beyond the street level storefront; starring at the building.

Alanna S: “It’s also a beautiful building, but they are combining with Ogilvy department store down the street. That building is even older. And this will probably turn into condos. I also go to Galerie de Bellefeuille over there. They have an amazing collection of Mel Bochner, Damien Hirst…so many great artists, and I like walking by to see what they get in”.

(We passed by these places looking more closely at them, pointing to things in the window).

Alanna S: “Then here is Le Christophe, they have the best sterling silver. I love collecting these pieces. These are places that I walk by a lot, and I love them. I love to collect. I think people have to learn how to appreciate the quality of life, and these little treasures”.

Me: “I see that the things that interest you around here reflect your taste and your home”.

Alann S: “One hundred percent. I love these places because they are special to me. I value them. Even the Ritz down the street, we just went there for my daughters birthday, or THURSDAYS restaurant over there…I used to go there all the time when I was at McGill. I had crazy times there. So the city is full of wonderful memories, so much history, and so much culture”.

Me: “has a lot changed over the years in this area?”

Alanna S: “Yes, and no. There are new stores that open all the time, but this area always maintains this same unique Montreal style. People often say it is similar to Europe, but I think it just represents this sense of culture. You know Montreal is full of foodies, so we have such a vibrant and rich scene of restaurants. I love that one there, Zante, its Greek food, and so good…and if you go all the way down, you hit other iconic places like
Moishes and Schwartz’s smoked meat. These are very important to the history of the city…and ya, they are very important to the landscape here”

(We got to a spot where Alanna S paused, thought about where to got, and then turned around).

Alanna S: “Okay, lets circle back up here. I really do appreciate the public art here. There is a Niki de Saint Phalle sculpture over there, at McGill. I have so many amazing memories there…in that campus”. (She peered into the campus, and took a moment to reflect on this spot).

Alanna S: “The public art in this area is fairly new, and I love it…I come to this area often, but I don’t often get a chance to just stop and look at it, especially this close. I like to walk around here with friends, and let them know about these artists…teach them about what’s going on here, ha ha. But, …hold on, I am going to take a picture of this. I love this”. (She ran up to it and started taking a million pictures).

Alanna S: “Ooo look over there. See the window at Holts. It’s actually easier to see it from across the street. On this side. And its not even all about the clothes. I love fashion, and I appreciate these designers, but the windows are so well done as well. And the designs, the patterns of clothing, its all so creative”.

Me: is there anything you notice over here? (she was looking upwards at the trees along the street)

Alanna S: “ha ha, ya I was just starring at the bird houses there, in the tree. I guess someone just came one day and put them up…look they are in all the trees, all the way down the street. I have a bird. He is blue. Gorgeous color, but the crazy bird keeps pulling out his feathers. Color is a big thing to me. I am always attracted to color. The flower arrangements here, in those pots over there. Those are beautiful. Its so well done”.

“Also, look there, Montreal is full of scaffolding, we have many old buildings, and they are beautiful but have to be maintained. But we are re-bricking our house, so I keep looking at different bricks. You wouldn’t believe how many different colors and choices there are”.

Me: is there anything that draws you to your environment?

Alanna: “I do enjoy looking at the people. I like to see their style and what they are wearing. Everyone always makes comments when we travel that I always wear black, only black, but it’s the way we dress here. In Florida, which is like a second home to me, they dress completely differently. It’s all bright colors. And you can see how different environments affect peoples taste and lifestyle, from food choices, and color choices, and its just seasonal and a darker climate here”. (she was looking at a group of people walk by all dressed in black).
Alanna S: “The winters here also affect the streets, the pavement is full of cracks, and they just get bigger and bigger, we have holes everywhere. Hold, on, I am taking a picture of this, because its exactly what I am talking about. Try not to fall into it, ha ha”. (She bent down to take a picture).

“But color is important. During the summer, its like the city comes alive. We have a mural festival, so the buildings are full of color, and everything is green…and lush and bright. It’s a nice contrast after the winter when everything is grey…its like we hibernate. Grey and dark. I definitely don’t walk then, so I am happy I get to walk around now, before its too late”.

Semi-formal sit down-interview: November 2nd, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?

My education and my everyday life. So they didn’t coincide when I was younger, okay, but just to bring you up to date that I am not from Montreal, I am from Quebec City. And growing up with my parents in Quebec City, they had a love for art that was absolutely breathtaking, and it was nice to see that my parents, it was their hobby. And they would go and purchase art for the walls, and decorate the entire house, and it was really nice to see that when they made a purchase and hung a painting on the wall the two of them would stand, my mom and dad, would stand side by side and stare at the painting for hours to make sure that that was the right place for the paintings on the wall.

And then when they would go and purchase another painting, they would decide to change the other painting on the wall, and change their places, because it didn’t suit any longer. The newer painting was in the place where the older painting was, and now they found a place that was better suited for the older painting, and this went on and on because every time they bought a new painting, this is what they did.

Sometimes they even have friends who would come into the house for diner and they would love the art that my parents chose and actually purchase a piece, my parents would take whatever they sold, the money, and go and buy a larger piece by the same artist. This was unintentional, in terms of profit or value of collecting; it was just a style of life for them. My parents loved antiques and art. You know coming from Quebec City, it was a small town, and they didn’t have that much to do. But this is what they gravitated too, and this was their enjoyment, and I participated in that. They would call me when they purchased a painting, and say to me, come here and watch the painting. And I would stand there for five or ten minutes and enjoy it for that period of time, but I wouldn’t stand with them for an hour or two and watch them stare at this painting. Side by side, holding hands, which really means a lot, it wasn’t just a hobby, it was a way of life, it was their style of intimacy, it was everything* (the participant started crying, so we took a pause)...it just brings back memories. A lot of the Canadian artists were from Quebec city, and their style of art was all about nature. And Quebec City had all of the mountainous regions and beautiful, everything
was nature and wildlife, and wild, and the animals, and the deer and moose, and the paintings were all about the rocks. So a lot of the artists either came from Quebec City, or different parts of Quebec City and that was their style of art…

In that generation that was, even in the Group of Seven, you know, that was what they focused on, it was all about the mountainous regions the areas. They wanted the people, they drew those kinds of paintings, because they wanted the people to remember what the nature and lands looked like before they were cultivated. As the towns became cities, even the smaller areas that I remember grew, everything grows and becomes bigger. So you know they take away some of the landscapes, they no longer exist. So that is why the Group of Seven, and these other artists still maintained this style of art.

I grew up to appreciate this style of art, my parents walls, this was typical, there was nothing else. If you are asking me if they had a Frank Stella type of art, then no, that didn’t exist for them. That’s all that I learnt about, that is all that my parents knew about, and that is all that I ever saw when I went into art galleries. It wasn’t like, there was maybe one or two, okay, so Riopelle was very abstract. My parents collected a lot of Riopelle, and that was out of the norm.

They were already, maybe they were changing their style, and because the colors they chose from Riopelle where still the same colors that suited their style. You could buy Riopelle in, he had different styles of colors, you know the little cubes that he did his art was either black or white, or then he would do something in green, yellow, blue, red, and black and white. And my parents always gravitated towards the more natural colors, the beiges, the black, because that was out style in our home. He still did a lot of animals. I know we had the owls, which is also part of Quebec nature. And those were the styles that my parents still chose even though he did very abstract works. My parents still defined their type of art with the owl. Something substantial, not just abstract, I think my parents needed to see something substantial on a canvas. They weren’t, I don’t think they understood it. So we never had anything abstract on the walls.

And maybe art and the everyday is a topic in modern art, but for me this was part of my everyday life, and it also was very closely connected to my everyday environment and the landscape that defined the city that I came from. These landscapes and nature, they reflected everything that was around me.

So that was a different type of education, it wasn’t school education, but then I moved to Montreal, and I did my studies and I ended up at McGill. And there, I was so artistic with all my projects and everything that I handed in. It was always you know, very colorful, and I always gave everything so much thought, and did extremely well because of the little extra that I put into my assignments. I graduated as an early childhood educator. So you know you are working with three, four, five, or six year olds, so you know everything is color, and touch.

Everything in that age group revolved around art. That is how they learned. Whether they were coloring, gluing, cutting. I was always very creative with these projects.
Now I am retired, but professionally I was also an aerobics instructor. So I still taught, in a sense, but my life was about movement, and energy, and that relates to my passion for jogging.

To take you even a step further, okay because this really takes you to my art…when my children were younger and it came to Halloween, our district had Halloween displays and we would all get involved. It was myself, my two children, my husband, and even their grandfather. And I was the one who did the drawings. So each year when a Disney movie would come out, that would be our theme for that Halloween. I would go out and buy the wood, and I would draw the displays. My husband would cutout the displays, my father would paint the displays. My children would help with all the props, so everything was put out on our lawn, and we actually won awards for many many years. We didn’t have a company that would come and set up for many homes did, we did it ourselves, we would have three to four hundred children coming to see and videotaping the outside of my home for Halloween night. And it was just so nice to see, how everyone in the family would put this thing together, and then see all the kids come to the door and recognize the Disney thing, and everybody was so excited and had so much fun, and we probably did that for a good six years.

And I draw this sort of connection between these projects and memories and events to art. Of course.

Then I started collecting art, and then we had a little money, and my husband and I we started doing the same thing. We didn’t stand side by side and hold hands, which is too bad, I should have actually done that, but we didn’t. but we still enjoyed very much going to the art galleries and negotiating and having fun and it was on a different level, and still the same style of art. I only changed my style of art recently in the last ten years. But before that I was not open to seeing different types of art, because in my head I said this is what I like and this makes me happy when I see it. ***

I started going to museums. So it was really nice because I moved from Quebec City to Montreal to go to school and all of a sudden I paid more attention to the museums, the one down the street on Sherbrooke. And the art galleries. And all of a sudden this Galerie de Bellefeuille this one particular gallery, and I did bring in different types of art, or even going to Paris, and visiting the different museums in Paris, and New York, and then in Montreal the art galleries started getting a little bit more diversified. So instead of having the Canadian artwork, they would start bringing in the different types of artwork, of the style I don’t know how to call it, I don’t know, abstract. And all of a sudden I realized that I could mix my nature and landscape with a more contemporary more modern type of art. So now I have both and combine them both together and I love, I love it even more. The colors are more different. So you will have one that is slightly more muted, and then you will have one that is brighter, and so the two, the combination side by side, your eye catches it differently and you actually look at it longer.
2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

Well, this is a little offbeat, but this is it. I am a jogger and I have been for the past twenty years, or even longer, now I have been jogging since I was eighteen and I am going got be sixty years old so. I have been jogging for almost all my life, up until recently. And lets say I would do ten miles a day, and I would do it every single day. And that is actually how I decorated my house inside and out, and I know it sounds weird, but I would always walk and jog alone, and as I am jogging I would always look at peoples homes, their shrubs, the windows... the colors of the bricks, and that is how I chose, when we had to change the colors of the bricks on our house that’s how I did it. Looking at other styles form other people’s homes. How they chose their landscaping, how they chose their...how to decorate their pool, the style of their pool. Everything...was jogging and keeping my eyes open as I was jogging from area to area, because ten miles is quit a distance, it would take me an hour and a half to two hours to do that distance. And I really got to go from area to area and I would look and I would see, I would see the different, you know people would keep their blinds open, and I would look into their homes. I wouldn’t stop, haha, I would at a slower pace, and slow the pace down.

And that’s how I did, you know people use different types of glass cubes at one point it was very popular and I would see that on the windows, or in the inside people would use it as walls, and I would see all this, and I would laugh that people would actually keep their blinds open, and I would laugh, that I guess these people wanted me to look inside their house and see how they decorated, and I did!

So that is what I focused on while I was jogging, not at the cement, or if I was going to trip over the pavement, but I was looking and I would focus on people’s homes. Choosing the color of my car. I know it sounds ridiculous, but these are the details that are a big part of my life. I always had a black car, and then I saw a white one in someone’s driveway and it changed my mind towards it.

You know I like white, why not, and I changed the color of my car. These little things, these little details represent who we are, they make art part of our life, so this makes sense to me. Art could even just be an experience, during my walks or jogs, my home, my style.****

I collect so many different things, on a beach, I collect hundreds of seashells. So I guess I find art everywhere! *

For me art is very much a part of my personal life. Its everything! Everything! Who wouldn’t agree with that. I love to cook, I love clothing, I love collecting things, I collect everything. Anything that I have more than five of, or ten, I would call a collection.

I love looking into windows, even storefront windows, and the displays and colors and fashion. Because of walking, and how I chose, and it’s the same thing for clothing,
because you look inside the window to see what the fashion is going to be for the next season. What they are showing.

So I am always looking around, always aware, and focused on these things, I love looking into windows…I think windows and displays say a lot.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

Well that’s is, I grew up with so much art in my home, my life, and my family and I think this sort of way of life was carried onto the way that I raised my children and my family. But like I said, I am more open to different styles of art now. Its not only landscape, neutral colors, and nature, from the style of Quebec artists that I learnt about, but more international art, even more abstract and modern…and I try to mix these styles, and combine them.

4. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

I have seen some amazing exhibitions, and some I didn’t like, and it didn’t really matter the style of art. I loved the Frank Stella exhibition, but not the Jeff Koons one. I did not like it, and it wasn’t because of the style of the work, I didn’t like how it was set up. So when you talk about context, and where and how you see art, then this makes a huge difference no matter where you are. Just because it is in a museum does not mean its going to be appreciated the same way, or even…in a better way.

I didn’t like how it was set up from flour to flour like that, I thought it was too choppy, and I didn’t feel comfortable. There was something that didn’t make me comfortable. There is something, when I went to go see the Frank Stella I was “aghast” I was like, oh my g-d this is amazing, I like following the hallways, and it was amazing. I know it was the newer location, and this environment just changed me perception of the work completely.

And the Neue museum, it has to suit, I don’t know if the art has to suit the museum, or the museum has to suit the art. But it did not flow for the Jeff Koons not at all, not for me, it felt completely didn’t like the museum and the displays did not, they did not go together, and I have been to so many different, like I said the Frank Stella, as I moved with the art, I just could stand there, and felt comfortable. It was warm, and I could stand there, and I didn’t feel, I don’t know if the lighting just was off, but the Jeff Koons was very bright, and it was just too, I don’t know I just didn’t like it.

In the Neue Museum it was like a home, and it brought back memories, and where the paintings came from, and it has to have a feeling, and the other one didn’t.
Well ya, I mean, I like to go to museums and galleries on a regular basis, as part of my everyday day life, but outside of that context, then I do experience art during my daily jogs and walks as well. On the streets! The city itself, and environment we live in, we are really fortunate to see a lot of that outside art, and it is just really nice to see how they maintain that, and how the city is actually improving on it, and making everything so much, you know, we started off with maybe one or two outdoor art pieces and now we are probably up to about ten or fifteen, even more, that I just know about.

Well its actually to share that with my friends who are not knowledgeable about art. And I know, so I’ll explain it to them, and we will walk by and go “oh look at the pretty hearts they put out in front of the museums” and then we talk about the artist, its Jim Dine, and they didn’t know that. Ill start explaining a bit about what I know, where he comes from, and it expands like that, and it makes our time together more interesting. And ill start explaining more about the work itself, so they can learn more about it and even appreciate it more. Since downtown is somewhere that we go to often for lunch, coffee, or shopping together, while we walk on the street we have this great opportunity to talk about art.

This conversation builds between my interest in art, and things that they are interested in culturally, and we learn from each other, but this walk brings about this conversation. That’s what is really nice about these pieces they put downtown now, they are large pieces, so you cant miss them. So even if you are walking down the street and you don’t turn your head from side to side, it is something you cant miss that. You may not take the time to think about them, but they are there!

The Chihuly for example, I love his work, he is my favorite art glass blower. And I am fortunate to have a small piece. I actually had the chance to meet him, his show in Montreal was exceptional, it got great reviews, and a lot of people really appreciated seeing it. Now I get to see one of his large pieces permanently installed outside of the museum, and it just creates such an interesting dynamic when you think about his work on this large scale, at a museum…but also in the home, in my home, where it becomes even more personal. Many of friends, notice it on the street and then make the connection to the piece in my house. I think its so special that people can own these pieces, and see them everyday, whether on the street or in the home, so its for everyone.

Also a lot of the museums now are bringing in, they are going away from the landscape type of art, and going into not just glassblowing, but metal work and iron, and you see all different types of art now, its not just canvas. You see so much more. It’s a benefit to the city to have his work on display outside for everyone to see, everyday.****

Its an eye opener! So maybe someone who doesn’t know about it, it kind of just snaps, and they say, Oh look at that, and then maybe something will click and to the left is Chihuly, to the right is Jim Dine so you kind of like, I don’t know, you cant get away from it, so you are learning something no matter what, and how far you take it is up to you*
From the local people to the tourists, and then the tourists go home and then they might have learnt something also, like maybe in their hometown there is a museum, or that is where Chihuly comes from, so they bring this experience back with them. And maybe they recognize the Chihuly on the street and think look how far this artist has come, like his work is even here in Canada!

Its really funny but your listening to a comedian or a movie and they will go, in the middle of the movie, or talk show, and there will be something, and somebody will say, o ya it looks like a Chihuly, so its part of our culture now. And if you don’t know who he is then that is going to go right over your head, and someone might not even laugh, but knowing it, you pick it up and you go, yes! I know Chihuly, so for a split second your picking up a joke, or something else, a reference, in a movie that not everyone is going to pick up, but you’ve got it. also! We all pile up into bed together, on a cold day, and watch tv together, and we laugh, and cry, and scream, I mean we are three girls, and its something we love doing together.

5. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?
   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?

Oh no, definitely, I always pay attention to my surroundings…but when you do have to go from one place to another then you should be focused on where you have to go, because it is a time frame, your not going to be as observant…but when you are not like in a time frame…if I have a direction then I am focused on my direction, but I still do pick up things on the way…

You cannot always be…but I think people always make time…or notice things around them. Maybe not details, like if you told me there is a small turtle on the corner, that could be a miss, but if you want people to take notice of something then you have to make it stand out.***

Im here, I have presence!*

Like, the public sculptures stand out, and I think they do make you…or draw your attention to what’s around you….but…

You can't see everything, so there will always be things that I miss, but then I may notice them next time. It all depends on what my eye catches, because I guess I have a certain kind of interest, so im going to be looking at something my eye seems to catch, whether im walking, or whatever im doing…even when I pick a recipe, you look at a cookbook, and your not going to like every single recipe, so how do you catch the recipe that is
going to make you want to bake something. The presentation has to have a little bit more punch to it, so for me to chose a recipe that’s how im going to do it, and I am a big baker. Look, I spend a lot of time in Florida, and ill do a power walk, and all of a sudden in one of the parks they will have this little turn around, and in the turn around there are five different turtles, and they are all sculptures, and what is really nice about it is you look a the turtle and you go o, its just a turtle, but right beside the turtle is an open book with information about the turtle and you stop to read it. So your learning and observing the different types of turtles and the colors and shapes they have. And you never know when I see a real turtle and I say, o I know that a leatherhead turtle, because I read about it in a park. But I am always looking around to find salamanders hiding in the bushes, seashells, new buildings going up, old ones falling down…I even saw a chicken on the walking path once.

We are learning about the sea, and the see creatures, in these works, in Florida, and then you are here in the city they are showing you different types of art, they are showing you…there’s an Emily Carr totem poll, and that brings you back to how I grew up with the landscaping. So these works go back to the environment, and reflect its surroundings. and there are all different materials used in the sculptures around Sherbrook, from wood, to stone, glass, and metals. Its all near museums, so if you don’t have time for museums then you are catching a glimpse of some type of art around the city.

Also in Florida, the malls are full of art. I learnt about Julian Opie from seeing her work in Aventura Mall. And there, you are really not focusing on art, or looking for it, your mission is on a sale, or getting through the crowds of people. But there are works that I definitely learnt to appreciate there.

Ooo and graffiti, I love graffiti, I thinks its just so nice to see. And I see it everywhere. I think it brings something very different to the city, its not dirty, its clean art, years ago it was considered dirty, but I think wherever it is done, I think its art. And the Leonard Cohen right now is the biggest piece of graffiti in the city, and its in memory of him, and its huge, it’s a side wall of a building, downtown, in the middle of Montreal, and you cant miss it, and if people don’t know who he is then you explain, well, its Leonard Cohen: he was very important to our music industry, and Jewish, and a lot of people knew him because he was from Montreal and involved in the clothing industry, and years ago that is what a lot of people did here. And that’s what they worked in the clothing, the shmatah industry, and he grew up in that, so a lot of people will make reference, and be like, o I knew his parents…and one of the last songs that he sang and wrote included the cantor from one of the big synagogue’s in the city, so that is a little bit of nice trivia, and information in the community.

You cannot miss it, ha ha, your face hits it no matter what, no matter how many times you see it. The piece has to be really substantial to get someone’s attention sometimes.

6. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?
I don’t think you are actually teaching, but you are enlightening them, making them aware, and its doesn’t have to be important, but maybe, if it puts a smile on their face when see something they haven’t noticed before, or taken notice before, whether it’s a fountain, or a flower display, or whatever it may be, if they haven’t seen it, but when they walk by it from now on, and you brought attention to it, and it makes them look at it, and its part of their, and it makes them…I don’t know when I walk I like to be happy and I see different things and it puts a smile on my face as I am walking by it, and I do learn, I learn new things…

And just to open our minds to the idea that art is part of our everyday life is something important to be gained…I don’t think I ever really thought about it so much before, I knew it was important, but reflecting on how, and how it is related to my life specifically, really taught me a lot about the meaning of it. Its happy, its really simple, you don’t have to get technical, I think your eyes, your senses just have to be happy!*** and you cant argue that’s not a benefit to our life.

7. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

Yes, I mentioned appreciating the street signs, and the window displays, the fashion in the window too. I love window displays, and I think I am often conscious of them. I also spent so much time at McGill that it is such a large part of my life, and I enjoy how it is still close to me…just down the street…its certainly a large part of our landscape…So are other landmark locations …these places have been part of my life for a long time, and are iconic of Montreal. Beauty’s breakfast diner has been around for a long time, and I go there all the time with my family. The owner has the same last name of mine, and same first name of my husband, and he is ninety years old!

Our city is pretty well known for our restaurants. We are foodies! And our downtown is full of amazing restaurants. Old Montreal is a big important part of the city too, and full of culture and history, and lots of restaurants. You know its nice, the restaurants that have really been here and around for ten, twenty, even more than forty years…we have Schwartzes Deli that everybody in the whole world knows. The minute they step into Montreal they go for bagels, and they go to Schwartz for a smoked meat sandwich. Its historic. Its in the history books…haha. People came from Europe and brought recipes for bagels and Shwartzes deli they have that deli style food in Montreal its iconic. and we have a very diverse culture here too, that makes the city so rich, between the food, and music, and architecture.

Let me think about this for a second. Okay, well we have this on a small scale in Montreal, but when your visiting places like New York or L.A. and everything is on such a big and grand scale, and that is the first thing that you notice, how your going from this small city to this like big hub bub, and you look up and you know, you recognize the
height of these buildings, and you know to the people who live there, they look up and go its absolutely nothing, but we don’t have high rises like that, and everything is different, so all of a sudden you’re a tourist and your recognizing different heights…but what you’ve learnt in your city you compare to another city, and then you come back and see it based on that.

8. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

Season changes, upon seasons you see different colors, as a matter of fact you can walk by a house, and have this beautiful tree, and the next day there is a storm and the tree fell over or was losing its branches, so no, nothing is the same. The tree now is not in the same position, nothing is the same, flowers grow taller. You always have to keep looking. For me, my home and community is my everyday environment, and even when I move, im thinking of selling my house, I want to stay in the same area, I enjoy, maybe because I am used to it, but I enjoy, I need that familiarity. Its important to me. Its comforting.

9. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

Yes! This is the perfect question. My children just taught me how to use the camera phone and I use it for everything. I snap away at everything. I get to share things I see with my friends and family, and it’s an interesting tool, I use it as a reference to remember things as well. But its been such a wonderful way to keep things that interest me…and I often go through them to look at these references. I am very bad at deleting them!

In terms of the walk we just went on, yes, absolutely, the camera allowed me to really focus on details, and see things that are not as obvious. I mentioned how it is important that public artworks are large scale to capture people’s attention quickly as they rush by, but this walk is about slowing down, and noticing the details. At least that is what I got from it, and I absolutely think I took great photographs…photographs of things, that I may not have taken otherwise. I am excited to show them to you, ha ha.

10. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

a. Do you think this walk will become incorporated in your daily routine and way of looking?

b. Was there anything during the walk that you have not noticed before?

So I no longer jog, otherwise, this was an important way that art, or this way of looking, and attention was part of my life. There were so many details I haven’t noticed before, and although I believe I pay attention to my surroundings, I don’t always do. I don’t
always think about this. And I think this reminded me of how much I enjoy it, and have
to reconnect with this part of my life.

11. What do you think are the benefits of bringing a greater appreciation towards art
to public spaces?

   a. Do you believe that this walk provided you with further insight about the
   presence of art in your everyday life and surroundings? If yes, how so?
   
   Easy! I think people diversify themselves more with different groups now, and people,
   people have book clubs, and play mahjong, and people get into small groups and see each
   other on a weekly basis, and in that group while your playing a game, while your in your
   book club, its not just about discussing the book, people start talking about their lives and
different interests, and that’s how it starts to get broader and broader.

   And that’s how people find their way into museums, and people’s homes, people make
dinners, and it gets bigger and bigger that way. When you go into a different group, and
they invite you into their home it’s a different surrounding. People are all excited to show
you what they have in their home, whether its antiques, or collectibles, or pets, whatever
they have, its their happiness…

   In terms of this walk, also, I enjoyed this walk, because I am always looking to do
different things in the city, so for me an art walk is like visiting a museum but on the
outside…and now I could start doing it alone, or with a friend, and do a city walk, or a
restaurant walk. I don’t work, im retired, so it’s a leisure way of learning about different
parts of the city that I didn’t know before. I am extremely open to seeing a lot, I look for
different things, I look for the caterpillars, haha, I look for anything a little different, and
will come home and share it with my family and friends. Ill tell them what I saw. But
these walks are important because not everybody is looking all over the place, and you
need to teach people how to move their head from left to right and up and down.***

Follow up questionnaire: by email (sent two weeks later)

   1. Please describe your educational and professional background, and any
   connection this may have to the way you think about art?

   I graduated from McGill University as an early childhood educator. I moved to Montreal
from Quebec City when I was 18 years old. A lot of my work as an educator involved art
and art projects; I was always very creative, and this was an important part of my
teaching philosophy and approach to teaching.

   Also a lot of my background in art comes from my life in Quebec, and my family. My
parents collected Canadian art, specifically Landscapes. This influenced my style and
taste in art, and it was everything that I knew about art. When I moved to Montreal, I
went to museums and galleries and learnt about modern art, and began to combine these
two styles in my home. It was a large part of my family life, and the way that I brought
up my children.
2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

For me art is everything. It is part of my home, and the way that I collect antiques. I collect seashells as well. It also relates to my interest in cooking, food, and fashion, and the way that I decorate my home. I play close attention to the furniture I chose, and the style of my home, and I think this brings a certain level of comfort to my house.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

My life in Quebec city influenced the way that I learnt about art. The city was very focused on nature, trees, and landscapes and this was something I appreciated in art, specifically traditional paintings. My style in art has changed, mostly because I was exposed to different types of art in Montreal. There is a gallery that I go to often that opened my eyes to modern art, and I combine these two styles in my home.

4. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

   a. Can you share this particular instance, and what it meant to you?
   Yes. I appreciate how the city has really developed a scene for public artworks. I think it is important to be exposed to these important artists, and see them on a daily basis. This is important to the quality of life in the city as well, and the way that develop this sense of art. I talk about public art with my friends, family, and share this interest with them, and it creates an important conversation about art. This goes back to my background in education as well, since I think public art is an important teaching instrument. I learnt a lot from it.

5. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?

   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?
   I would like to say that I always pay attention to my surroundings, and in many ways I do, but, I also need to stay focused on where I am going. The art walk that I went on also helped me reconnect with the way that I used to pay attention to certain things when I was a jogger. I appreciated how it reminded me to be in touch certain things, such as looking at people’s houses, their style of decorating, their taste. I do enjoy looking at window displays, and seeing the way they are designed, and the style of clothing, and
fashion. I know I am drawn to color, and I see it everywhere, but I also hope to bring a sense of creativity to the way that I look at things, and to keep this up.

6. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

I mentioned this in the previous response. But, yes, I do. It brings me joy, and I think that finding happiness in the simplest things is important.

7. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

I go to this street often and I appreciate how it is full of window displays, and so much culture. I have so much history in this area, but am also constantly finding new things, learning new things, and making new memories. This is a large part of the city, and our appreciation for food, fashion, and culture. I don’t know if everyone recognizes it, but it is part of the city, and a major element of Sherbrooke street.

8. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

I am often in this downtown area, but I don’t think it ever remains the same. I go there for many different reasons, and there is always something to see. There are times that I go for an errand and leave without getting very much out of it, but I appreciate how it is a place that is so important to my life. My daughter worked there, I went to school there, my other daughter went to school there, we have done so much together there, and I enjoy reflecting on this, and going through these memories every time I pass by. At the same time, there are always new shows at the museum, always new fashions, and seasons, and places opening.

9. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

I take pictures of so many things, and the camera phone has become an important part of my life. I enjoy taking pictures of things I see and sharing them with my friends and my children. I don’t know if I am very good at taking pictures, in terms of technical skills, but I think it is important to the way to experience my surroundings. I am still referring to the photographs I took during the art walk I went on, and I enjoy looking at the creativity involved in taking these photographs.

10. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

   a. Do you think this walk will become incorporated in your daily routine and way of looking?
   b. Was there anything during the walk that you have not noticed before?
Since the art walk I have really tried to maintain a closer way of looking at my environment. I often go downtown with my friends, and we are busy talking, but at the same time it is a place where we can talk about what we see. And I try to bring this to our conversations. Again, if I am alone and I see something interesting I take a photograph of it and share it with them.
I can't say that I didn't do this before the art walk, but I think I am more conscious of it now, and appreciate it more now too.

11. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?
   a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? If yes, how so?
It did. I was always aware of art in my everyday life, through forms of public art, but, I believe that this walk taught me to appreciate the simpler things around me, and how much I enjoy those as well.
Appendix E
Interview Karen D

Karen D (Female, age: 65)

Walking Interview portion (Sherbrooke Street) November 26, 2018 (45 min)

Karen D is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where she is instructed to lead the direction of the walk and take photographs of elements that capture her attention, or notices along the way.

(she signed the contract and looked around for a while, a bit confused, and looking what direction to take)
Karen D: “Should we cross…where should I go…okay, I am going to see where my eye takes me”.

Me: You lead the way, and let me know if you want to stop and share any observations.

(She stopped suddenly at a mural on the wall of a building and got very excited about it)
Karen D: “Hold on a minute! Now I see a hand, do you see a hand, in that broken tree over there. I don’t know if it is art, its nature, but I see a hand, and I can see a composition…I could see that as a painting”.

“If I am being creative, okay, I can see that. I am trying to see it closer, the details. Is that a penis in the front of it. A women and man together. The way these forms intertwine here. Everyone sees things differently”. (She used her hands to copy the movement of the “intertwining” shape).

(we passed by another mural and stopped to move closer to it, and bend down to see the signature on the bottom, and the date)
Karen D: “This thing here, I never saw this thing here, what is that?”

“See that mural, I know it’s supposed to be art, but that one, I don’t know, it doesn’t do it for me. It’s too all over the place. But lets walk over to the alley. Look at these shit Montreal roads. Okay here, this is cool. This mural has an image of Snowdon theatre on Decarie, its no longer up, it doesn’t exist anymore but the sign is still there, and it’s a big part of the city. I like that. I will take that picture. It preserves the city and is part of the architecture here. See I appreciate that meaning it has or represents”. (She was pointing out little details in the mural that she liked or dislike, and recognized parts of it that she knew in the city).

Me: Where would you like to lead us next?
Karen D was looking all over the place, and was going very fast, seeing things, pointing, and taking pictures, but finally took a pause to figure out where to go next).

Karen D: “right over there, down the street…lets go over there”.

Me: what makes you want to go this way?

(she hurried to this spot to show me the window)
Karen D: “There is something here that I do see all the time. I love it. Its the display in the window here. Not art! Its not art! But I do like the way they always have such creative displays, like sculptures or installations, with giant flowers, and pappier mache heads, and…its always so creative. I always look out for it”.

Karen D: (she stopped to look at a glass window / sculpture on the ground – and walked around it)
“Wait first, this is interesting over here, they have a similar one in Paris, I don’t think this is from an artist, its part of the architecture, I guess it’s a window on the ceiling, but for us on the ground, and you could look in, and down. But I like the shape, its like a pyramid, its very interesting. The shape is amazing”.

“I am going to take a picture!”

Karen D: “I don’t remember who did this in Paris, I need to look this up online after. Its going to stick with me”.

Karen D: “O did you see this sign, did you know that Renata and Michael Hornstein provided this new part of the museum, this pavilion here. I didn’t know that. That’s so nice of them”.

(Karen D would put back and take out her phone every time she found something to take a picture of. She took out her phone and took multiple pictures of this area – we stayed here for ten min).
Karen D: “I want to get the details of this over here, and the door here, and the details in the Chihuly, the movement, ugh, its great. Im going to go from the other side, and get some angles”. (she walked around it to get all sides).

(She stopped at a public sculpture made out ot tires in front of the museum)
Karen D: “And this one here, it uses basic materials, and it smells, it has a smell like rubber. I think its made of tires”.

Karen D: “I think I need to let lose a little bit. I can be a little too conservative. I have my way of doing things, and I hardly change, but I do like to learn, and to learn new things. So I appreciate this walk. I appreciate trying something new. And I wouldn’t have really looked at this area this way without you taking me. I am very aware of my surroundings, but now that I am taking pictures, I see more closely at things. I don’t always like them,
like that awful mural, but it gives me a good perspective, and I liked having this opportunity to point things out”.

Karen D: “It was like going to a museum, but not actually going in”**

(We walked up to a restaurant terrace to take a closer look). “See this is a pretty terrace, and I like it, I like the colors, but its not art”.

Me: well this walk is not necessarily about spotting or finding art, but finding elements that you enjoy or capture your attention around you?

Karen D: “I guess it depends on the way that you look at it. See I like that, but I consider that architecture, and architecture is art! Art and architecture, enh, ya, maybe, I don’t know”. (she stood there debating with herself about this for a while ).

Karen D: “I don’t know what that is there, I actually never noticed that building.* Its very nice, its different. Is that a cameo, or carving on the wall? I think it was a Bell building, and g-d knows what before. Okay, I want to take a picture of this”. (she saw something she never noticed before)

Karen D: (she started laughing) “I definitely know where the bank is, those buildings are always so nice. They always use old buildings”.

“That just captured my eye!”

Me: what is that?

Karen D: “I never noticed that, and have been on this street many times. The fens here. I mostly drive down this area, but I do walk here, and this is great. I love this building, the courtyard is very nice”, (We moved in and out of this area looking closely at all of these things – she never saw before).

(She took out her phone to take a picture, and then stayed there to look at this wall for around fifteen min)

Karen D: “And here, look at this, the horses, the graffiti of horses is beautiful. See, this is well done. This is done by someone with talent, who knows that they are doing. I like looking at it…it has to appeal to me, you know. The horses, and the precision, the color, its magnificent.

Semi-formal sit-down interview: November 26, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?

So my background is I am an accountant. And I graduated from McGill University. In terms of art absolutely nothing, because accounting was so straightforward, numbers, and
it, really, we never even took art courses back then. Because they didn’t really teach you. However…if I thought about how it related to art…I find numbers, like it’s a very orderly thing, and there are these artists who do these pictures, of lets say, numbers or letters, because I have seen it. And I kind of look at it and say, is that really art?

And I don’t like that type of art, I am being honest. Because that to me is…that is not art. For me. But I do know the artist Mel Bochner…he uses formations of words and equations, sort of like numbers, and the way I see art now is so different, so before I say I don’t like it, and it doesn’t matter if I really like it or know, but I can see the connection between these two things. I get the connection.

So…even though I didn’t learn about art in school, I do love impressionist art, and to me, I love landscapes…

I went to Paris for the first time when I was 22 years old. And have never seen any of this art in my life, and did not grow up being taken to museums, or anything, I did not know about none of this stuff. I didn’t take art courses. And I went to the Joux de Pommes, was the name of the museum then. It was a different museum then. And I fell in love with that, to me, I loved it, I just loved it. Monet…hes is spectacular. Actually he is my favorite.

This influenced me, so that I make a point wherever I am travel, anywhere in the world to go to any of the great museums that are there. But that’s because I became…I mean I have been to the Picasso museum, I have even been to the Picasso museum in japan! Phenomenal display there.

And whenever I go back, especially to Paris, because of the museums there, I make a point to visit different museums each time.

I am going to go to the Picasso show here, in Montreal, I just haven’t had the chance yet. I went to the Chagall exhibit here. If there is a good exhibit then I try to go see eh shows that are on in my city too. You don’t need to go far to see good art, or experience it, either.

I would love if you could give me a tour of the museum one time, because I will look at a pieces and say its beautiful, but you could give me more perspective and detail, and see things I didn’t know before.

There is so much going on in some of the work, like the Group of Seven, and I have been in an exhibition when it was here in the Montreal Museum of Fine Art, and there was someone who was very knowledgeable in fine art who took us around and I got a lot more out of it, and it helped me see works differently now when I go see shows alone. They pointed out things in the paintings that I may not have picked up. So its not a matter of telling me what I should see, but what you are missing. What your not seeing.
And just to go back to your question, if I was thinking about the way that art was connected to my personal life, and my life as a mom, I would say that…well I thought Andrew was going to be an artist as a kid, because he loved art, doing it so much, and I had to buy him so many art supplies that Lionel said “what are you making him into an artist”. But he became an engineer, so I wonder if that had something to do with it, and that there is a connection there too.

You should see some of his drawings, but…Lisa forget it, and Philip forget it…we can’t draw, my mother can draw but we can’t. Andrew had to make an airplane, an actual model, or sculpture that worked, but that’s not really art. That is engineering. To make a plane fly, haha that is engineering. Certain wing span and physics…art is if you don’t want the plane to fly!

Me: so you can’t have both?

No, no, no, for the plane to fly that is not art. Blueprints are definitely art, absolutely. That’s architecture and I agree with that. There are some crazy artists who do some interesting things in other fields, like science, like Damien Hirst, but it’s still not functional.

Cooking is a big part of my life, and cooking is art! There is no question about it. Not flavors because that is not a visual thing, but visually, if something looks good then you want to eat it more.

You are attracted more to it. You eat with your eyes.

Me, personally, I am not such a great artist in cooking, I am more a cook for the taste. I don’t have the time to patchkerie and make it pretty. To put this there, and a flower here…I don’t care about that stuff. I like good food. Sometimes something looks good and it just doesn’t taste good.

Me: do you see any connection between the combination of flavors, the experience tasting food, and your senses in art?

No. Only visually. Because if you were a caterer then it has to look a certain way, or in a restaurant. But it still has to taste good.

I love spices. Flavorful food. The feeling could be part of it. So, ya, the smells, yes, and I like to bring them into my home with lavender and potpourri…

Everything is art, I mean that wheel barrel is art, but no body is looking at it that way. That is what marketing is. Think about it, the soup can, if it looked good the label, then that is art. And you were attracted to it. And why were you attracted to this soup as opposed to that soup. It is always been around for everywhere. He did that, and I am saying it has been done for a long time.
So when you go into Holts shopping, is that art? Why...I mean I guess if you think about it differently than shopping, and about the mannequins and displays. The colors. But then that’s marketing.

I have these old life magazines sitting in Vermont from I am talking like the 30s and 40s. Its actually very interesting because if you look at the advertisements, they will describe a product and its all written word. Like you cant, the attention space for you generation is like four seconds. If you don’t catch a persons attentions in the four seconds then forget it your gone. Your gone. So you don’t see so much text anymore.

So it has to be a very visual thing today. It has to be visual. That’s why when I did the cookbooks, the pictures had to be beautiful pictures because that is what captures your attention.

And that’s another way that art is part of my life, and my home.
I intentionally knew that visually the cookbook had to hold. With a full page with a picture and then the recipe.

I trusted that to the photographer. He is the talent in that.

2. How do you interpret the meaning of art in your everyday life and surroundings?

I think that everyone sees that topic differently. How I interpret it...I think it depends what your likes are. So you know. I am the type that if I go out for a walk in Vermont for example and see the fields of corn and the rows, that’s art, and I mean I know that. That to me is beautiful I see the cows. There is an old cemetery, on my walk, and the old tombstones are totally dilapidated, I mean they are like 200 years old some of these tombstones. And the scripture on some of them was so interesting. I stop to read the dates and the names on the people. I don’t know if you call that art. And it was funny because we don’t name our children those names anymore...haha.

That was done for memory purposes, but the scripture and the way it was written and faded out was incredible to see.

I mean, I don’t have many examples of this in Montreal, it’s a beautiful city, but its because you become immune to your own city, but when I do go to other cities I do appreciate it everywhere. If I see a temple, or in Paris, you see the beautiful balustrades. The iron works everywhere. I mean that doesn’t exist anymore. I mean...we have it in Montreal, and an amazing combination of old and new architecture, with details of craft and work in our buildings, so many historical ones too, but I notice all these different things when I am a tourist, not in my own city.

I do notice it here, but you know your driving, or walking fast, and your not. You take it for granted because you see it all the time.
Today, mind you, I had to go pick up the groceries, and I passed by the CIBC bank building on Sherbrooke, and I looked up at this massive tower, which that doesn’t excite me that stuff, you know, but I think that when I am in old Montreal I do appreciate it. But how often do I go now. I don’t go as much anymore.

In terms of my home, and places I see everyday, if I thought about its connection to art… Andrew just got married, and there are still flowers all around the house. That I see everyday, and I do, I still enjoy it. I enjoy it everyday.

And I do love color.
And you know, you just have to appreciate each day now, and appreciate things.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

I haven’t been taught at all. It was never part of my life growing up, and I don’t really remember it in school…but over the years I have learnt about it through different experiences, especially travelling. I think its because I have learnt to appreciate certain things more. When I did start to learn more about art.

Next to the museum in Paris, there is a place, that is still part of the Louvre, which you should go too, and they have these massive Monet paintings.

We are talking from here to across the street. They are an environment in itself. There are two massive rooms, and four in each room.

And then, did you know, there is a Monet museum in Paris…off the beaten path, you have to take the bus like fifteen minutes to get there. And a lot of people don’t even know about it. Its in the basement, and upstairs it changes, but downstairs its always there. And I visit it every time I go.

Did you ever go to Givernie gardens where his studio is, and that I have to tell you was one of the most amazing moments of my life.

Could you imagine the famous paintings with the Japanese gardens, and the pond, its there!

So it’s the first time that I have been somewhere where the artist actually painted…this was the famous paintings.

That moment of art was very surreal. I have to tell you. So I get it. I cant explain it…the experience there…I cant explain it, you know, I just felt it, it was surreal. A real surreal moment, I tell you.

He created this home for his art. This was his private own home…of art. And now I cant separate the painting from the place.
All of these examples, these trips they influenced me, they gave me an experience that influenced how I appreciate art, and relate to it in one way or another. And I don’t think I could have gotten that same experience in a classroom learning about art, or reading about art, but that said, I do think that I miss out on a lot because I don’t know how to look at art the same way that you do. I think it would be helpful to have it pointed out to me, to help me notice more, and understand more, and I can apply this to my personal experience, and apply it to when I travel next.

4. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

a. can you share this particular instance, and what it meant to you?

I was just going to say, I think people think about art as going to a museum, for sure. But you know…

If you think about it, you know everything, every time I cook there is art involved, every time…everything could be associated to that, the question is why do you have to associate everything to art?

In terms of everyday life, its not a matter of thinking about art its just the matter of, I don’t know then… see to me, if I was walking and I am always thinking about everything in an art context…I think about things in an architectural context, no question about that. You, know, oh my g-d, look at that building, its such a beautiful building.

I think, to me, if you think about art everyday then you take away from the pleasure of going to a museum. You know, its like, your going to go to the Picasso museum, and its like, okay your gonna see some great art. Its like when I went to the Chagall museum, or the artist who makes that great art, Chihuly, I mean honesty I knew nothing about this guy, and I walked out of there blown away. Because it was amazing. So I don’t know, if I think about art all the time, then it might take away also something from when you do see really great art.

Sometimes your eye just catches the colors. It doesn’t have to be anything specific. Does it have to be, do you have to say its art? That’s everyday life.

To me, when I drive to Vermont before sunrise, and I see the sunrise, that to me is always art.

But I love that stuff. Like we, I love to see the sunrise in florida, and sunset, and I do it, I see it from my balcony. And that to me is like “ah” that’s spectacular. But to me that is not art it is nature.

Me: so you draw a line between art and nature.
Ya, that to me is nature because the colours…ya I get the art part of it, but that to me is nature.

Between seeing a sunrise in real life or a painting. When I take a picture of the sunrise and sunset, and I look at it, then it becomes art. It becomes art when it is in a photo, however, the sensation that is does to me seeing it – I still think of it as nature. It could become art…but I don’t really think of them like that, I do take photos, and try to capture those colors, but you could never capture them you know. However, when you do see the artists that have captured it…that I could appreciate. That’s why I love impressionism…they capture it, they catch that light. That’s when you see a great artist when you see that light radiating off that piece of work. That painting on a wall, and brings back that nature that I thought off, that I can appreciate as great art.

Oy, I guess I am separating it, I am. See when the sunsets or rises that is nature potentially producing great art.

When you see the manatee in the water that’s nature. I love nature, probably, more than I love art.

I am watching this huge mammal in the water and it is slowly moving its hands in the water, and sort of dancing, and is delicate….the water is rippling around it, and its all like different movements and colors, so ya, I don’t know art or nature.

When you have a fish tank, with fish of beautiful colors, that then becomes more art…it depends what it is.

I don’t know, maybe art and nature could be one, it depends what it is, see when I was in Africa, I remember, the sunrises and sunsets and you see the colors off of the fields, and you think Africa is barren, but its not, there were some magnificent plants and trees. That to me, that is a mixture of art and nature…but its still more nature, see it depends what it is.

So we go to this wedding, and we have this friend named Heidi, and she wears lots of colors, she dresses very artsy, and dresses like no one else’s style, and when you look at her all you see is color. That’s Heidi, different textures, and different colors. But I liked what she wore, no one could pull it off but here.

I love it, it looks amazing on her, but if I put it on then I would crazy and it wouldn’t work.

See this is an example where fashion is art. There is no question.
That’s her way of making a statement of who she is.
Jewelry is art. There is no question.

But…when I look into the sky and look at the clouds, and see different formations…when I fly, and I have flown many places in the world, and when you see the mountains and the clouds, and the colors, and if that can be reproduced, then that is great art.
Design, advertisements, architecture, fashion the design of this table – somebody made that, and it was crafted to look this way. So maybe the difference is that art has to be made by a person, and not found? Because in nature nobody makes those compositions. The impressionists’ artists hit me so much, I was so affected by it because they were able to recreate scenes and many other artists couldn’t do it.

It becomes art if someone recreates it, or takes a photo of it, and the photo is art. I understand what you mean, how art exists in its own existence, and yes ill say its nature but as I am looking at it, slowly, it just starts to…change, and you have to be very calm, and you start to look at it, it kind of just happens but…the way I see it is a whole transformation, I think I need some time to really think about that further.

I have to tell you, we were in Costa Rica, a place where they have thousands and thousands of butterflies and you get to walk into it, and they are all around you, and you get to see the colors…

The term art is an artificial term, and if you decide to coin something with this term…and say this is the butterfly…I can think of someone recreating those colors on fabric and turning it into clothing…

6. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?

a.Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?

b. What are some things that draw your attention to your environment?

It depends how much time I have, to be honest. If I do have more time, like an hour/half an hour I will look around.

Sometimes if I could be early I will look around – but its not as often.
In terms of examples, I am very interested in cooking. And the market is the greatest. It’s my favorite place.
I even call my friends, and describe what I see and I go into so many details. Of the vegetables and the colors, haha, maybe I talk too much about the squash.
For my cookbook I had to take these tomatoes and photograph them…and pay attention to the composition.

Even though I go to the market often, I never get sick of it, and its always amazing; I love it.

Down town however, I know it already, its already imprinted. That’s why I guess you need a walking tour, so someone can point out something new. As a teaching thing, ya forsure I need that.
The Chihuly on Sherbrook street, on display in front of the museum, I love it, but I have seen it many times.

I notice the Chihuly because I went to the exhibit, would I have noticed it as much? – I don’t know. The truth is, it’s a massive structure, with bright and beautiful colors, so I don’t know how you could miss it, okay.

Have you noticed the Indian pole, I mean that is magnificent, I think it’s gorgeous. Magnificent, okay, and its funny because I have passed it so many times. To have noticed that piece is a bit more specific …its narrow, skinny, tall, and the colors are a bit darker. I think its magnificent, and I love it, but when I am down town… I don’t know how I think about it…I don’t really

Public art for me is a great example of art and the everyday, and I think it sets up a precedent or…it…sort of gives you art, or brings it to you….or sets up this encounter.

I have to tell you when I was in japan, and we went to this museum that was the indoor Picasso. It was an outdoor museum, they had Henri Moore, we are talking multi millions of dollars of art sculptures.

I have to tell you that Phillip and I, really enjoyed it. It was like this garden, and you walk around different areas outside…there was one I think, I have photos of Phillip mimicking some of the things…it was hysterical, but it was off the beaten path, like you need to make it a point to go there.

You need to take maybe a fifteen minute walk from somewhere eels, but we did it. So maybe seeing outside was a different experience for seeing art, in a garden, but it was far removed from my everyday.

Everything was outstanding there, its nice on a nice day, you know. The weather made a big difference. Just seeing these amazing sculptures outside the museum was amazing. And ya, I always look at the sculptures on sherbrooke, or on my walk on the walking path in Florida near my building, I always look at them and appreciate them, and that I didn’t need to go so far away to see them…I notice them, I notice them.

In terms of some things that attract me or draw me to the environment…City environments don’t really excite me you know, but I do love architecture, as I said, and color, design…I think seeing people in the city is really exciting. It also depends which city your in, you know. That attracts me…humanity.

Look at something too, look at Lionel, my husband, he travels on business so he has been to many countries okay, does he really take the time, probably not, because he is in this business in the morning. So it really depends what you are doing. So a businessman is running around down town – he is not looking at this stuff. He is thinking of the deal he
is going to go make. The person he is about to meet. He is thinking about his meeting, you know.

7. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

If your talking to somebody who is very depressed then they are not going to notice some flowers.

Everybody would benefit from learning to appreciate and pay more attention to his or her environment, but I don’t know if that is something you can teach, at least not easily. It’s in your psyche. It’s a mindset and attitude that is part of the person. Truthfully, if somebody is a very negative person then its not going to make a difference. You can’t teach them. Your not going to change your psyche.

I can see how this is an amazing tool for enlightening people about the way art takes place around them, outside a museum, like you said, but for a certain type of person its not going to change anything.

If you talking in an educational point of you, and want to use these art walks then it has to start at a young age then, when in elementary school they take the students out for walks – to the park. Otherwise you wouldn’t really sign up for a walk in your own city, maybe you should, but its not very common.

You take these walking tours in different city’s, like Prague. But it’s somebody who wants to do it, people who are open to it.

8. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

You can approach the golden age home. Because people are looking to do something like that, and find something different at that age. You should go to the Cummings center. People that age are more willing to try something different, and learn something new. My mother is past ninety years old, and unfortunately she is not doing very well… and she is very adamant about not going to an old people’s home, however, we went to go look at a few of them, and they offer so many community activities…and these are things that we always want to do but never get a chance, and they offer it here, for people this age, because they have the time now, and it’s a point in their life where they can enjoy these pleasures, try new things, learn something new. That is why when I think of an art walk, I think about it in a context related to people this age, people who can really appreciate it at this stage of their life.
9. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

I think of a city like New York, which I have been too fifty times already, more in my life. If you were to ask me about Nyc, I think about tall buildings, concrete jungle, except for central park obviously…
Montreal there’s more greenery…it’s mostly concrete in new york
I think if you want to get people interested, you have to offer, young people will do it for school. My daughter took an architecture class and we had to walk around and look at those details. She chose to take that class, but…what do you do afterwards, like out of school. I think there are a lot of adults who are becoming very interested in this…a lot of people who know nothing about art, it would be a good thing. Once you are out of school though, and start a job you have no time, so until you get to a certain point where you can take the time to do it, it can be a great thing. We are too busy with families and work to enjoy art until we are… But then Phillip, my son, took the time to go to the museum. In our hectic life sometime we do have to make the time for it. But unfortunately I don’t think enough people do, and the museums are free on Sundays, and that is really nice, I think they need to do more of that, because people can’t afford to go to museums. You go to Washington DC and all the museums are free. We need to make art more accessible.***

There are some places I go all the time, places I call home, and are familiar to me, and that’s important to me, and I appreciate them for that, always noticing things in them, like the market, Vermont, Florida, but…then places I see all the time, places I hurry through like Downtown, I don’t really notice…I mean, I talked about the sculptures outside, and the buildings, and structure of Montreal, and I realize them, but I don’t think I ever really look at them, not as often as I should, I guess. Sometimes my eye catches something, sometimes there is something I never saw before.

10. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

We never take pictures of our own city. We don’t. So this really gave me an extra, or specific way of looking at it, and I noticed things I didn’t notice before. I saw things in a way I wouldn’t have otherwise. There was a tree, I took a picture of it, and yes, yes, its nature, its must have been hit by lightning, or it rotted, because it was broken and the inside was exposed, and there was such a nice contrast between the texture and the color inside, and it really caught my attention. Without the camera, probably not. Why would I look at that tree, or I would have looked at it but without thinking about it. So this let me reflect on what or how this tree looks to me. And I saw it in terms of a painting, a classical movement, of man and a woman, and I appreciated that…I really did, and that photograph I took, that is part of that way of seeing it, seeing it as a painting, or just…not as just a broken tree.
These days, my kids they snap pictures of everything, I don’t think they would have noticed this tree or the graffiti I saw along the way, that one with the vibrant colors, of the horses. They would take pictures of their food, or their boyfriends and girlfriends, new hair cuts, or clothes, or even things related to their work, I don’t know, but I think having this tool, this camera so accessible is such an incredible way of capturing things we see, things we are interested in. For this art walk, it was these things that I saw, that I liked, that I was happy to take a picture of, almost like an excuse, it gave me a reason to look at it, and I do this sometimes, I don’t take pictures but I call friends and tell them what I see. So I get it.

11. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

a. Do you think this walk will become incorporated in your daily routine and way of looking?

Ya, oh my g-d, there were so many things that I saw, and I know what I like, I know I like architecture, but there was this fence, to this new building, or maybe it was not new, and I was happy to really stop and look at it. Such intricate shapes and design to it. I know I spoke of the ironwork that I saw in Europe, and I even said that we have that in Montreal, but I never really see it, well...here I was able to see it, and that was really nice. To appreciate these things, here, in our city. Everyone always says, you know, that Montreal is like Europe, and there are so many similarities...beautiful details that I never have time to see...so ya, I think this really helped me notice them. And I told you, I said I know what I like, and have learnt a lot about art, but would like someone to help me see more, to point things out. And this walk was a way to point out what I didn’t see before, especially in this way that make you think about art. I still don’t know about this art and nature business, but during the walk there was so many instances where I was like, “oh this is art” ha ha, so in the moment, in the moment when you appreciate it, when you see it I guess that’s when it hit me.

I will try to bring this to my routine, if not on the busy days, then the time I have that is more leisure, the walks I take with friends or family. And ya, here, Downtown, I am going to really look for those architectural elements that I love so much. That would be really nice.

12. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? If yes, how so?

I think yes, there are many benefits to it, but I mean, do people really appreciate it? can they?

Its all a matter of timing for people.
I think it depends if you have the time, and what is your frame of mind...but if your on a leisurely stroll during the day with your family, then, ya you will probably become aware of certain things.
I think people are changing the way they think about art, where it doesn’t need to be in a conventional setting or context. But some things…like a very modern work, a canvas with a line or dot on it, or silly object, I don’t appreciate that. Someone may have made it and put it in a museum but…

Did you know that the Ontario museum of art wants to sell their Chagall and get something else, I mean can you believe that. These people don’t appreciate how important this piece is to that museum, and they need too. I don’t think they will do it, but...i am glad there was an outcry and I am glad they are not. And just to tell you, your generation is more laid back than our generation. We had to make the money and your generation is benefiting from it, so I think the millennials don’t want to work the long hours, they don’t want to. So I think there may be more time for them to find art in their life, but my parents generation, the depression era, where they just wanted to put food on the table – there was not time for that. And I also think that it has to do with the economy and where someone lives. Forget Montreal and us.

The stress of the time frame of their life.
We have more time to think about it, and what city and country you live in, and most people, 99% of the world are not thinking about art. They are just growing corn or rice to feed their family.

Listen, when we saw the rice fields, and the way they are perfectly lined up and everything, that you can call art, it is man made growing field, and if you looked at the lines and everything you can say, okay, that is very pretty. I think it was more to see how perfectly they did it. I don’t know if these people appreciate it, I don’t know if they see it the way I did, or they see it as a matter of work and practicality, but ultimately it is a way of life, and it connects art to life, but, yes, or no, I don’t know if people appreciate that, and I think it would bring an extra sense of significance or importance to their life, their job, their hard lives, on a farm, and strategic placing the plants, to know that there is something else to it.

In terms of the presence of art I think that it did give me a different perspective. I know what I believe…of what is not art, and nature is not art, and I wont change that, but I see a presence of art, I see it in the colors, in the architecture, I saw it in so many beautiful murals, murals I didn’t see before, and fences, and gardens, and some examples of nature.

Follow up questionnaire: by email (sent two weeks later)

1. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how? I think I need to let lose a little bit. I can be a little too conservative. I have my way of doing things, and I hardly change, but I do like to learn, and to learn new things. So I appreciate this walk. I appreciate trying something new. And I wouldn’t have really looked at this area this way without you taking me. I am very aware of my surroundings,
but now that I am taking pictures, I see more closely at things. I don’t always like them, like that awful mural, but it gives me a good perspective, and I liked having this opportunity to point things out.

I know that I have a very stubborn way of thinking, but at the same time I always appreciate trying something new. I learnt a lot from the art walk, and I appreciated more than anything the chance to discuss, in a conversation how I feel about this topic. I have my own opinions. I know what I like. I know what I think is art, but talking about it with someone else, who has a very different mind about it was very important. I asked Jaclyn to give me a tour of a museum, because I need someone to point out things that I don’t see. She said that she can’t point them out to me, but encourage me to look more closer, and that is exactly what happened during this walk. I found things that I did not notice before, and I appreciated that very much. This walk transformed me in the sense that I am quick to jump to certain ideas and a fixed way of thinking, but that I have to understand other points of view, and I have to be more positive in my outlook on life.

2. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

This question really meant a lot to me during the interview, and I just wanted to return to it, and address it again, because it is my way of connecting to this topic. I think places I pass all the time are just there, I really do. I am always in a rush, and I am always focused on my destination, however, there are places that I consider very close to me, and I appreciate them every time I am there. Vermont and Florida are my second homes, and the scenery there and the landscapes are incredibly important to me. I can see the cows in the field everyday day and I enjoy them, and I have traveled around the world, and have scene the most beautiful landscapes, and all kinds of animals, even lions!

3. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? if yes, how so?

I think that this is very important. Our city is full of incredible public artworks, and I think that people should take advantage of this. Our city has a lot of culture, and supports the arts, and I admire how it is becoming more and more accessible to people. I may not think that people focus on art, or have time for it necessarily, they are making a living and supporting their family. However here is so much that people can learn from being exposed to these forms of culture, and it would benefit them very much, in a very different kind of way.
Appendix F

Interview Sharon P

Sharon P (Female, age: 43)

Walking Interview portion (Sherbrooke Street) November 21st, 2018 (45 min)

Sharon P is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where she is instructed to lead the direction of the walk and take photographs of elements that capture her attention, or notices along the way.

Sharon P: “Oh my g-d, lets go over there, its freezing here”. (she pointed to the other side of the street with sun on it – and ran over fast).

Me: Okay, let me know where you want to go…what is over there?

Sharon P: “I hear something, oh my g-d, its amazing what is that, its so loud, like cheering. O its kids, is there a march today? Lets go check that out”. (she was very curious, and started following this sound down the street, listening and looking attentively).

“They are coming here! They are all in different colors. I’m taking pictures of this”. (Sharon P got really excited, and exclaimed enthusiastically waving her hands in the air – she saw a crowd of people coming at her and singing).

(We got out of the way of he crowd, and immediately bumped into someone she knew, and took a moment to speak to him about the art walk).

Sharon P: “O look Danny is here…Danny come join our art walk”.

Danny: what’s an art walk?

Sharon P: “We are going around the street, and learning to see different things…so far I have seen so much and we just started…admiring the colors, shapes, the architecture…look at that over there, how nice is that”.

(she started pointing to Danny: at his clothes, shows, arms, and hair). “Look at you Danny, your shoes, your tattoos, you are seriously the perfect example. Ha, ha, you are art on the street”*

Danny: “Why thank you…I will let you go, enjoy, this sounds great, I want to go on one too, next lunch break.”
Sharon P: “Ya, go back to work…he literally works over there”. (she waved goodbye).

(She got right back into it – and was looking around excitedly).
Sharon P: “Ooo look at the fire truck, so loud, but it looks great, just speeding down the road, its so bright, big, and red, and striking. It’s kind of beautiful in a big and bold way”.

/she ran ahead of me to look at a tree with a metal base around it./
Sharon P: “Come on over here, this is cool. Look at this design on the street...this thing around the tree. Its rusted in these great oranges, like burnt orange, and these geometric circles…actually, come here, look closely, the pattern of circles is all different. I kind of looks like brail, or some kind of deliberate configuration of something. Like a puzzle. How cool”. (she bent down and started touching the metal to feel the texture).

Sharon P: “Now that I am looking at it, I am looking at it from a different eye also*** I am seeing so much here”!!!

(we stopped at a giant sign for a while)
Sharon P: “I love letters I think, I keep seeing all of these letters… look at that giant “C” there for Concordia University, but its sculptural, it looks great, what a great design”.

Sharon P: “I am looking at that now. I didn’t notice it before. And look at the Shadow also, look at it Jaclyn, the shadow around the letters. (she turned her attention and pulled me over to look closely at the shadow).

Me: I see, I think letters are great, there are so many different fonts and styles, and uses of letters everywhere, here, and around the city. Its great you pointed that out.

Sharon P: “Do you see that (pointing to windows) do you see that, I am going to take a picture of that”. (Sharon P took many pictures, and was quick to capture everything around her, but she stopped at this window to get the perfect shot – we stood there for fifteen min).

Me: Why do you want to capture that?

Sharon P: “The background, the background of the windows…its really unique, the design of the building. All of these geometric forms, you see when you look up, and then boom you look down and look at all of the patterns on the street. They are also geometric, with smaller squares here, combines with larger intersections…they compliment each other so well. I like the lines up there too. When I see something like, I know it, I take it”. (she was showing me the lines and details)

/she started walking slowly and more focused/
Sharon P: “That’s amazing up there, wow!! Look at that. I literally pass by here everyday, and I never see this. Have you seen this before? There’s like this design, it
looks like Fernand Leger, right next to my favorite Burrito store. They have the best Burritos, here, smell, can you smell them...mmmm”.

Sharon P: “Jaclyn!!! I had a burst, do you know what a burst is? Of pictures. I didn’t mean too, but it looks cool, like a story, and I think they are all different right?”

(she ran up to an area full of flowers).
Sharon P: “The flowers here are cool. I like to garden too, and I like these colors, I like them a lot. I am going to take pictures of that. I have so many pictures this is great!”

(she was taking pictures of many things in this area, and then stopped to look at the stairs of an old church).
Sharon P: “And the stairs over here, did you see, the stairs here”.

Me: yes, tell me more about these stairs.

Sharon P: “they are all different, the marble colors are all a little bit off, haha, I don’t think, I don’t know if it is intentional but its great”. (We stood here for ten min, looking down at the stairs and up at the windows).

“Look at the stained glass window over there on the old church, its like a castle, they can never get rid of this building, its preserved, so much detail in it. I am going to take a picture of this, hold on”.

Sharon P: “I notice windows these days! I don’t know why, they just stand out to me”.

“I went to an antique store in Toronto and saw all of these beautiful stain glass windows on the floor; it was so nice”.

“Ooo, and that place on Van Horn street and Parc ave, it has such an array of things in the window. I get excited when I hit that red light so I can stop and look over...whats going on in there”. (she was looking around, walking and talking, referencing different instances where she was drawn to windows).

Sharon P: “And what is that mural over there, was that always there. I don’t think so”. (We stopped for a while she thought about it, and looked at it for around fifteen min).

Me: Ya, it has been here forever.

Sharon P: “I never noticed it, its kind of pretty. I sit at this restaurant across the street, and I never saw it. And the woman’s hair in the mural kind of matches the tree in front of it. Like roots. Wanda’s sheesh. That building its on is pretty famous too, like an icon, here. Wanda’s night club, haha, but this mural is so nice...and its signed, look over there. Who did this? What does that say...I cant read it. But made in 2006. That’s amazing”!
(she turned up the street and was walking and looking around her quietly now, until she spotted this clothing store, and started explaining why she liked it)

Sharon P: “Look at this little store here, it’s so cooky, haha, it’s so creative. I like these…I don’t know what to call them but this artsy look going on here. They really put this together in an interesting way here”.

Sharon P: “Also look over here, at those lights. The city is so nicely lit at night. I like these lamps too. They really compliment the antique feel of this area. See how this goes with that over there (pointing to the lamp). The metal frames of the buildings and the old stonework is really something. You should go to old Montreal with the cobblestone floor”.

“Here is that church again, I just love it. The light through the stained glass windows must be magnificent. Even from the outside, look at that detail. There are so many carvings on this building, and even those condo buildings there, it is incredibly ornate”.

(she stayed in front of it for a while taking a multitude of pictures, and zooming in to get all of the details, and trying to capture the light).

Sharon P: “Alright I think I spent too much time taking those photographs. I just wanted to get the right angle, and make sure I get everything”.

Semi-formal sit down-interview: November 1st, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?

Well in my education, going back to elementary school I always loved art, I was always drawn to it. I was sketching from a very young age. I had a sketch book and I did a lot of black and white with pencil, and I remember I had a pad and paper from one of my birthdays actually, and then I really started to draw faces. I loved faces initially. I would sketch faces.

I remember I went to a bookstore, always straight to the art section, and I remember I would, first I tried, i used to copy. I would copy things because I would really want precision of facial expressions. And I think I still have that today. Actually I saved one of my books I used to sketch, so, at a very young age I loved art. When I went to camp, signing up for courses I would gravitate to art, so art, I just love art. Colors. I started to like water colors, and flowers, and gardens – and that’s what I would always do. I just loved it from rainbows in the sky to flowers in the garden. I am a big drawer.

Me: did this happen naturally?

My sister, opposite, can’t draw for her life, my dad, no. My mother, actually she wasn’t too bad, but I just loved it. You know, I think I had really great art teachers in school, so that, I had a wonderful art teacher who really got me excited with art. I think that was
probably a big influence, in elementary. High school of course, I was too busy, and
distracted, haha, I stopped, but camp I still tried to do some art classes there.

I started with interior decorating. I did that for a while, but then there were so much math
involved. Math was not my forte, so I kind of, got totally turned off. I am still a
decorator, professionally, and that is what I do, but I veered towards the artistic and
creative side of it for sure, and then I became an artist as well, and incorporated my work
in design with my other practice.

And ya, so on a more personal note, I could apply this to my home life, and the way that I
decorate my house, and the design process involved.
The color is about a sort of aesthetic mindset. And the room itself, I would do an aerial
view. From up looking down. And that was easy for me to… so ya I guess design is
important to me.

Its hard to draw, like I used to draw a room, but it was hard, so if you do it from above
looking down, from a doorway or a window it gives you a better or different perspective
of the space.

Now, you could do it on the computer, of course, and that would make it a lot easier, but
back in the day I would have to stand up high on a latter or chair, haha, to see the space
and visualize it that way.

Building a model also gave me perspective. Using little things around, on the table, like a
spool of thread, to lay it out. I remember my kids would do that stuff also in their pre-k
class, when one of the subjects was the home, and they would actually build our home,
not just flat, but on a piece of paper and then, ya, so it was three-dimensional.

Education was always a big part of my life. My mom was a teacher. And I saw, how in
this way, we are teaching the kids that art is a project that can be seen in the way our
home is decorated, and built. What is important for them there and familiar.
We always try to give students a different perspective of art.

My grandfather had an antique store growing up, and I used to go every weekend to his
antique store. So that when I developed, I love antiques, and my home is filled with
antiques, and I used to work there, and my uncle, so it was a big part of our family life.
It was a family business, so antiques were a big part of growing up…the smell, and the
history, and the surface, every line, and every scratch, you know somebody did that and it
was great, I loved that part of it*

It’s a big influence how you grow up and how it affects your life, its nice.
I believe in it totally, growing up, and now I like to mix it up a little but, you know now
three-quarters of my home is like more antiques and then you mix it with a bit of modern/
contemporary.
Mixing paintings, I love that too.
(she saw a woman with a colorful drink) I used to drink a tequila sunrise, and I love the colors, and how it mixes with food and drinks, but I never knew are you supposed to mix it, are you?

It's so pretty! Look!

I find the art in everything.. see, from food, presentation, see we just got back from the vineyards. And that what she said, its all about the senses. She said what is the first thing you do when you get a glass of wine, everyone thinks right away they guzzle it first, or smell it, but you are supposed to look at it first.

So I said, sight, and she said, yes that’s it, you have to see it first before your smell it or swirl it.

I'm always looking at things.

I'm readings signs, I read the name of something… The font. I took calligraphy for six years, with the pen, so much fun. I did it with my mother and sister. I don’t know. I took a photography class. I had a dog so I used to take pictures of him, and same thing, gardens and animals. Photography, and I took ceramics for years. I so many pieces, I had no room for all of them!

Her latte arrives: ooo look at that! The different layers, its so pretty too. Mmm so good, delicious.

My sister and mother we did photography, calligraphy, and ceramics together. So its another way that art was part of my family, life, and environment.

We used to go to somebodies home. This guy he was amazing, and we had to buy all this stuff, the pens, everything, and I saved everything. Calligraphy. I made my own invitations. We did. With watercolors. I used to do our daughters birthdays for invitations. I did it myself. The thank you cards, forever. A splash with the watercolor, like five a day, so much fun.

2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

Wow, art in, or and the everyday, g-d, I look at art, I think it is definitely in our environment, I mean it is everywhere, from walking to a restaurant there is art everywhere. How people are dressed in the environment. How the lighting in a restaurant. I find lighting, lighting is is important. Lighting is art.

If something is too bright I get turned off. Like the lighting in her (looking around) is perfect actually. A little dark, but see, look, they positioned the lighting so it is focusing
down on the surface of the table. My eyes are very sensitive to light, so I like subdued, I like candle light. I like candles, I do!

I find art everywhere, in buildings, in walking in the street…I find is part of architecture, from buildings, and when I take my walks…I don’t listen to music, I don’t walk with music. I love music. I have a playlist when I sit outside, but when I am focusing, I want to focus.

I am observing. I like listening to the birds. TMR is so, so the area I live in is a big factor. You have to walk in my area because it is quieter; there are more trees, shade. The homes, I love that. You look at the cars, and the dogs. Sometimes I will take a block either before or after, and try a different block. So that’s what I like to do. Normally I don’t take my phone with me, but my son got mad at me, and said, mommy, its dangerous, and for emergencies, so now I take my phone but I hardly look at it. I like to tune out and tune into the environment!

I like the tranquility. I like to listen to the sounds of nature. When growing up I had a country house, every summer, so walked around the lake. Either every morning or night. And that’s what we did. We walked the lake and just took in the serenity and the peacefulness.

I love nature. I am a nature person. The water and trees. Antiquing, country house. Great questions.

Art was part of my education, growing up, and present day, what I am doing now, which I have been putting off, but what I want to do is, I would love to take an art class. I haven’t taken an art, or painting class in so long. I want to learn about the mixing of water colors. I was invited to some, but…its for three to four hours, a big chunk of the day.

Abstract, is abstract faster?

I keep putting it off. But once my son leaves, and I have more time…i have to just go and do, go and do things.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

I’m gonna say, it’s a combination, I did have influences in elementary school with art teachers, so they influenced me, with an open mind towards art, for sure. Mind you, it depends on the class. You are given material and work with what you have, or sometimes it is a more structured class and I would have to do what the teacher wanted you to do. But it was always open to interpretation. What do you see in the colors, what do the colors make you see. I remember, with painting. Some people would paint sunrises, and some people would paint sunsets. I guess it would be open to interpretation. Some people
would do more abstract, and sometimes it would be more detailed in the work. So it was open.

There is art everywhere! There was a really nice festival in June. In Montreal. I have been going there for two years already. This was my second year. Art is everywhere, on buildings, on murals, and artworks on buildings. And we actually saw some of the artists while they were working on walls. It was amazing. Like on the scaffold, up high, and they were creating these amazing pieces of art on buildings. It was fascinating. These people don’t get it, they are walking with blinders on, and will never see past, out there, where art is all around us.

You see that’s art, (pointing to my earrings), see my daughter had nine all the way up – that’s art!

She had half a golf course, it was nine holes, haha.
She had a nose ring too. A little one.
She wanted tattoos back in the day, and then she changed her mind, and got a belly button ring… but these things are good examples, I think.

4. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

   a. Can you share this particular instance, and what it meant to you?
   Again, from taking walks to walking. And I always said to rob, you know its always fun to be a tourist in your own city.
Sometimes we like to take drives or walk in the streets of different areas.
Love the jean talon market; the colors, the smells, the culture, and different parts of the year – its different in the summer and the fall, and the harvesting and the fruits.
It’s a totally different element there, but still close to home.
In October it’s the pumpkins and all that, and in the beginning it’s the flowers, its my favorite. I try to go to all different ones. Atwater market, you could walk along the water which is really nice too.

Hmmmm. going to see a painting in museum and walking and see it in nature and the environment. Scenary. I think its totally interconnected. Painting on a wall, and is connected to your environment, to the world. Its more structured and confined in a museum. The lighting, all about the lighting and the painting. When I traveled in Europe and Italy. We would go to museums. The Whitney, in New York was amazing! And it is connected with the environment, going out on the balconies and seeing he water and the statue if liberty.

The woman in gold, the movie made me want to go to the museum and see it. You are going to actually get to stare at the painting. From the history and what they have gone through. But it was because of this movie, and we go to movies all the time, which taught me about this history and inspired me to look into it.
So much drama, I was crying. To take such magnificent art and destroy it. It’s a small museum. There is meaning behind every painting. What about the thousands of paintings that they are trying to...I mean I read up about that, when there is an article in the paper, and how they are trying to get it back to the original home. Its so sad. I am telling you. This particular family that had hundreds of paintings stolen, common, and to end up in the museum. Its very complicated, but at least it gets appreciated by millions of people. The historic situation was so devastating that you have to return it. And learn about it, and seeing it face to face was really special. Especially since you know the background and how it connected to these peoples lives.

5. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?

   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?

I am a very observing person. I observe everything. I take everything in. I just, that’s why, Ill just walk a different way just because I haven’t been on that path. I just, I am aware of my surroundings, of everything. And I always tell my children, don’t walk with anything in your ears, you have to pay attention to everything around you. Listen, because of the world we live in today, you often have to be aware of what is going on around you.*

If you walk the same street all the time, I see things constantly changing. If someone does the same walk everyday and they don’t see something different, what do you call that type of person. Sometimes on my walk, I look up, and say, oy, which street am I on? Wait I passed that and I don’t remember the name of the street.

Sometimes I want to take in the name of the street – the everything. Im looking at peoples gardens, their addresses, I am looking...from the numbers, and windows.the shape of the windows, front door. Sometimes when I walk past peoples houses I wonder what is going on inside. If something is open, or the lights come on, you can see everything, sitting at a table. Its so nice. Their gathering at a table and gathering in a home. You have no idea how all these homes are so different. Its heartwarming.

What are they doing in there, how does it look, their life within. If their windows and curtains are open, they don’t want their privacy, they want people to see everything.

Every home, you can see all the differences from one to the next. This brilliant brilliant woman, she is a doctor, you would never expect that her house is full of pink satin pillows and everything is pink and sparkly. And she dresses in little pink dresses. You would never expect that or know that from the outside. For me, what you see is what you get.
I wear myself on the outside.

When it comes to my destination, no, no, I don’t just think about that... but I am organized before I do, before I go out. I know I am doing this, this and this, and right after. I am very into time. When I am in the moment I am in the moment. I am very anal and organized, I make lists, I do all that. And I have to fit it in, and I have to fit it in. when I am in the moment, I tune everything out, phone, forget it.

6. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

I do. Those are word to live. Words I live by. I think most people may think they pay attention, or want to pay attention...or don’t care too...but ultimately, I think they just don’t even think about it, I do! Its something that a strive to do. Maybe it is because of my creative background, but I think it’s just me, and my personality. And yes, I have gained so much by looking at everything around me, its taught me so much, and its added so much to what I know, and how there is more and more to see and do. I understand that its not a priority in peoples life. Its not the first thing they set out to do that morning. But the beauty of it, is that you can do it on the way, you can always look around you, its not something that you need to really change your schedule to fit in, or plan, really, it just becomes part of whatever you do. And that’s probably the best part of it, is that its not going to be in the way, or out of the way…it’s a gain, or an addition, and it really is enriching. It really is. If I walked around with my eyes clothes, I cant imagine how much I would miss, how many things I have used and done because of things I see on the streets, and the people around me, there are just so many influences everywhere. I cant imagine.

It is really just that, your gaining knowledge of the world around you, from people who live in the city and are walking the streets. To tourists, from other countries and other places, walking the streets, people have their livelihood and business are walking the streets, I mean, it’s a vibrant street filled with – for everybody. Every walk of life. I think you should appreciate your surroundings, take it all in, enjoy what our streets have to offer, there is so much to learn, from passersby.

Enjoying your scenery, and so much to see on the way to work. And you have to observe where you are walking, and taking it all in, you are not just counting your steps. Your experiencing life on the street!*

Ya walk to walk. How many steps, for the exercise, or this.

7. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?
Sherbrooke is one of my favorite streets, there is so much to do there, everything is there. I never get sick of it, I am there all the time!

Galleries and shops, Sherbrooke has, it’s the longest street in Montreal – love it. The culture, yes, its all about culture there, it’s a hub, or melting pot of different cultures, of people from different walks of life…and there is just so much going on to see. I am always conscious of these things, the billboards and advertisements. Its not only for shopping, but I love the design part of it. I love the design of stores, how they design their windows…everything, but after this walk there are so many things that I saw, and I may consider myself very attuned to my surroundings, but its an opportunity to really think about it…what you are looking at, why you like it, and not just think, o that’s pretty, but actually think about it. That really made a difference for me too.

10. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

Yes, that is a good question, and again it makes you think about the meaning or value of these places…more than just saying, I love them. I look at them, but what do they mean to me. Like I said, I try to explore different blocks or take different paths, but I also believe that everything is always changing, and there is always so much to find…to discover. I walk around the area I live in, I walk around Downtown, and I want to say as a generality, I don’t take them for granted, and I don’t, because they are part of life…I went to school here, I worked here, I meet friends here…I remember when my husband got his first job here, and I would go visit him, and help him out…my son works near here. I had my first date with my husband here. I used to pick out fabric from the store down the street, I have been in so many of these apartments, and I have made my mark on them, I think I really have made a mark, or am a apart of this area. I have just had so many memories here…and its always changing yes, but its also important to me because it’s a place that holds all of these memories…stories…I hope there are things that never change.

11. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

I like to think that I have a creative eye towards thing. And I think from drawing floor plans from an aerial perspective it taught me how to see things from different angles. But, the camera is an amazing help. Its one thing to point at this and that, and gasp about how cool it is, but the camera makes you focus, it makes you take an extra moment to really see that is right in front of you, and to see if differently. I took a photography class when I was young, and I think that photography is more than a copy of what is there, but involve your creative eye, and that is why I like it. I like to bring my own touch to it. And I think this project brought this to another level for me, and challenged me to exercise this skill…for bringing my creativity to things outside of my job, but to everything…I have to remember to do that…and to keep doing that.
12. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

   a. Do you think this walk will become incorporated in your daily routine and way of looking?
   b. Was there anything during the walk that you have not noticed before?

There are always things that I haven’t noticed before, and that is why I think this walk is so important, because it reminds you to keep looking, and it reminds you how much you can find and see around you. Like I said, I think it is incorporated in my life already, in so many ways, but I also think that it taught me a lot…to really think about the value of these things, and why they are important to me…I think this gave it more depth and just more purpose. Not that there is anything wrong without a purpose…but more meaning. I think I learnt how to scratch beyond the surface. But its not just for me, I think this walk is very helpful for those people who walk blindly…I mean, I cant even imagine how those people live, I mean, ha ha, what do you call those types of people. Blind! I think this walk is meant for people, no matter what age, or profession, to open their eyes, and to appreciate all the wonderful things around us…because it really is such a shame to miss them, you need to learn, you need to change your view, or perspective, and just see what is out there…if you live in your own bubble that is very sad, and that kind of isolation, those blinders just leave you with nothing, with emptiness, that is why you need to be connected and see the world around you.

13. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? if yes, how so?

I really have such an open mind to art, and I see it in everything, I think it is everything! I always pay attention to my surroundings, but I think this walk gave this a greater purpose, a significance, so it is part of its own thought-process, and its meant to be thought of, and it should be. Because it is an important part of our life, and we should think about it. I think the benefit, especially here, is how it doesn’t have to be its own thing, it can happen everywhere, it is part of your life, but…this walk, just made me reflect on this a little bit deeper…and I think its important for us to know that we are looking and seeing, but also, to really understand what that means, and how we are connected to the world around us….and how art is so much, it is such a big part of our world.

Follow up questionnaire: by email (sent two weeks later)

5. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?
a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
b. What are some things that draw your attention to your environment?

After the art walk I kept thinking about the significance of this street to me, and how much I love these places. I thought about these places and areas in a grand, or general way, but they are also very personal, and every time I see them it is very specific. They change and grow with new memories, and not just the big ones, but the everyday occurrences. The crowd of people, the perfect parking spot, smiling at a cute man, avoiding stepping in something gross on the sidewalk, running into a familiar face…and this morning I saw a man on the street with a snake! There is always something to see! There are other things that make me cringe that is important to my experience of everyday life Downtown, when people spit on the street, when I see a homeless person with a dog...

I mentioned color in my interview, and my love of color. There is this gorgeous building that has a fancy jewelry store here in Montreal, and after recent renovations, I passed by and the front door was painted an awful turquoise. This store took the time to remove all of the molding inside, to preserve them, and put them back after the construction, and then that door was a horrible eye sore.

2. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

I pride myself on paying attention to my surroundings, and I see the need to keep looking, and not lose sight of its importance. Just this morning I went to a client’s condo, and it was in a building I pass everyday, but have not been into before. I forgot how my job really gives me the opportunity to see inside these amazing buildings, and to see how people really make these spaces into their own: each one is so different. The home was something I talked a lot in my interview, and again you think about these responses in a general sense, but the details are important: each time I go to a home, the specificity of that home is crucial to that encounter, and how it represents the people who live there. The choices that go into design are so personal, and it is involved with a way of looking, the choices you make, your taste, character, and an attention to these details.

3. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

   a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? If yes, how so?

I have a very open way of thinking about art, and I think that art is everything. I see it in everything. That said, this walk made me think about this connection, and made me realize how it is related to my personal life, as well as my everyday life. It is important to take a moment to appreciate that. I also think it is important to teach people how to think
about art this way, and its presence; otherwise they will be missing so much. I don’t particularly understand these people, I can’t imagine walking around without this insight, but for all of those people, then this walk would be extremely important.
Appendix G

Interview Phil A

Phil A(Male, age: 31)

Walking Interview portion (Sherbrooke Street) November 23th, 2018 (45 min)

Phil A is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where he is instructed to lead the direction of the walk and take photographs of elements that capture his attention, or notices along the way.

Phil A: Okay so we are starting here?

Me: ya, you can lead the walk anywhere you want in this area, where do you want to go?

(He looked around a bit, and then spotted something that made up his decision)
Phil A: “Okay, lets go up here, I used to work around here. I walked here everyday”.

Me: that’s great. Is there anything specific you want to show me here?

Phil A: “Ummm, not really. I would sit around here on my lunch break, when it wasn’t freezing outside, ha ha. And it was great, it was so quiet. This is a busy street. Its never quiet. But this spot was the best”. (he gestured towards the area)

(right around the corner is the Ogilvy department store, where he stopped and looked at the window display)

Phil A: “O, here, I am sure you have seen the Ogilvy window. Everyone has. But I am always scared they wont put it up one year. Or that they will get rid of the man who plays those wooden instruments outside. I think they tried. But then people petitioned to keep him around. I think he is amazing. I would be really disappointed if they ever made him leave. I have seen him out here in the middle of snow storms even”.

“He is a staple here!”

(He led us up a quieter street where Phil A explained about the area, and pointed to different parts).
“People from work went up there, on peel to Alexander…its like a bar / restaurant. Its like a man club…not my thing. Or to the Ritz hotel for a drink. That’s a bit fancy for me. But during the summer it’s pretty cool. People are outside drinking there – popping champagne at happy hour”.

“That is Montreal at its best!”***
(Phil A was getting annoyed trying to maneuver through the crowds of people on the main street, and turned down, and let out a high sigh of relief)

Phil A: “Here its more quiet. I cant take all of those tourists. There’s little shops, and the back door of the museum is there. The entrance to the door is really cool looking. That glass and metal pyramid thing. I like that”. (we stopped to admire the architecture around the back entrance of the museum).

Me: Is there anything here that you observed and want to share with me?

Phil A: “Well I am interested in architecture, and this area is key for that. But even here, look at those flags. Haha. Montreal has this interesting old fashion style, with old churches, and flags, and then its combined with this great sense of youth and culture”. (We walked by an old jewelry store that had an array of flags outside that he stopped to look at).

“That place has gargoyles! That’s awesome”. (The moldings outside an old bar were very intricate and created an interesting juxtaposition that Phil A wanted to capture in a photograph).

(a few people walked by with eccentric styles that Phil A noticed and commented on. He tried to take a picture but he couldn’t get it fast enough).

Phil A: “And the style…people have crazy style here. Look at that store with all those…what is that display, like flowers, and colors. Oof. And that lady, look at her walk…she is walking with mad confidence. She has weird colored hair, and like all this stuff going on with her outfit…but she is just out there, doing her thing”.

(we passed on of may tattoo parlors in downtown Montreal)
Phil A: Here, Jaclyn, want to go over here and get a piercing or tattoo?

Me: ha ha, maybe after this walk…

Phil A: “I don’t know these random places are just such a big part of our downtown”.

(we passed by a storefront with huge windows and manequins on display and phil A stopped to remark about it)
“Didn’t you work around here. I used to see you in the window changing the mannequins”.

Me: “Ya I did, it was a big job too…where you one of those people who honked at me while I was doing it!??”

Phil A: “ha ha no, maybe…ya they changed that window all the time…really put you to work”.

Phil A: “You know its hard to come up with creative ways of attracting people to your store and stand out…without looking tacky. I appreciate that. Especially from a business point of view”.

(Phil A gestured down the street to an area with lots of old warehouses turned into condos)
“Eran lives down there, eh. He lives in the old Tobacco factory, ha ha. But that area is great, super cool now, and full of this old Montreal feel. Its amazing how the city has so many different styles, from one area to the other…you have fancy department stores there, and then this gross part of down town…with cheap stores and vape stores, and alleys with…I don’t even know whats going on in there”.

Phil A: “Isn’t your favorite bar around here?”

Me: it is, but your right, there are so many different blends of culture here? How do you see that take place in this area?

Phil A: “I think its amazing how the architecture downtown is old, and sort of preserved, but in some contexts it became dilapidated, and some its regal looking…like that Tobacco building. I mean it was shut down for years, and then converted to condos. Everything is condos now”. (he took a photograph of a sign promoting new condos that he saw while talking about this).

Phil A: “But really, there is so much to see here. It even just takes something so simple…like these little stores”. (he started going through all of the stores we passed by and commented on their design or how it looked).

“There is the new Nespresso store, its designed so well”.

“And what else is here. K this spa place, with a weird picture of feet, and then, is that a gun place on top…ha ha, I never noticed that. That’s great. Probably B.B. guns. Such a weird mix of things over here. Did I ever tell you when me and Eran and Uri were playing with B. B. guns in Florida and the police came…that was bad”.

“The shisha place here is very cool. I used to go here a lot. And what is that, ooo, the sign is and “E” shisha for electric but its in the shape of a plug…ha, clever”.

(we ended back at the place we started)
“Well… this has been really great. Really fun. I enjoyed it. Thank you”.

Semi-formal sit down-interview: November 4th, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?
So I graduated from university with a BA in psychology, and I also completed a real estate course to become a mortgage broker, and currently I am a financial advisor, I have my license in insurance: group insurance, investments, and mutual funds.

I am licensed to sell in Quebec and Ontario, and am currently in the process of getting my financial planners license.

In terms of work and art, for my job, I do many presentations for graduating students in the fields of medicine, dentistry, law, pharmacy, and one thing I find that I have to do that is very important for the presentations is because insurance and investments is very detailed and very heavy material, especially for people who don’t have a background in finance, I need to simplify the information in my power points, so I cannot overload it with too much material and too much graphics, I need to simplify things and that can often be challenging finding the most important aspect of the things I talk about and the things I work in and simplify it for the everyday person.

Well a big way I translate the information is visually to the clients, for instance I use lots of charts to explain the differences between different life insurance and how they work, so I have different graphs and charts to make it more visual.

And I use graphs and charts as an educational tool too. There is one little thing I do where we call it the four cornerstones of finance, what I do is a draw like a plus sign, and in each of the four corners I draw the cornerstones of finance, and what I end up doing is I put the insurance in the bottom, because I explain that that is the foundation, and I end up drawing a roof over the four corners and it turns into a house. So the way I let my clients understand it is the plan is a house or a building, and the bottom is the insurance that is your security and your foundation, and all the saving and wealth and jewelry is the excess, or upper flour, you can’t have those things without the secure base, so I draw a little house to kind of show that.

I think that’s using art.

2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

I never thought about it honestly, but I guess art normally, to me when I think art, I think an exhibition a show, something provocative that makes you think. But I can appreciate how a car model, or different styling of houses…like when your in Hampstead its more modern, and the houses are more spaced apart, and then you go somewhere like Montreal Royal or NDG and these are homes that were built in the early part of the twentieth century, in some cases the late part of the nineteenth century, and you could see the way the city has almost evolved and grown out in certain areas.

In everyday you can see how the city has evolved through the new condos downtown they are tearing down the old factories, its modernizing the city, but in some places you
still see these old buildings, and see the history of the city. In Cote St Luc alone, you go in the back of cote St Luc like West Luc of Blossom like down there, after Westminster, that’s old Cote St Luc, and as you go further east the newer houses, you kind of see how Cote St Luc evolved without even knowing any kind of history you just see it.

On my walks with my dogs I notice how, and I have always noticed how Cote St Luc, you can literally see the evolution through the homes that were built and which decades they were built in. from twenty years ago in the nineties to the homes just built last year, to the homes built in the forties, fifties, and earlier.

When I walk my dog it depends on the time of day…in the morning or afternoon I would be a little but more pre-occupied mentally, but in the evenings I tend to just kind of, I don’t bring my phone with me, I space out, I just enjoy my surroundings.

Sometimes on the weekends I will go for walks in the forest in Angel woods, its right behind my house, and in that part, section, you can actually get a sense of what Montreal was before human development. The woods are so big, there is a swampland there is a forest. So you kind of get, you see the different ecosystems that were around, before we tore everything down and built over it.
Swamps suck, it’s a mess, especially when you walk your dog.

Me: So where did this interest in city development and architecture come from?
Just walking, looking, and noticing.

Also, I am very much into movies and film, I enjoy a wide range of different types from drama to historical to comedies. I am also keen on decorating in the home. Design!
You can relate that to architecture, and how I notice houses and buildings. And I do try and notice what might be a good property investment by looking at the design of the house, or the area. And this ties to my professional interest.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

I think I just, honestly, I just started appreciating art more as I got older, I was never really taught to appreciate it, or was never shown anything, or exposed to it, that kind of flipped me. I just kind of grew to start appreciating certain things.

For someone without a background in art, there are some things I just don’t get, like I can see how this car (pointed to car) can be art, someone designed it, but then I don’t get what is the meaning of a white painting with like a red dot of the artists blood – what is that?!

But I do think that art is found in everyday life, whether its from the engineers who and designers who designed a car, to the architects who designed a building, to just nature and evolution, creating a tree or an animal, that’s all art. I understand that more, then I understand how some random dumb-ass painting goes for millions of dollars in a museum, just because there is a name attached to it or something.***
That confuses me more than...art and the everyday.

If you take a painting or a photograph of a mountain range or a lake between two mountains in British Columbia that is more beautiful to me than the Mona Lisa, which I do not get by the way.

That’s my point, something more natural seems more artsy and beautiful. A Picasso painting I get it, but I don’t get the hype.

I will admit that when I traveled to Italy and I saw Michelangelo’s David I was more impressed and awe struck by it than I thought I would be. Just the sheer, it was impressive work considering the time they were in and the detail, and I also like the fact and learnt, and thought this was clever, and kind of a testament to the renaissance period. He designed the hands and feet to be larger in proportion to the body than it normally would be because the statue was originally supposed to go on the ceiling of the Palazzo the palace, and when you look at a human body from a distance and if the hands and feet were of a normal proportion than from a distance they would have looked really small, so he made them larger so from a distance they looked in proportion to the human body of David.

I was very awe struck by the statue, the science of it and design.

Now its in the Museum of Art in Florence but they have a copy, a fake one, where it was supposed to go on the palace. But the real one is in the museum.

3. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

   a. Can you share this particular instance, and what it meant to you?

I would say, just, my experiences overseas in Italy, Greece, and Israel, you have the architecture spanning from ancient times to the Renaissance to Modern and you can literally see the history of the country of mankind and civilization as you walk down the street*** that’s where it most hit me.

The problem with passing by the same thing everyday is that becomes part of the background, and you cant appreciate it, but when you go on a trip to different cities in Europe like France, you really, you can literally walk in the streets and see the evolution of civilization.

I mentioned how this takes place in Montreal, in so many ways, and how the streets have so much history in them, and are becoming trendy again, and part of our youth culture. I think it’s a testament to how things continuously change, and evolve, and transform, from an old factory building to high end condo, to a rundown area full of warehouses to a
trendy night life spot…this happens in many expanding cities, but when it's your own, its kind of fascinating to see this happen in front of you. And it really is eye opening.

5. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?

   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?

In my house I have old statues, knickknacks, from my grandmothers from Europe, from a long time ago, and I guess you don’t really, once in a while you take a step back and look them and there is a sentimental attachment and appreciation for it, but normally, you just kind of walk by it, its lost on the background, on a shelf. But every once in a while it stirs up a memory or emotion, and you just look at it and enjoy it in the moment.

I actually caught a glimpse of my dad looking at them the other day, and I know he grew up with them too, and can relate them to his growing up in Europe. Even their size sort of shows how…it can be the small things that would often seem insignificant that actually have so much value. This goes back to the sense of home, and the idea that people even surround themselves with these things, these memories, to feel connected…and I think this is something that is relevant to the meaning of art…the sentimental quality of it, the immersive…or I don’t know the experience of it.

6. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

Ya, um, I definitely do. I think, from this walk especially, I liked pointing things out to you, and having this chance to share this with you. Usually, I am appreciating them alone, while walking my dog, and I love that, but its great to talk about it sometimes, and go into what it means. You know I look, and I notice these buildings, and enjoy them in my own peace and quiet, but it needs to register sometimes, and sometimes it doesn’t, its just a feeling of enjoyment and pondering…but either way, its important. I know people who don’t give a shit…they really don’t, they barely look around, and I am sure they see things, they have eyes, but it comes and goes, and there’s no meaning to it. You have to think about your surroundings, you have to think how they got there, and your place within them, or else, your just floating through and it has no relevance to you, or connection, and it’s the same with art…before this interview, I knew that art could be a million different things, but to explore how it is relevant to you, makes it more significant, and I appreciate it so much more now.

7. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront
windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

That has more to do with mainstream marketing in the sense that the ads and the designs of the stores and the marketing is meant to entice you do come and spend money, and is not meant to entice you to get you to think, or appreciate anything specifically, its just meant to get you to spend money, and I think in our urban environment in relation to consumerism that is basically what art is now, it is, everyday art now, and ties into mass media marketing, and is supposed to make you want something. Or make you think you are supposed to be a certain way, or live a certain lifestyle and if you fail to achieve those things you are missing something in some way, shape, or form.

I work downtown, I pass it all the time, and the ads that stand out to me are the funny ones or clever ones, I enjoy the humor. So much food down town, and beautiful restaurants, and I like to see how the cultural themes stand out in the way the signs are designed, or the windows.

I’m a sucker for food too, but art is the last place that has anything to do with a plate. It does not need to look good to taste good! Ha ha. I don’t care about design there, when you watch shows like Top chef and their points for presentation, I don’t give a shit. It can be a pile of slob, but if it tastes amazing then it’s as good to me as one with a flower arrangement made with radishes on it.

The art with food more me is taste and smell, because the visual does not come into play. It’s the taste.

Food, at least in the non-visual way is art, or an artistic experience, ha ha, okay, good food. Food is something I appreciate differently than other people too, because I have crones disease, and its something that I struggle to keep under control, and food is a large part of that…really any enjoyment…the things that make me happy…so maybe that’s why I enjoy my surrounding, and take notice of these things…I think there is so much to learn in these often taken for granted part so four life, and for me, I understand this more, because they aren’t taken for granted anymore…I have spent so much time in hospitals, my whole life that I appreciate these things so much…the enjoyments, and I don’t think you need to be sick to learn how to either…you just need to change the way you look at them.

8. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

I think I touched on this a bit in the last one, but…because I have crones disease I think it affects my perspective on life, and I have learnt to appreciate the little things that make me happy. That said, I also work hard, and want to succeed in life, and although I am busy all the time…its even more important to take these moments to just enjoy, to walk around and just take it all in. and I think this could relate to many people who are so pre-
occupied with life that they miss or take for granted certain things…but its even more of a reason to enjoy them. I don’t think it is just about simple enjoyments either, I think its about being present, and being part of your surroundings that is important. I don’t think that the buildings, and history of our city are just there…I think that the design and structure was given a lot of work, and attention, and the development is important to the world we are in now, and reflects so much of what is important to us.

I don’t know, I cant speak for other people, or people in general, but its important to me. You know there is this place called Orange Julip…it’s a landmark in the city for sure, and its an eyesore…you can see it from the airplane. And it’s a giant orange ball, its not very appealing, but people gather there and have Julip, and I have been going there with my friends since I was in high school…many of the places around the city are places I spent with these friends, doing crazy…the craziest things, and this ties the city to my friendship, and to know that both are always there, it’s a valuable thing.

9. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

Ya I actually don’t use that app very often, so it was nice to see what it can be used for. I think I also spoke about architecture a lot and the shape of the city, but the camera helped me see these things in more detail and notice the details more. I appreciate the design of these buildings, in an overall sense, but to see each one individually and even to see them through my own camera, in my own pictures, it was really special. I also didn’t take that many pictures…I wanted to sort of look through the camera, and then I didn’t really end up taking the picture, I guess the photo is in my head…I think it was more about the process of looking than the product of the photograph, but then the pictures I did take, I took my time to really get a nice shot…when I do use the camera and take a picture of a friend doing something stupid probably, I want to take the picture to send him to embarrass him some time after the fact, but its just to preserve that moment…the camera here, is more about being in that moment…and of course I rush to take that picture, and I don’t care about how it looks, as long as I got that shot of my friend…did I show you the one of Eran…oh my g-d, its priceless…but there is a big difference from those pictures to the ones I took today. At the same time it is about sharing these moments, and its like is said, how the walk allowed me to talk about my observations, when I am usually just not even reflecting on them myself…so that’s good too.

10. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

   a. Do you think this walk will become incorporated in your daily routine and way of looking?

   b. Was there anything during the walk that you have not noticed before?

I guess the part I really got the most from, was that I never thought of the context of art itself. Like from house design to…like I kind of knew it was artistic, I knew there was some sort of creativity behind of it, but I never in itself thought of it as art, until now. So I guess that kind of changed my opinion, or how I think about art generally. Although I think it really comes down to the fact that I don’t often think about art, and as much as I
appreciate my environment, I don’t have the chance to reflect on it this way, so...this walk was a really nice way to reflect on this...and I think that it will affect the way that I see things going forward too. Art to me like you said was always in a museum or on a wall or something, I never thought of, well I kind of understood and had a sense that car design, or the way that bricks are laid out on the driveway or something was artistic, but I never thought of it specifically as art. So that kind of changed my view...and I think the way I always appreciated these things before makes more sense now.

11. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

   a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? if yes, how so?

I think I mentioned this in the last response, but I think I have always looked at my surroundings, and appreciated them in terms of architecture and design, and thinking about how architecture and design are forms of art made this connection more clear to me, and I can realize how art is a part of my environment now too. Its like I always knew this, but it was never real to me! And now, when I look at these things I will see them with this sense of artistic appreciation, and this makes art a closer to my life than it I thought it was before. It was a really nice thing to learn, and a way of learning about art that, like I said, that made it feel closer to me.

Follow up questionnaire: by email (sent two weeks later)

   1. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?
      a. Do you think this walk will become incorporated in your daily routine and way of looking?
      b. Was there anything during the walk that you have not noticed before?

I think the word that speaks to me most in this question is “deeper,” because I have a sense of appreciation towards my environment, but I think that the art walk I went on made me question what else I can see. I always focus on architecture and design, but now, I am looking at things in relation to art as well, and I try to incorporate that into my everyday life. My walks with my dog allow me to explore different areas, and to be outside, so I am taking advantage of that. Once thing that really hit me was the change of seasons. The interview was in late November, and it’s a transition period between fall to winter, and this affects the way that I am outside and the way that I am appreciating my surroundings. I don’t mind the cold at all. I even like it, but its actually the way that the city changes aesthetically that I noticed. The leaves turning colors, the trees are bare, and you can see every single branch, and there is this nice grey tone that sort of sets in, and a just smell of cinnamon and hot chocolate – its just the fall / winter vibe here. My dog loves the cold, so when we go for walks we go longer and further now, and he is the best instrument for finding things to see (I would compare him to using the camera phone to take pictures), because he points things out to me (or he sniffs things out). He will spend so much time in a pile of leaves, and come out with just one single leaf to give me, and
watch me look at it. I can't say it's always the nicest leaf, but it did make me pay attention
to their colors and different shapes. Or he will find a branch, or a chase a bird, or just sit
there and stare at something (he is a creep), so I follow his lead sometimes. I have a dog’s
eye now, ha ha.

2. What do you think are the benefits of bringing a greater appreciation towards art
to public spaces?
   a. Do you believe that this walk provided you with further insight about the
      presence of art in your everyday life and surroundings? If yes, how so?
I one hundred percent think that this art walk gave me more insight about the presence of
art in my everyday life, and since the walk I have had it in the back of my mind, so I keep
finding different examples. I mentioned cars a lot in my interview, because I always
appreciated them as an art form. My friend works with cars, and I see the intricacy of
involved in its design, and how it comes together with so much thought and
consideration. It's not even the basic color, and shape, but the way that there is so much
variety and how they move through the city. I like the speed of cars, but its also this
instance recently that reminded me about this: I was looking over an overpass, and it was
dark, and all you can see are white shining lights going in direction, and red coming in
the other, and it was so cool. It was the cars stuck in traffic on the highway, but it looked
amazing.
My other friend broke his foot recently, so when I walked with him downtown it was
much slower, and the change of pace allowed us to see things differently too. I could see
how he was so conscious of every step, and was looking down to make sure that he
wouldn't fall, so I asked him “what’s going on down there” and it started this narration
(which got annoying after a while) of a piece of gum, more gum, a cigarette butt, some
spit…so I realized that I inadvertently created my own art walk…and I thought you
would be so proud.
Appendix H

Interview Max

Max (Male, age: 26)

M: Walking Interview portion (Sherbrooke Street) November 26, 2018 (45 min)

Max is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where he is instructed to lead the direction of the walk and take photographs of elements that capture his attention, or notices along the way.

(Max got into it right away and darted across the street to comment on a coffee shop his friend opened)

Max: “There is the coffee shop that what’s his name opened. I don’t like the guy, and that name, what is that “Pigeon”, bad marketing…but the design is pretty nice, I like those metal abstract trees outside. Maybe the city did that, I don’t know if its part of his café”. (he quickly turned straight around back to the other side of the street and headed down in the opposite direction)

“Lets not walk there, I don’t want to see him, haha”.

Max: “Ooo, Jaclyn come over here, I am looking at these patterns. Look at this sewer drain, and the patterns on it; how interesting is that”. (Even though he was walking fast he was attentive to everything and stopped to look at a sewer drain, he bent down, walked around it to study it clearly and took a few pictures from different angles)

Me: “so why are you interested in this sewer drain?”

Max: “The lines all go in different directions…and it’s a bit broken. I like this natural element to it. It’s like imperfect in a nice way. I appreciate that uniqueness to it”. (he pointed out these different qualities)

Me: “Is this something you often notice in your environment”?

Max: “No. not really. But…I always notice symmetry or asymmetry of things…often doors or doorways. I have taken a lot of pictures of that. They are all so different, and I know they are functional, but there is so much design aspects to them…and again, they work with the architecture of the area, and they decay over time a bit. Look at this one, see the top here, its all cracked and broken…that’s great, and then set off against the new floor, and pristine pattern…I don’t know I just love that. And I haven never really looked
at the ones over here before”. (we passed by many doorways that took photographs of, each one was different, and he took a moment to get that asymmetrical image).

Max: “There are just so many patterns everywhere” !!

Me: “so why are you going over here to take this picture?”

(Max took in a deep breath – in a way that looked like he was taking everything in around him, and said):

Max: “I need to feel it, you know, I cant describe why, exactly, but I just feel something about this pattern. And ya, I just want to get all angles of this. Haha, I am going to get down on the floor. Don’t judge me. I want all the angles. I am really into this”. (He saw a pattern on the bottom of a wall and literally got down on his stomach, stretched out on the ground, to take a photograph of it – when he was satisfied he popped up and was ready to go).

Me: “so where to next?”

(he took a few moments to look around and found the spot he wanted to head too where there were lots of people).

Max: “Hmmm, lets go this way, its sunnier in that direction, and everything looks brighter. I love this street, it just has such a nice, older feeling, not even about history, but there is so much culture here, and its not too big, or cold, or intimidating, its warm and comfortable. People work here, I work here, but I come on the weekend on my day off, for leisure activities, lunch, ice cream…shopping, and just to walk around. And families come here with kids…I think I notice people a lot…the different people here”.

Me: “That’s so interesting, so the variety of people, and what they are engaged in”?

Max: “Ya everyone finds such a different purpose here, and individually they all have such character, and together, even though this is not a huge city, they give this area such an amazing energy”.

“I love fashion, so I look at the students with their crazy hair and clothes, and student life in this area is huge, and they really define this space, but also business men and women in their suits, the people working in the department store, dressed all in black…the clients, who are all dressed up…its very diverse”. (he looked down at what he was wearing to signal that his style is very important…he was dressed in all monochrome beige (top and bottom).

Max: “Lets go up over here, to this bench, the flowers next to it look so nice. And we are already at McGill campus wow, the gates are so grand. Its like entering some sort of special estate or something. I spend so much time here, but I love it, I love how familiar and comforting it is here”. (he was looking through the gates at the campus area and reflecting on what or how he could capture it best in a photograph.)
“I want to take a picture here, come here, so random, but look at the guy serving the red, yellow, and green condiment bottles. This open restaurant is great, I think its middle eastern food, and the green peppers in the case…they are so bright, next to the pink turnips…I love this combination”. (we stopped in front of this restaurant that was open on the streets, and looked inside for a while).

“The colors over here too, the cans, I know its just coke or sprite, but the display is great”.

(we ended up at another section where there were many doorways, which brought us to the end of the walk)

Max: “And then here, we are back to the doors again, I cant get away from these doors…I am going to make it my mission to see all of them one day…haha, no, but on a daily basis, it is something I really notice all the time…and for some reason there is always something to see, always a new one to find….like this weird door, actually its not weird, I don’t know why I said that. This one is great. Its right next to my building, and it’s the first time I see it”.

“That’s great. This is great!”

Semi-formal sit down-interview: November 1st, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?

Interesting question. Hmm. So I just graduated with a Masters in occupational therapy in November. In 2017. I have been in the program since 2013, so its been a long road, its been four and half years of doing it. So I did the bachelors program which naturally progressed into the masters, which you don’t need to necessarily do.

In terms of how it relates to art, occupational therapy in and of itself it very artistic. We take a much more holistic approach to therapy, than say physical therapy. We believe in mind and body connection. We do a lot of psycho-dynamic education with our clients. So we look at different facets of the person. So occupational therapy, in the name, so occupations is not just about work, for example, so productivity, it deals with self care, so anything that you do: getting yourself ready in the morning, so bathing, grooming, feeding, and also leisure, so any hobbies that you have. So we really look at the person through many different lenses.

So in terms of art. Educational therapy was not founded that long ago, definitely in the 20th century, so it is a fairly new profession.

They first started, what made it different from the other health care professions, and the people who work in the interdisciplinary teams is that we were looking at meaningful occupations.
People were internally driven by and what we found really special in their lives and we provided them motivation to actually get better instead, just telling them to do just rogue exercises.
So they started incorporating things like sewing, knitting, tree-house building, wood work, so art is in the foundations of occupational therapy. So it, in my mind, is an artistic field, more than it is a physical science, rogue exercise, conditioning field.

So I haven’t started working as a professional, but I have had four stage experiences. Some of them were very bio-mechanical, so I worked in a private clinic, with individuals who had injuries or motor-vehicle accidents, but then, more of the artistic side of what I did came out when I worked with dementia patients, and associated behavioral problems. So the experience working with them is really interesting. You are not looking for progress, in terms of making improvements, since we know it is a degenerative disease, so you are trying to maintain for as long as possible, and help people retain their identity. So a lot of the things we do is related to art therapy.

Because it touches on so many components of the person, weather it is cognitive, motor, visual, visual perceptual, so we use a lot of art. So for example we actually went outside one day, I went one on one with my patient, at the douglas institute, we walked outside. It’s a pretty area, and the grounds are huge, and they have these sculptures on the grounds, which have been donated by artists around the world. So I went around and this lady had dementia, and suspect of Parkinson disease, and not very high functioning, but she could walk independently, and wasn’t very verbal. And my supervisor just wanted me to go around and get to know her a bit better, and just appreciate the art. And it made her happy. She was an art teacher for many many many years. So all she wanted to do was see the art and observe it, and appreciate it. So I would ask her, what does this look like to you, and its not always obvious, and we would stop and look, and those where some of the happiest times that I remember her, and she would smile a lot. So smiling was one of those things that she almost forgot to do, because it had to be something intrinsic for her to be able to smile, because she wouldn’t be able to fake it.

So we would be doing activities, and people would just laugh, because people just laugh in situations, and she would have a straight face on, but when we were out observing the art, I mean she was genuinely genuinely happy, and that was my goal. Sometimes you don’t have to be making major improvements, as long as the individual is happy and content, and they find motivation to keep going sometimes in certain conditions, and that is what I can really only ask for.

When working with a dementia patient we are not doing any extreme tasks that require difficult and intense skills, since the individuals are usually declining slowly. Depending on what phase of dementia you are at, their skills are just basic, grasping, maneuvering, we cant even get into it, cutting with scissors is even too difficult.

We were using basic things like sticking up leaves on the wall, it was in the fall, so we were asking them to position leaves around the wall, and we were picking up from my profession like perseveration, where they only focus on one space. The cues that they
need, do they need multiple directions throughout, do they need assistance. So we were picking up on all these things, were they only focusing on one colors, did they only see one color.

It was interesting.

It's from the finished product where you can understand their motivations, what was difficult for them perhaps. The leaves were using weren’t colored on both sides, so we noticed how one of our patients wasn’t picking up the ones that weren’t flipped over onto the colored side, because they didn’t haven’t that cognitive component, it wasn’t there, that if I flipped it over that would be the leaf. We would use art in a lot of ways. We would play uno with them, to see the colors and shapes, so many cognitive components, using this. If they could recall attention, divided attention, recall. Executive functioning, to plan what card they will use, and understand what to put down.

It made me think totally differently because my other stages weren’t like that at all. This one you had to focus much more on the person, who they were, and even though they may present themselves to someone a certain way, you have to know them on a deeper level, and its not just about getting them up and moving. But who they are, and what drives them, and just because they can’t express what they love to do, and who their family are in deep conversations, you have to pick up on it differently. Its there somewhere.

It takes a little more time and different strategies to extract that.

You get so much more in depth- and understand peoples life stories.

Even from my own personal background. I always loved art growing up. It was very present in my house. So my mom, she has been doing art since she was a little girl. She sketched a lot, and later in her thirties and forties started to do pottery. So we have a lot of pieces that she painted in the house. So when I was growing up, around the age of eight or nine I became really interested in art, and I ended up finding some book that she had while she was growing up. About the basics of sketching people, and I have always been interested in sketching faces, and hands, and body parts, and it just turns out that she was interested in that too, without even discussing it at all. I just found of her sketches when she was little, and started doing hands. And I tried to re-create some of them, but I was not nearly as good. And we still have some of those.

Art was huge. She always encouraged me. She would buy wind-chime kits and we would paint them together.

She would buy, so many art supplies, and my dad, they both really supported it. I mean he is less creative, in comparative with my mother. She always loved art, so I am pushing her to enroll in an art class.

I don’t know what interested me in sketching, really, and I haven’t done it in some time, because it requires such a high level of patience, so I have some pictures on my phone of past sketches that I started and didn’t finish. But it was so interesting to look at the basics,
where you start with sharp lines and then blur them out, and draw noses where the shading is so difficult, and she is so good at that. She did the artwork for a book that my dad wrote, a very short book, I think it was in high school that they did it. She did the art, and he wrote the story, and it is so funny.

2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

Nature comes up right away. Just cuz of the shapes and colors, and textures of flowers, petals, ad leaves, architecture. But anything really, like bodies in nature. So I follow an instagram account and they do acru-yoga. And they always take pictures. So it is partner yoga, and he is the base, her boyfriend, and she is the flyer. And the pictures that they take are just gorgeous, so it is the two of them, in all of these positions, and sometimes you can see the shadows, or it is pitch black.

With a gorgeous background. Sometimes people just take photos of me in Montreal, or when I am traveling even, and just the way that my body looks in nature is cool. Good photographers are hide to find, but so key.

I love the people who are like, wait, let me get you from this angel. Angles are huge! I shaved my face, so you can see a bit more definition.

Art is just a lot about awareness. We walk in these urban centers and we miss things around us, and then we start to pay attention to them, and give them the time that they deserve and then you realize the artistic qualities in everyday structures that you see.

Fashion, I love fashion. I don’t know what it is about fashion, I think it is just about presenting a certain image to the world, and represents how you feel inside and expose it on the outside. And that has been evolving, and constantly changes what I am into, like trends, and my comfort of what I am into changes over the years. Like neutrals, from greys and beiges, and then colors, I will just like wear these crazy plaid and stripped pants. I like playing with fashion.

And photography. I do take a lot of pictures. I am particular with my photography. Alot of people don’t like it, but I am very symmetrical. I love when things are centered or even. I will take three of the same photos with slight differences and edit them so they are perfect. It is appealing to my eye, but for some people i think that asymmetry is appealing, so.

If I take something on an angle it needs to be at a deliberate angle or straight on. So I don’t know, my mind works in very interesting ways like that.

I think about it very deliberately, and it touches on my personality. I am very organized, I am very anal with my things. My room is very clean and very neat, and I am constantly cleaning my room, and its not a chore to me, I love doing it, and it makes me find things
that I haven’t seen in a while. And I find things in my drawers, or clothes that I haven’t seen in a while that get pushed to the side.

And I pull it out, and I haven’t seen that in a while.

My photography reflects that.

I went to my friends house a few days ago, and she had a sink full of dishes, and she wasn’t there, so I cleaned the sink. I am just a clean and organized person. With incents and candles everywhere.

Personal lifestyle choice and my personality is important in this work.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

My mom and I talk about fashion during an award ceremony if its on, sometimes, and she always wants my input with clothes, and I show her my clothes after, and it obviously has something to do with our appreciation for it. Like, I wouldn’t run to my dad and say look at my clothes, but he would come up to me and say, what did u get, I see a bag in the hallway, and I am like, but wait, you wont appreciate it.

I like sharing the things with people who appreciate it. So I will face time a person I know who will appreciate it. When I am in a changing room of a clothing store, and I wont call another friend.

But in terms of coming up in everyday, I think it’s a combination of my mom and how her art influenced me in my life and also some teachers I have had over the years. I wouldn’t say that I have had some fantastic teachers who have changed my life, but the course, or it has happened subconsciously. But I did have an art teacher in high school, and she always encouraged me to deviate. Because she always said that the art that you create is really nice so I felt really special, and that gave me a certain level of comfort to do my own thing and express myself in ways that were a-typical sometimes.

In ways, I think of myself as an informal artist. I danced for many years.

I danced for many many years, and choreographed many pieces, so it relates to art through body movement, and that instagram account. I love movements and contemporary dance, any kind of dance, and I appreciate fluidity of body movements. I think that you can automatically distinguish the rhythms of Montreal, from Mumbai and India, for example. I just got back from there, and right away, I mean fast pace and crowded, and here, its spaced out and diverse, and of the nature, depending on the area, ya our area is cool.

And I am moving to new york, so I am excited to compare the cities, and the people.
3. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

   a. Can you share this particular instance, and what it meant to you?

   My mind jumps to traveling, but it applies anywhere, because I love temples. I am obsessed. More than like, well, I am drawn to the architecture in temples. So when I was in India there was some of the most colorful temples I have ever seen.

   I can go on and on about India.

   I love Indian food, but my body doesn’t. I will just sacrifice it. Huge misconception. They are some of the cleanest people, because of Hindu belief in purity. And the laces and people smelt of curry, and it was amazing. The most kind people, and I attribute it to Hinduism, and they are taught to love your neighbor and be kind.

   Anywhere, you go outside of your house and see art, I mean houses, homes. My garden, my lawn. My parents put so many hours and work into it, they don’t even trust the gardeners any more. They go and pick up their own flowers and plants and select their own colours. And patterns and designs, and my dad prunes the tree and it looks terrible, but someone might look at it and see it as artistic. I don’t appreciate his pruning in particular, but in general. But I also, not even outside my house but inside my house. I am really into interior design.

   I don’t know if I could do it for other people, because i am so set in my ways, and my room is how I want it, so my mom is so open, g-d bless her, and she will be like should we change this room, like after thousands of dollars, and my dad is like no it is enough… and I would be like ya we should do this and she never argues, I think because she knows it makes me happy.

   I guess she values my creative…

   Wherever I move in New York it is important to decorate it, and the furniture, and design, and some other people, I know they are into the functionality and the space. The lighting. Do you care you are in the basement, or do you want natural lighting. I am about my furnishing, as superficial as that is. It makes me feel good and I want to come to a home not just a house, with candles and stuff that smells like me. I am very into personalizing your environment. Even my work space, I worked for my dad, and even my little work space I had a picture frame and my own mouse pad, and I needed to just make it myself so that I can feel a sense of mastery over my own space.

   4. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?
a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?

b. What are some things that draw your attention to your environment?

The walks I do, as part of my routine, I am not working or in school right now, but I always walk to the metro and take the same route. I fall in the trap of not looking at my surroundings. And I always listen to music while I am walking, and constantly changing up my music. So that makes it always different. But when I go to a new location that I usually appreciate my surrounding more, and the art in my surroundings.

People watching is also the best.

I am sure that is amazing in New York.

I think of New York as dancers in the metro and subway stations.

I worked at the mural festival, last year, and was helping out with the Kayway company and sale. Its so sad, that I would work and go home, so I actually haven’t appreciated anything at the festival except for a bus that they converted into a pieces of art, and spray painted the windows, with graffiti, and every few days they would layer it with different artists and graffiti. And it was so much nicer to see a bus like that then how we are used too. And this goes hand in hand with the fact that people are excited by something new; that excites you and causes a sensory reaction.

Public art is great in Montreal, and we are lucky.

Every summer I always go to the center of town of Mont Royal because there is a rose garden, in Pierre Eliot Trudeau park, and it smells like roses, because there are thousands of rose bushes everywhere, and I always walk, and plan my routes differently when I jog there.

Walking is purposefull and recreational. I do jog. Last week I went jogging around the Atwater canal, gorgeous.

I am very into yoga. I take classes there too. I do this outdoor yoga with mocksha, for two weeks, on the Atwater canal, its beautiful. By donation. So its nice.

5. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

Forsure, I mean, I think, art is in all shapes and forms, and you need something, whether its visually or on a tactile, or auditory level, you need something that is going to stimulate you…in order to be the best that you can be every morning. I think that what really excites me about down town is the cars, and the sounds, and that is what, every time I hear it, and I am there, it wakes me up, and gives me energy to be apart of it. It makes want to be the best person that I can be, and do the best I can do. I think that art in your
environment is a conduit for that. I think that if we all lived in a world that was bleak and bland and uniform that no one would be stimulated

6. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

I have to say I am. I think for just having to have gone to McGill for five years I was constantly looking, not for new buildings and things, but things that I haven’t been conscious of. I think that I am very into the antique look…and even, old designs of buildings, and baroque and gothic style, so just looking at old buildings, um, I would always walk through different streets, and take different ways to get to my faculties buildings, which were all the new modern buildings, haha. Figures, eh. But everytime I would see a new one, and it’s the same for just walking on Sherbrooke. The museum right there. There is always things to see that aren’t necessarily new but that you haven’t seen before.

That store anthropology, oh my g-d, I was so happy when that opened. It’s a womens clothing store, but the displays are amazing, and you know I am obsessed with candles, and you can literally smell them out the door. It has that smell you always recognize when you walk by; I love it.

So many things on the streets, so many stores, lighting, ugh, haha. I mean good lighting is so important. On like a home, can make or break a house, from the outside, and from the inside.

I love lamps, I have so many lamps in every room, because I am so obsessed with mood lighting.

It makes me calm and chilled out, and candle lighting, natural lighting, I play with it all the time, everywhere, exterior lighting as well. Like, you know that big H&M store on Sherbrooke, their massive lights of the logo as well. Annoys me, that its so big, and in your face, and it makes me turn away when I pass that thing – its such an eye sore, and annoys me.

It gives me a headache to look at it…I like time square, well, their use of really blue lights…and I am really into yellow lighting. They handle it pretty well. My mom talks so much, she doesn’t keep everything in, she verbalizes everything. it ties into the whole interior decoration thing I have going on.

For Sherbrooke, generally, it’s a central location so the lighting is important to draw you in, and to distinguish between more quiet residential areas, and more urban places. It’s a different energy.
Color, I do like color. But it changes. I don’t like one specific color, it has to go with the mood and the vibe, clean edges. I love old buildings, architecture, and lighting… It creates an atmosphere, even the lighting at the intersection of Decarie and Queen Mary, they have these giant street lamps. I don’t know why but I like it. Its visually appealing to me. I noticed it right away, the second I was there. No other intersection, you just cross, it’s a sidewalk, nothing special, but this one stood out to me.

5. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

Ya, I often fall into that trap, of taking something for granted that is always there, so when I have a moment of awakening, an experience, like this one, it makes me bounce back and pay more attention to the smaller things, or places. I certainly have favorite places, and I love to go back to them again and again, but I also like to try new things… I think it lends to my perspective of those places as well.

6. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

So like I said, I am very big into photography, so taking pictures with my phone is something that I do. And I see the significance in it. I see how it allows you to be creative and express yourself in these spaces, to see them, and capture them for yourself… its like your transforming the space, or shaping it as your own through your vision, and the lens. I think photography is a powerful medium, and it lends a lot to the eye of the artist, and their imagination, especially in these places we pass so often, it really lends to this eye or creative way of seeing them.

7. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

   a. Do you think this walk will become incorporated in your daily routine and way of looking?
   b. Was there anything during the walk that you have not noticed before?

I have to say, I think this walk was amazing. I really feel that myself, and everyone needs a push, or some sort of catalyst to make them see things they wouldn’t otherwise. And as much as I do notice those things that I am interested in, like architecture, color, and movement, it gets away from me sometimes, and I lose that focus or become disconnected from it. So, for me it is regaining this sense of connection, and I think for people who aren’t even aware of what draws them to their environment, then it is an important chance to really think about it. I mean, our surroundings are so important to our life, and the way we learn…the atmosphere, our surroundings affect us cognitively, visually, all of our senses, and they help us develop who we are and what we know, so I think they deserve special attention, for sure. This can really help people, also, you know,
to learn from each other, and move beyond certain constrained or focused ways of thinking... by seeing encountering things differently. It is about a learning to see something differently and opening your mind!

8. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

   a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? If yes, how so?

   Everything. I think we need to appreciate how there is so much art here, to see. It is really a special realization, and I don’t think many people experience that. I mean, its like we talked about before, how you don’t even need to go to a museum anymore, because you can experience art everywhere. I think this is a particular way of thinking that not everyone has, but if they experienced it, or thought about the resources we have in the city, the mural festivals and street fairs and public art, then they could benefit from gaining this new appreciation for things they pass by all the time, for things all around them. Its another way of appreciating life, and really living it to the fullest.

Follow up questionnaire: by email (sent two weeks later)

9. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?

   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?

   b. What are some things that draw your attention to your environment?

Since the walk we went on together, I have been more conscious of the way I am moving through these spaces, and try to bring a greater sense of appreciation to them. There is something I didn’t mention before, and that is that I love all of the furniture stores here. I always feel guilt buying too many things I don’t need, like I just bought these jars that say sugar and salt on them, but I live at home, its not even my kitchen. So when I pass by these stores, I just put my face to the glass and look through the window. And I obviously want whatever display is in the window. I told you I am really into interior design. I am moving to New York, and have to take my dresser. Its really big, so that might be an issue, but it’s a unique piece; it’s a dark forest green, which is exactly my color, and I wont find that anywhere.

10. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

   a. Do you think this walk will become incorporated in your daily routine and way of looking?

   b. Was there anything during the walk that you have not noticed before?
I am more aware of a variety of aspects in the city that go beyond my usual interests. The art walk made me think about my relation to my environment, and what I like, and am drawn too. This also made me realize that there is much to appreciate, or just notice, even if it a negative reaction to many aspects of the city, and the aesthetic component of this, whether its visual or cognitive. The weather for instance is excruciating, and it is a big part of our life here, however, there is also something to appreciate in the fact that we have four distinctive seasons. I think its even beautiful how the snow shimmers on a calmer night, and reflects off the light. I didn’t want to think of things I don’t like, in contrast, but just try to find different things to pay attention too, and I have been learning a lot from that so far.

11. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? if yes, how so?

I believe that the walk has influenced me to further think about the significance of my environment in my life, and how much I get to encounter different forms of art everywhere I go. I have friends who live in all different areas of the city, even just all along Sherbrooke street, and there are so many complexities to the area, and the design, and architecture that you can see so many different things. If you go all the way down it hits the Gay village, which is full of gay pride flags, and the street is blocked off and covered in lights. There are always so many cultural events around here that the areas are full of banners and decorations; promoting culture. Even the bilingual aspect of the city is important to our cultural atmosphere, and how this ties into a sense of artistic awareness, because you hear it in different areas and people, and this attention to these details just makes the city alive.
Appendix I

Interview Howard H

Howard H (Male, age: 59)

Walking Interview portion (Sherbrooke Street) November 23rd, 2018 (45 min)

Howard H is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where he is instructed to lead the direction of the walk and take photographs of elements that capture his attention, or notices along the way.

(Howard H nodded when he completed the consent form, and then looked around him, and downwards, and noticed something on the floor to start).

Howard H: “That’s nice, what is that. I like this design here, on the floor. That’s a great shape. I can definitely appreciate that. Who looks down though, ha ha, I never do, but it’s a really nice pattern…and to think that someone had to design this, and what went into their mind while they were doing it, the choices, and so on”.
(He was very focused on this example, and then started looking around to find more).

“I like that, see that, but it’s too…its not, I am not going to take that photograph”.
(Howard H was very selective about the things he wanted to take photographs of – he considered taking a picture of a lamp post for a few seconds, but then turned away).

Me: “You can take photographs of whatever you like, let me know what draws you in”?

Howard H: “look at the nice mural there, or is it graffiti I guess that’s great. There are so many different types of graffiti, the slogans, the bubble letters, I like how the artists layer their work. As long as it’s not messy or dirty”. (He spotted a mural and walked up to it slowly, studying all the parts, and then stepped back to see it from a distance)

“Like this mural here, it must be commissioned by the owner of this land, or fens, because no one went over it, and its so clean. That’s art, its not my taste of art, but its art”.

Howard H: “You would have liked, this section in Copenhagen and there is a whole section of graffiti art”.

Howard H: Maybe we are in the wrong city, ha ha, but I see things here too. The flowers here, this shadow. Hmm what’s that, no, its dirt. Ooo that advertisement with the thumbs up excites me.
(He started pointing and motioning in different directions, and pin pointing different details).
“I want to really think about it before I take a picture, I don’t just want to snap pictures of everything or anything. It has to appeal to me”**.

Howard H: “Ooo the dilapidated building there, that’s surprising, this is a nice area, but actually, its nice the way the nature is sort of growing over the fens here, and the way the paint is cracking and peeling off. Okay, I found it, I want to take a picture of this”. (He got very excited when he found this place to photograph – he focused on the little aesthetic qualities, and became more and more fascinated with it, finding more to see – we stayed here for around fifteen min).

Me: “perfect, can you let me know why? What appeals to you about it?”

Howard H: “I think I am a very straight, or organized guy, and my taste in art is pretty classical, although I am getting more and more into modern art. But I am not used to this messy look, or more free flowing, less formal style. I think this picture here works for me, because it’s a bit of a mix of both, I see the texture and the expression in the natural forms and movement, but it also looks like a traditional landscape a bit. That is really thought about it. But I think it caught my attention because it stands out here, it is kind of discrete actually, and hidden behind the fens, but its not that typical cold building downtown, its different”.

“It’s really cool. And the moldings there, and the metal thing, the hinge on the top left, it’s a nice shape”.

Howard H: “I am so blind, hold on, I need my glasses. Ha ha”. (He started looking around for his glasses, and then leaned forward to take a better look, and then we started walking down the street where he had a great view of downtown montreal).

“You know what I like… I like that… you know when the building is under construction, I like to see that, the process, the scaffolding, the floors are all open, you can see the skeleton of the building, the supports…and every time you pass by, you can see it slowly develop…like you were part of the process” (he pointing out towards the building).

“And then that (pointing up to the corner), I like that, see that, the reflection over there. On the corner”.

Me: “O ya, why do you like that”?

Howard H: “the sky reflects of the buildings, the clouds on the window. The movement… the shapes. It brings so much to the building. It transforms it. I can look at that for hours”. (we stayed there for five minutes looking at the different patterns of clouds passing by, while Howard H was very relaxed, standing, and smiling. When he was satisfied we moved on and went forward).
“And then when you come back, and look back down, and around you…ha ha, I don’t want to walk into anything with my head looking up the whole time….I also don’t want to miss anything”.

Me: “Is there anything around here that you want to show me”?

Howard H: “actually yes, there is. The coffee shop up there. People sit in the window, its so quaint. And the lattes always have these intricate designs on them. But the window has these little plants, where they grow mint or basil, or little cacti, and these little colorful pots. I hardly go in, but I like looking in when I pass by. It looks like a great little place”. (when we got there, Howard H peered into the window to admire the display).

“The Leaves Café” (he read the sign).

Howard H: “O, I like this. This speaks to me, the gold, metal, embossed sign for the Christophe store. It opened fairly recently, and it just gives it such a grandeur style. With the coat of arms, and the symbol of justice. The woman holding the scale. It’s a small detail, but I believe every store has one, and it really supports its mark, as an established business. I can appreciate that” (stopped in front of this sign for a few minutes to look at the meaning it represented).

Me: “There are many stores on this street, and you said you don’t normally go in, but what do you appreciate about looking through the windows”?

Howard H: “I like to see the displays, the colors, the designs. Whether it’s the silver from Christoph, the plates, the cutlery…I like design, it’s a big part of my life, and I don’t often have time to go shopping…its not even about shopping…its about seeing these things when I pass by that are part of my interest”. (we walked back up the block, where Howard H talked about the meaning of these places to him, and then concluded our walk).

“Its hot today, eh, so nice out. This was walk great. I need it sometimes…to just step out of my element”.

Semi-formal sit down-interview: November 3rd, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?

So for my education background, I went to business school, and so, I cant give you too much perspective on that.

Growing up in the industrial sector, industrial equipment, so…I have been exposed over the years to different types of industrial design. So, we started off by being an importer and finding a product; putting a sticker on it. Thought it was a good item to sell and brought it in to sell for the market.
Then as the company evolved, I can tell you, that we have taken projects every year with designers where we would come up, starting with cad drawings. You know what cad drawings are, they are computer industrial drawings, the cad system.

And we would come up with a product idea, and then the product comes to life because we invest in tools and molding, and we develop from scratch, the finished product that gets manufactured on a contracted production line. So I can tell you that in my everyday life, you know what, now that you are bringing it up, the look and feel of the products we put out are very important I get final say, artwork, packaging, promotional material, I have a final say on all that, and we have a national flyer program, and advertising that we put out. So I wont tell you some of my earlier forays into advertising, but I can tell you a funny story about one that didn’t go out.

We were selling these table saws. It’s a funny thing because you have two camps, and people take them very seriously. You have saws that tilt to the left and saws that tilt to the right. So, the logistics behind it, some feel that the saws that tilt to the right, if your right handed, and it goes towards the rib fence, it would squeeze the wood. So they felt there was a squeezing motion, and more pressure on the wood, if they tilted to the left, they felt it was more free. Because there was nothing passing through the fence, because the wood was away from the fence.

We sold those two table saws, left and right hand tilts. So I thought of, an advertising campaign, where the caption went: which way do you swing? Or when we were advertising for metal lathes, in metal woodshop, and the caption read: get lathed!

That one also never made the grade. It was a bit risqué.

The stickers we use on the tools, and the packaging for instance is all color packaging. All of the boxes are colored packaging. So we have different programs, the King Canada is a blue program, the King industrial is a red program. So we identified them with different colors.

We develop our own brands, and we built our company, brand name, and our own look. So the way that art affects me, I guess, putting it into the design, and a certain look, from the products and the packaging. Our website, how we go to market.

We take a look a every product, we bring it in, test it, and then we design all of the stickers, coloring, how it gets puts together, and the look of the box, everything gets designed, and we do it in house. Even the advertising concepts, the ads are done in house. We have our own publicity department for ads. Our own social media department for what kind of message to put out in the market. It’s a social thing.
We have a screwdriver set, it has its own holder, it could be hung up on the wall, or on a base...it has a little magnet tip. You reverse the polarity of the screw tip. It's red. We are very aware of form and function for everything that we do.

Another way that art is a big part of my life is through collecting antiques and paintings, however, I am going through a metamorphosis, because in my future, if I move am getting away from antiques and going more modern. Minimalist modern.

Heffels auction in Montreal is something I try to do all the time. Following pieces that get put on consignment. Its usually really good when it comes from an estate, someone elses home, and you get to see their collection, and incorporate it into your own – it changes the work completely.

Everyday I look at form, function, packaging, and I get a feel for that. I do have my hobbies, I do still look at auction sites. You know what I pass, I have many about half a dozen auction sites that come on my phone every single day. So I am encountering this every single day. And fielding different work. And it revolves around furniture, ceramics, paintings, artwork of different types.

My sister is an architect, and I just came from Toronto, and I was down at the theatre district and it was really quit something. Every block. Every four or five buildings was a glass structures. So you take a look at these glass highrises and what do you see. To me, they weren’t black squares that went up to the heavens. I noticed there was a building, on queens street in the middle of china town, I took a look at this building. And when you first looked at it you saw, it was a rectangular glass structure, and then it caught my eye because the corners were kind of cut out, and amongst the clear glass there were certain panes that were black and some were crimson. And I looked at it again, and started staring at it, and I realized it was a pagoda. And abstract Japanese pagoda. Which is a traditional Japanese structure from 100 or 200 years ago. I realized that.

As I walked by something just, it kind of registered in my brain, and sometimes I am a little slow to react, and I was thinking, what was it that I just saw, and it caught my curiosity and I just started staring at it, and wondering what is so familiar about that structure. And I was like, wow, that is like a modern version of a pagoda. And I realized I was in china town.

I should have taken a picture of the building.***

I will give you a funny furniture story that relates. So I was in London, walking on Bond street, and we went to Halcyon gallery, and its one of the most pre- eminent and really incredible galleries you will find. One of the top in the world maybe. And there was a gallery next door, I cant remember the name, right next door, and I could probably just walk into Halcyon, but next door you need to be buzzed in. so now they could look at you and see if they are going to let you into that gallery. When you walked in to the left I saw a Monet, Pissaro, like one right after another.
Gaugain. My brain was just clicking, one million, 2 million, five million – that’s how I think, with my business background.

It was unreal, and they are also featuring Bob Dylan paintings. The modern stuff they were featuring was Bob Dylan paintings, they were about a quarter of a million pounds. And it looked like a child did them, but it had his autograph right, I didn’t like them at all. And then he asked me a question, and said, would you like to see what is in the great room.

The special room. This isn’t the special room?
So he opened the door to the room, and I walked in, and I was surrounded by paintings, they had portraits from the 16, 17, and 18 hundreds that were restored, they looked like they were made yesterday.

They were so clean, crisp, and beautiful. But what really struck me was the original Chippendale furniture in the middle of the room where you sit and gaze at these works. I spent all of my time freaking out over the chairs, the carvings unbelievable.

The furniture wasn’t for sale, the paintings were, so the guy was pretty pissed off. but it was funny.

2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

I can use my visit from Toronto as a prime example. In Montreal we see the sites and the landmarks everyday, and we pass them everyday and we don’t think of them. Here I was in a strange city for a weekend, and now I am in an area where I haven’t been before, I can tell you in the past, we always stayed in Yorkville, and Blur street. Never left this street. And here I was, and I wanted to do something different. And I spent my time walking around the theatre district, queen and king, and being exposed to the different cultures. Even though it is like a cement jungle there, you take a look at different buildings, the old and the new, and that really struck me.

It really struck me.

Montreal is really good at that too. When I think about the Montreal museum of fine arts what hits me is what goes on across the street. They took that road, and they blocked it off so people can walk up and down and connect with the sculptures, or sometimes some installation pieces, with lights or plastic designs on the street. And you can walk over them or interact with them.

And when they had the Chihuly exhibit when I saw that, I found that quit incredible. They were able to purchase his work and keep in front of the museum, right in the heart
of Sherbrook street so everyone can see it everyday. And I always appreciate that. I find that every interesting.

There is the totem poll by Emily car too, and people probably walk past it and go, ooo a totem poll, but she is a significant artist, and it invites you to look at the details of it, and maybe even learn about her work better.

One thing that we do have that people don’t recognize is that Montreal has the cobble stone roads in old montreal. To me, that really strikes me as something special about the city, and I always tell everybody, they always talk about Quebec city, but I always tell them that we have an areas twice the size of the old port in Quebec city and there is more to see even in Montreal.

But people go to Quebec City just to see what is going on in the old port. But if you take a look, there is much more to see right here, in mold Montreal. So one thing I also tell people who come here, is to see the Jacques Cartier square, which is the square south of city hall off Sherbrooke.

Where the city hall is, there is a square all the way down the hill with jugglers, and face paint, and locals go there every Sunday. I used to go there with the kids all the time. One of the restaurants is Jardin Nelson, it’s all off the square, and it’s a great place to be, and still really cool, and jazz combo – and I go there pretty often.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

You know what, I feel in my life I have been pretty fortunate to have been able to do what I want to do, and be able to witness different cultures, and being able to see beautiful artwork all over the world.

And this appreciation for art and culture goes all the way back to my childhood. I was exposed to the arts at a very early age. More than anything that would shape me, I played in classical mandolin orchestra when I was nine years old. It was music that connected me to art. When I was five I started playing, and by the time I was eight or nine I was part of the traveling orchestra. And ill tell you a funny story, I used to play with the traveling orchestra and we would do concerts, but, there was a condition, somebody had to drive me home at nine-thirty because it was my bedtime.

I played with the adult orchestra, so somebody had to drive me home by nine-thirty. I quit the orchestra when I was twelve because I like the Beatles too much, and I played in rock bands as a teenager. I had great experiences.

When I was five my dad said to me, do you hear that noise tinkling, that’s a mandolin, and your going to go take lessons. So, I don’t know if you play an instrument, but I learnt something about music, you both have a passion for it and want to do it everyday, or you don’t.
So I did have a passion for it, and it was a big part of my life, until the early mid-twenties and then I lost that passion, and haven’t picked up an instrument for the last ten or fifteen years.

So for me, it’s a matter of, feeling that I get, and I just don’t have that feeling anymore. I played in some really great bands, I played guitar at a very high level, and our band got a recording contract. And I quit that band. If I am around a mandolin, or hear anything going on like a mandolin, or gypsy music, Hungarian music, or Russian music, you hand me a mandolin, and I haven’t played in twenty years, I can pick it up and play you a song at any time.

So that’s how it all started, so from that I had a feeling, and I learnt I had a certain feeling about what drove me about that, art concentration, that area of the art world. So today I have that same feeling when looking at certain artworks, that same feeling and passion.***

4. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

   a. Can you share this particular instance, and what it meant to you?
   So this gets back to my story about traveling, the two events that struck me the most was the Saint Uffizi in Florence, and the Hermitage in St Petersburg. So we are there in the Uffizi walking around, walking around, and seeing so much artwork. So much artwork, your looking, your staring, your studying, and then you’ve seen ten you’ve seen twenty, you don’t care, you’ve seen a Leonardo da Vinci, by then you like, I have already seen that, no big deal.

   But then, you walk around the corner and there is a Botticelli’s’ Venus. As a little kid, I used to play Masterpiece, the board game, so here I come face to face with the original painting. I remembered it, and when turning around the corner, I was like shit, look at that, oh my g-d, that's it! Its there. And it connected that feeling.

   It’s a board game about famous artworks, and I played as a kid, I didn’t think anything of it. But now, when you I see this painting in real life, and know a little bit about it, this familiarity with it really struck me. Also having art in a board game, not that I am thinking back to it, is a great example of art and the everyday, especially in education. It also featured the Mona Lisa.

   I was in the Louvre twice and saw the Mona Lisa. The first time I saw it, I was like, hmm, its so small. but, believe or not, I have seen it for the first time in 1990, I could walk right up to it and touch it if I wanted to. Why can I do this, I don’t understand. One of the most famous paintings in the world, I could go like this – (he reaches out his hands to show how close it was). And this was really striking to me, to get so close to these paintings that seem so big, you would think, way out of reach – I mean, you could do whatever you want to this painting.
Then I went back eight or ten years later and saw it, and there was bullet proof glass in front of it, and it completely lost that feeling for me.

So the whole affect of seeing it was lost, same painting, and I was standing almost as close to it, but the context and environment changed it.

I was in the Hermitage and seeing a painting by Reubens, and it was one of his most famous paintings, and it was a scene of Jesus on a cross, whatever, it was fine, but Jesus was lit up. There is a light that shines on the main subject. So it is a dark painting, but Jesus is on the cross, and somebody shone a light right on that spot, on the subject, and now I am taking a look. And there is no light; it is how he painted the painting, which was like 350 years ago.

I thought there was a light shining on it, can you imagine, and I am looking around, and it is how he painted the painting, how did he do that? Was it because he was an incredible artist, or incredible craftsman? You can’t just say he was an incredible artist, because it’s a skill, a science.

This is a painting, that in and amongst artwork, I spent the entire day there. Once of the other things that I did at the Hermitage, was that I spent a lot of time taking pictures of the parquetry of the floor. Why? Because I have a thing for hardwood floors. The moldings. And then I passed the ceramics section, and I was like, those are some of the most incredible ceramics I have ever seen.

And then there were certain pieces, I saw hundred of paintings, were the most famous paintings, what is the ones with the ballerinas from the impressionist artists, Degas, and its like 15 feet wide. The world famous painting is right in front of me.

And they had a Van Gogh section! A whole section!

4. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?

   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?

For me its not necessarily art in a museum though, and for some reason my head isn’t going to instances during a walk right now, I will get back to that, but on a smaller way I surround myself with art in my home. The furniture I pick, I hand picked every piece, and the artwork that I have in my home. I have Group of Seven artworks, I have very old paintings in my house, that to me are very interesting.
And when the house was conceived, I worked with the designer, and believe it or not I went a bit nuts, and I wanted the house with moldings designed in a certain way.
It was important to me, and to have a cabinet to display, I like certain dishes and ceramics.

It's funny, because I love and value my home, and the design, which is reflective of my taste and preference. So I wonder when people come into my home what they notice and how, but I would never point it out. I am not one to point it out. But I think this relates to your study in the way that people interact with environments.

So some people do notice these details and some people don’t, yes and no. I’m pretty much a low maintenance guy, and I pretty much don’t have any expectations of other people’s reactions. I am very private. And if you come into my house, I would say look, I got a couple of Lismer’s, and this and that, because I know you like that, but for another person coming into my house I wouldn’t point to anything. And I don’t think many people are aware of their environment, so I wouldn’t go there. But I think in a more general sense, from my own experience, it is very important to become more aware, and constantly learn new things that are taking place around you, weather inside or outside.

So that’s how I consider myself surrounded by art, but, yes on a walk, I am always aware of my surroundings, always! And it is important to me. When I am in my car, I am almost always distracted by my cell phone, but when I am walking, or when I am with people, I would prefer not to operate the phone and enjoy other kinds of interaction, above anything else.

For me, since I work all the time, I need to take these moments to stay away from work, and detach, and this separation, is important to me. It’s important to have a moment with our surroundings that are not part of work, or stress.

Me: so what does your environment mean to you, or do for you?

H: So the way I get to escape, for me, is to just take a walk, or just to change my scenery. I need this walk to reflect and think and allow my head to decompress, and I think my surroundings help me get there.

5. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

Ninety percent of the people, maybe eighty, the status quo, I think they concentrate on making it through the day, making a living. The median salary for people in Canada is 65,000 dollars a year, per family, with kids, before tax. They are trying to make a living, and car payment, and apartment payment, and I don’t think they really look at their environment around them as something fascinating but a struggle to make ends meat. I live in a privileged world.

That said, maybe these people don’t know who a Lismer is, or but they still have the ability to look around and to appreciate beauty around them, with or without this
privilege, or this knowledge of art. Maybe for them, even these little joys, in their walk to work, really makes a difference in their life.

They look at thing differently. And maybe even appreciate it more. I don’t know, but I do think that class is important. I am not being a snob, and one way of looking is not better than another, but it’s coming from a different life perspective.

6. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

Ha ha no. Look, I obviously do notice these elements of our Downtown city life, and I take advantage of the restaurants, and some of these other forms of art and culture, but I don’t think I am very conscious of them, or their affect on the landscape. That said, if I had to think about it, and how it affects the landscape, then definitely, it is what makes up our city…these cultural forms, these restaurants, and terraces, and live music, and parades. I can tell you, I go out for diner a lot, and I try new restaurants all the time, I don’t know how out city can have so many new restaurants at a time, and this has really been part of my social life…going to try new restaurants, and new food, and its something that I do value a lot, and is heavily involved in the structure or layout of the city.

Advertisements not so much. Again, I know they are there, and I am sure some catch my attention, but not enough to remember or mention.

Storefronts yes. I don’t have time to really go shopping, but I appreciate fashion, and like I said I appreciate design, so whenever I am walking down Sherbrook I try to look at the windows and get a sense of what is going on.

7. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

My first trip to China. I was looking at what was around me in Taiwan, and I figured, we look at our neighbors, we look at their houses, we look at everything around us, what we have, and we judge, and you go over there, and what makes a person rich? Because his cave might be bigger than the next guys cave, so everything is relative, it is relative to what is around you. So if everybody around you kind of lives around the way that you live, the same way, then you are not envious of anything around you, but when you see different things around you; this Porsche over there…that’s when you see different standards of living, but if they are live the same way then its not evident.

I think the way people look at things depends on where you come from, so when you ask me how art relates to my life and my background, its important to the way that I understand art, from my circumstances. And will be different from the next guy….look at
Rodney. Do you know Rodney. He is my brother in law. He would come into my house and look around, and he would say, that’s nice. But what does it mean to him.

He wasn’t exposed to the arts and it doesn’t mean anything to him. Maybe he could learn, but he just isn’t interested in it. And you know something; maybe he would benefit from this the most. Now I don’t want to pigeon hold people based on what they have and have not, or are educated or not educated, but if you expose yourself to lets say… it opens up your mind. Through education.

But in the end, we have a very different perception to art.

His wife, dies her hair pink, so maybe that is the art that they see between the two of them. That is their elements. So my reaction is not a positive one, but that is what they see and enjoy as art, and it makes them happy.

She is expressing herself through color, and its art to her, or in her life.

8. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning? Ya, I am going to send you all of these pictures, just remind me. I don’t know what I can tell you about the camera phone, because I don’t use it very often. However, during the art walk I could see how it was a helpful tool for looking around me. Like a magnifying glass. I wear glasses, so my eyesight isn’t great, I am getting old, but I like how the you could zoom in and zoom out, and in the context of this…where you are setting out for the purpose of seeing, and visualizing, then this camera was very useful. I am not a master photographer. I enjoy photography very much, but I cant say that my pictures are at that level, or any level, they aren’t meant to be art, they are meant to pin point certain details…and to grasp these details, and I like that about it a lot. Who knows maybe I will use it more often, ha ha.

But even sometimes for work if I want to describe something to someone, a design to an employer or something I saw that I wanted to use for a design, or an inspiration then I have used it a few times for that. So there’s that. I see it as a very useful tool. And I think in reference to sight and vision, and exploring whats around you, then yes, it was perfect.

9. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?

a. Do you think this walk will become incorporated in your daily routine and way of looking?

b. Was there anything during the walk that you have not noticed before?

Well yes. I have never really walked this way before. Whatever that means…I enjoy my walks and like to take that time to reflect and decompress from work, and I tend to notice certain things, of course, but I never really thought about it until now. I think about art in my house and my interest in furniture but in terms of walking, and taking it in with my
environment, that is new to me, and I like how it is another way of incorporating art in my life...I could always incorporate art more in my life, it is something that I truly appreciate. So ya, I think I learnt a lot about art, and I invest in it wholeheartedly, and this was yet another way, or another level of learning...and bringing art to my everyday...so thank you. I think I even understand it in a different way now. I mean I could relate it to my life in many ways, but its not something that I thought of before, it really wasn’t, and for someone like me, who is all about art, then this was very meaningful.

10. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?

   a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? if yes, how so?

Well lets go back to that example of Rodney, ha ha, poor Rodney. But, I don’t know if he would be interesting in learning about art, I really don’t, I don’t think he has an appreciation for it, as far as I know, but then, like we said, maybe he appreciates it in different ways...not in terms of paintings or fine art, which is fine. And he seems like a very content man, so whatever makes him happy...I can say, that maybe this walk would be a good learning experience for him. Especially because its not about fine art, and its not over his head, its on his level, and something that I think, I think that everyone can relate too, from all backgrounds, all circumstances, all forms of education, and what is really nice is that you will get to hear all of their different view points...its different for everyone, I think that is the point, and at the same time, I think everyone can appreciate to see more art in their life.

Follow up questionnaire: by email (sent two weeks later)

   1. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

I know in my interview I said that I always pay attention to my surroundings, but I don’t know how often I get to see the details, for whatever reason, I don’t know, but since the walk, I have been focusing on that...on the details, and they stand out to me more and more. I think looking back on some of my responses and the examples of art in my life and my home, I see how I can get obsessive with things, and go a little nuts (I think I said that in my interview), so maybe I am doing that now too, I don’t know but it was a positive change, and a change that welcome art is one that I can always appreciate...so maybe, I keep looking at things and wondering how I see them, how they relate to me, how they connect to art and it usually does go back to design, but this thought process was a very interesting to me. And at my age, you don’t often get to learn or find things new that have any impact, but, and it is a small, little, change, a shift, but a very positive one.

   2. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?
a. Do you think this walk will become incorporated in your daily routine and way of looking?

b. Was there anything during the walk that you have not noticed before?

I have been incorporating this walk into my daily routine, or whenever I do get a chance to go for a walk. I would not say that it occurs when I am going to work, or set out to a meeting, but at the end of the day or on a break, when I have a moment to breath and take it in.

Of course there were things on the walk that I did not notice before, or more precisely, I have probably noticed them before but not in their own right, or in their own frame of attention. If I did, then it would be in passing, and I would not think about it more than a second, as a quick thought… I don’t think changed, I think this is natural, but in an overall sense, the idea that these things I notice, the craft, skill, artistry of things has more meaning to me now, and it was an important learning experience for me.
Appendix J

Interview Ben K

Ben (Male, age: 39)

Walking Interview portion (Sherbrooke Street) November 21th, 2018 (45 min)

Ben K is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where he is instructed to lead the direction of the walk and take photographs of elements that capture his attention, or notices along the way.

(Ben K was standing next to a wall, and when he finished signing the consent form it was the first thing he noticed).

Ben K: “Hey Jackie, did you ever notice what is on the wall here. The little markings? This is really something. Its so simple. The execution is so simple, but the is really interesting here. I wonder if it was intentional”. (He was pointing to the natural design that occurred through faded paint and water stains that someone added too with his or her own marks).

Me: Wow, that is so interesting, thank you for pointing that out, what does this mean to you?

Ben K: “You know Montreal is very unique. And its these details, and the initiative to just put a mark on a wall, to change the space of this wall, from a plain, or generic wall into something else…that is so Montreal”.

(We started walking down the street)

Me: so do you believe that this is an important part of the landscape here?

Ben K: “I do, I definitely do. These are the little intricacies, the little things we need to pay attention too, because they make Montreal special. I love our city. You know, as an artist, I am influenced by many of the natural forms, the forms and colors in nature, but the city itself is a large part of my practice. There is such a large community aspect to it, and it’s in the shape of the landscape, the architecture. The older, iconic building, the landmarks, they are important to me”. (He was gesturing towards examples that he saw while saying this).

(Ben K was headed in a very intentional direction, and seemed like he had a spot in mind).

Me: “Is there anything here that you want to show me”? 
Ben K: “Yes, so this building here, actually, this is an important building. It is very familiar to me, and to this street. It’s called the “Belgo” building. Look at the bold letters. The building doesn’t look like much, right, ha, but many artists have studios in there, the windows have a great view of the city, and it’s so welcoming. It’s a big part of many artists life. There are even galleries in there, and that bar down there was full of artists conversing over their work…its special to me. I mean I met Leopold Plotek, my mentor at school at Concordia, and he took me here, and he introduced me to so many dealers and we just had a beer together, and stayed for hours talking about the philosophies of art, haha, and the market”. (We stood in front of the building for about fifteen minutes, looking at the people go in and out, and through the window of the bar on the ground floor. When we were done, his eye caught a pattern across the street that we walked over too).

Ben K: “But, look at that over there, do you see that pattern. Lets cross the street, I can’t get a good angle from here. I need to move back a bit.”
“I think this is a great opportunity to look at places beyond their function, but how they are part of the character of the city…even that…over there. The Ben and Jerries’ ice cream store, is so bright, it has so many colors incorporated in the design, and during the summer the window is always open, and there is a crowd of people grabbing a cone on their way down the street. Then, what, what’s there, the stream of coffee shops, the benches where students smoke…Crescent street! I mean, it’s a tourist street, but I come here sometimes, there are great restaurants and really old bars, with people who can talk about anything…I have had so many interesting conversations here.” (He stood in place, for about ten minutes, but moved in a circle pointing out these examples all around him). “These places have been here forever!”

Ben K: “I always walk down this street on my way to work, grab my coffee, go to the studio, but on the way I do try to find inspiration in the things I pass by and see.”

Me: “Is there anything on this walk, so far, that has inspired you?”

(He was looking up at the tree, and then started telling me about the shadows, motioning towards their reflection on the ground. We passed a few trees in succession and looked at the shadows, and then paused for about fifteen minutes).

Ben K: “Ya of course, I have been working with configurations of clouds in my work, and look at the colors and shape for inspiration…I haven’t been looking up during this walk, but I have noticed the shadows their light casts on the ground. I think its just the overcast today, but look at those shadows over there…the branches through the trees…that’s great, I can stop and look at that for a while. And over here, there is a similar pattern.”

“Or, look there, see the shape of that traffic cone, and the color, that’s great…I spend so much time mixing colors, and sometimes you can just find it here, in the most simple things.” (He pointed across the street to a broken, but very bright traffic cone, and then took a photograph of it).
Me: “Is there anything here that you haven’t noticed before?”

Ben K: “Ya, there are always things that I haven’t noticed before. As much as I deliberately try to keep my eyes open, I miss a lot too…from being too focused on one thing or another. It’s also perspective. Walking alongside different people, or the time of day, or context of the situation changes how and what I see…Look over there, see that, what is that. I always see people there, huge crowds, but I never really check it out.” (Ben K was amazed by a large amount of people gathering around this outdoor terrace, and had to go and take a closer look to understand what was going on).

Me: “That’s Mandy’s restaurant. It’s very trendy right now.”

Ben K: “Ha ha, I am sure it is. That is why I have never been there. I don’t think I plan on paying 20 dollars for a salad. But, their terrace is really nice. Those umbrellas are amazing; I haven’t seen ones like that before…with the ornate tassels. And the color theme, and quaint terrace, and white fence…I get it. I think it really brings a certain style to the area. And this is a pretty stylish area. I mean, look at the department store there, and all of those galleries.” (He pointed around him).

“Have you been to Walter Klinkoff Gallery?” (He paused in front of a two-story brownstone that housed this gallery, and looked at the painting in the window – this block is full of galleries with work displayed in windows on both floors. The “houses” they are in are all attached, and it creates a really interesting outdoor display).

Me: “No, not in a long time.”

Ben K: “You don’t even need too. He is an amazing man, but the space is so snobby. However, they always put their best pieces in the window. So you are looking at this stream of galleries with amazing work in the windows, and it’s like an outdoor exhibition. See the Molinari in the window, its beautiful.”

Me: “Ya, I love Molinari. It must be a treat to see this work, as you pass by every morning.”

Ben K: “Ya, I try to make a point of going to the museums, but honestly, I don’t have time, I mostly go out with my friends to artist studios, or gallery openings, or events, and so I spend my time further down Sherbrooke, where the old warehouses are. And many artists work and live there.”

(He ran over to a bench on the side of the street).

Ben K: “O, here is my favorite spot. I used to sit here every time I went to class in the morning, and have my coffee. Gosh I haven’t sat here in a while…it’s nice to think back on those days…the art building was just over there. Right in the middle of all this.” (He put up his arms to signal “everything” that he was surrounded by).
“It was so great to be a student in this area, and walk around everyday and find things to bring back to the studio and work with. It is also such a great community, of students, teachers, artists, and the downtown area really caters to that, and gives us so much to draw off of.”

“Knowing me, I would probably sit with my friends there and talk about that design on the wall in the alley there, the negative, where a building was torn down and left a mark…that’s my thing though.” (We ended the walk in front of this empty lot, which had a really interesting negative design on the wall – from the building torn down)

Ben K: “Thank you so much for this amazing experience, Jacki”

Semi-formal sit down-interview: November 18th, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?

I have a BFA from Concordia in studio art and an MFA also in studio art from the university of Guelph, and I am also a professional exhibiting artist, and curator, and writer.

Me: Did you ever learn about the topic art and the everyday, in school?

B: Well…I’ve probably done a fair amount of looking into subjects close to that on my own, but not in school. I couldn’t tell you how familiar, but I know a bit at least. I used to paint more figurative work, the bug series, as you know and like to call it. I am not painting the bug series anymore, I have other work but it is somewhat abstract, several different streams. But I do consider myself a figurative painter.

So for me, as an artist, art is my whole life, and it is very much a part of my everyday life. I think this is separate from any formal education about the meaning of art per se, but the meaning it has to me, and the inspiration I draw from. That said, I do think that there are so many art forms here, 100%. Do I think other people think this way, absolutely not, and as an artist it is difficult to talk to people without this similar way of thinking. They look at me like I am on something, ha ha, no but seriously, it is a particular mind set and I don’t know if it is because I am an artist, or what, but it is all about these connections for me.

2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

Oh, ya, well for me it think its how I notice things a lot! This is almost, funny enough, this sounds like a really easy to answer question, but fore me this is a really private serious thing. Like, I don’t want to sound like weird…but, remember the way I used to be when I worked in galleries and did business, and wore a suit and shit like that, well I have
become much weirder than that. You may be somewhat aware, but I have been spending
years painting bugs in corners, so I have become very attuned to tiny changes in light and
color, and changes of whatever I dream in my daily walks so on, and little semi-
spiritual affects that happen because of all those things.

I also know people who do diff kinds of performance or community based art, and its not
part of my practice directly, but I have participated in such things, and done art walks and
things like that. So that is another way that art and the everyday is interpreted in my life,
and because I work from imagination, but I do have to produce a certain amount of like
realistic and figurative imagery and information.

So I do it by memory, by looking at trees and landscapes around things around me and
remembering how they are. I used to work from observation and take photographs as a
source. But in the last years I only look at the campus by memory.

Like, for example when I was in my graduate degree in Guelph, there is, like in Hamilton
nearby to Guelph, there is something called the art walk, every second Friday, or
something. Where all kinds of outdoor and stuff outdoors, and people congregate, and
galleries are involved. So I have done that a bunch of times. It’s a casual thing in a certain
way, but you participate communally in that kind of way. And there are gallery shows
ofcours, where communal interaction is the work. Like at Joyce Yehouda gallery, where I
was represented until she recently closed, there was an artist Massimo Guerrera, he is quit
famous in Canada, and has been in all the museums and stuff like that, who does painting
and sculpture, but also a lot of performance work. And he does interactive pieces that
involve food and meditation sometimes, and its not part of my work directly, but I have
been around it and participated as a spectator.

We all walk and eat everyday, so I compare them as everyday practices like that. So ya, I
think art is part of my everyday.

2. How have you been taught to appreciate art, and in what way has this changed, or not?

Well I think I have been drawing and even observing since I was very young. Neither of
my parents were particularly into art, but they always supported me. For us, it was not
about money, we are not a very wealthy family, but it is about doing what you love. I was
an off-beat kid, and I think that art took shape for me as a way of releasing some of that
imagination. I didn’t play sports or video games…I was very unsocial, and later in high
school I was bullied, a lot. It was also, I think because my parents weren’t wealthy
lawyers or doctors, and we didn’t live in the same area as everyone else…and it was this
different between us that allowed me to chose my own path. I honestly feel sorry for
those kids who probably are stuck in profession they don’t love.

So I would go to the art studio in our school, and it wasn’t to hide, it was to just find that
peace and enjoyment amidst the stress of being a teenager, and being made fun off. As I
got older and became part of an artistic community it was amazing how this transformed,
and all of my weirdness, ha ha, it was welcome and encouraged. In a very broad sense I
don’t think that art is one thing or another, but a variety of experience…and a lifestyle, a community, a mindset…a way of looking.

We went to the same high school and turned to art, probably for different reasons, which is funny, because I can only think of that place as…well terrible, but where art was a savior.

Leopold Plotek was my teacher at Concordia and really a mentor, and he gave me the confidence I needed. The art world itself can be treacherous and brutal and you need to be confident.

3. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?

a. Can you share this particular instance, and what it meant to you?

I am in favor of museums of course, and the idea of that too…haha. But I am still surprised by people with a hyper conservative view point in today’s day and age. But of course you can have art outside of a museum context.***

If you value a concept of art, or invest solely in that concept, which is very institutionalized…hierarchical, historical and so on, then you will tend not to value the possibility of the quotidian experience.***

If anything, as I understand it, historically, what we are talking about it is a viewpoint that came out of the 60’s and 70’s of which land art and environment art and certain kind of performance became for many people the most advanced contemporary expression of art. I am not in any ideological camp at all, where I think that is true and that painting and sculpture are defunk, whatsoever, I feel just the opposite about painting and sculpture.

But I think there is no need to make a strict hierarchy of form, style, content, methodology etc… and that we have opened our eyes to the possibility of art and the everyday is a good thing, as simple as that.

I do, however, think that this hierarchy exists, as much as advocate against it. I have friends, as I mentioned whose practice is grounded in performance, or is on a more conceptual level, and they succeed in terms of having gallery or museum sponsored events, but there is no market for it, and it is not a mainstream way of thinking about art…so its acceptance it limited. They are so amazing and so talented, but their work is just not widely accepted…of course I believe that painting is a medium that offers so many possibilities, which suit my practice, but outside of my own practice, I see how art is understood through very conventional means of acceptance. Like is said, before, the art world is brutal, it really is about the market and investiture on so many levels, and then there are so many people who do appreciate art for its quality…I mean, you just cant hang a performance piece on your wall, you cant buy it…but again, this sense of
monetary value does not deduce what is art…its just a matter of opening peoples eyes to it really, and being more acceptable of these varying forms.

4. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?
   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?

Ha ha, well Jackie, I think that you can guess, easily, that I am a head in the clouds kind of guy, literally! And I mentioned that on my walk to the studio I grab a coffee and look around for inspiration. That said…that is an ideal situation, but sometimes when it is winter and cold I am going a little faster. I may catch a glimpse of light or a reflection on the snow, or, I mean there are many beautiful features during the cold, but I am definitely walking a bit faster. I even like the texture of the snow, the dirty snow at the edge of the street, half slushy with gradients of brown…or the icicles hanging from the roofs…I try not to just stand under them and look up for too long, ha ha, that is a hazard…but even the snow on the roof…I can go on about this for a long time, but suffice it to say, yes I am looking around…

Sometimes, I do and sometimes I don’t though, but it is an effort I try to make. Technically, this makes my walk purposeful, since the inspiration is going towards my work as an artist, and is applied directly to my work, or my job. It is a large part of my professional life in that way, but certainly not a burden or a chore.

There is nothing in particular that draws me to my environment, unless I am looking for it specifically for a work. Like I said, I am working with clouds, so I am focused on the colors and movements in the sky, otherwise, I am looking at the bugs, yes, the ladybug series, but I am so dedicated to the color, and finding that exact one, that I sometimes stop and look for hours. In this instance, like I said, I am missing out on a million other details…and I think that was the beauty of the walk we just did, was that is was a walk where I was looking around only for the sake of enjoyment, and not for work, not for inspiration, and I saw so much more.

5. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

I do! I think the trick is to accept that everybody goes at different levels of intensity and attention, but to talk in an articulate way with as many people as possible, with a passion and seriousness about being more mindful of art in your everyday life and how it increases your quality of life…and idea of art.

Bringing this form of learning, or education to people whose professions are not involved in art may be difficult, like I said, I look around at my surroundings for many reasons, but most of this drive comes from my art.
And even just to try… and I know its very hard to convince most people that modern art is equal to old master art..etc etc, but that’s only when you encounter their pre-progammed resistance. Here is an example I like to use sometimes when I am in an argument of this kind.

If I ask you, for example, weather there is a qualitative difference between a highly technically skilled painting and a painting that looks like this wall right here, 90% of people will have an answer and feel certain about it, and there is no way to get around their defenses.

But if you say does music has to be technically competent, highly skilled, to be really great, powerful, or moving, does it have to be the most advances classical or jazz music for example to be really good to you, opposed to a pop song, or a simple melody, or a singer with something simple that goes to the heart. Then 90% of people will say no, so then you say well what is the strict difference. Well I prefer it to look like something when I look at it. Well you preference is not wrong per se, but then you are confusing you preference with qualitative standards is a possibility that you can at least consider. And weather or not you can change your mind or open it to a different kind of experience, why not?

50% of people will go well maybe. And this painting (the wall) is a boat and only made of color, and if you say, and your used to thinking of a Rothko as an auction result on a screen or a book, and not to see a bunch of them in front of you in a gallery. If your someone who responds to painting without having to think about it too much and you go to the Rothko chapel that very different, and this is not an argument you need to hear.

I had a girl friend for a while, who is a very smart person, phd in sociology, and highly intelligent, but initially had the usual stumbling block with modern and abstract art. She was really smart and open minded enough that after a few months had a flip switch in her brain, and got super into it all, and now knows a lot and is an expert for her…she would certainly say her life has become enriched enormously from learning how to judge things from new angles and in a new way.*

And that in a sense and that would even prove her open mindedness and ability to judge anything.

6. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often conscious of them? Do you appreciate them as part of your visual landscape?

There is aesthetics involved in cars and fashion. Art is the human channel of aesthetics in the broadest sense, if you love a sunset or the sound of the ocean or birds singing, then perhaps you may also like a painting or piece of music also. So I would make the connection between aesthetics of the everyday and art pretty easily.
I look at the sky everyday for example very intently to look at color and form. Like Leonardo and his book on painting in the early 15 hundred, talked about how artists should look at stains on walls, and discolored moss. It’s a fantastic passage.

Its beautiful thing about how to invent mountains or vistas or skies or giant whatever, and look at stains on walls and you will stare long enough then you will see such things, and your imagination will create them and you can put them in your paintings, and he is right. That is what I do everyday by looking at the sky and letting my imagination take place. This is something that I think is heavily ceded in and around Sherbrooke street. It is an area that is full of visual stimuli, and really enhances your observation skills, and visual thinking…or could, if you were shown too look this way…again, I don’t know if it comes naturally, or is a professional circumstance for people, but I do think that education is a fundamental component of it. learning how to look!

I mean, common, our downtown has a million galleries, and not just fancy ones, but ones that feature up and coming, or developing artists, that support new artists, and students, and this is all over Sherbrooke, with open doors to the public. Not to mentions the general scenery downtown, where Conordia is spread out everywhere, the array of food – there are foods from every culture, there are people from all over, and there is just this sense of artistic freedom everywhere.

7. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

There was a rainstorm the other day that I was focused on for a while to try to understand movement and light and interaction and these kinds of things…

Non-artists, too, can look at something and transform it for their own too.

Allow me to reference an essay that someone wrote about me. I don’t know if you know John Denby Maes, he was the art critic for the global mail for many years, and also Canadian Art magazine. He was a Canadian from Louisiana. He passed away a few years ago. He was a wonderful man, and also a collector of my work, and he wrote a catalogue essay for my show at Joyce Gallery.

He was in his mid seventies and it was very sudden, and it was a terrible terrible thing. I am being calm about talking about it, but he was a great man and I loved him, and we were friends. And he was a huge supporter of my work and his friendship was extremely important to me, and he was a unique person to talk to in every way, and his writing is brilliant, and he was considered for many years extremely influential across the country. I mean the global mail is the new york times of Canada, and he was the only main art writer for 20 years. He was retired when he wrote this essay.

I cant say enough about him. But he wrote this essay on me, but he brought up this story by kafka, about this little girl is walking down the street looking at everything, and a hurrying man passes her without looking at anything and his shadow falls on her for a
moment and keeps going. It was very short like a poem. And the point was that my
paintings, as an extension, is that lots of art require curiosity and attention and little bit of
extra investment, and a little bit inside of us more like the little girl than the hurrying
man, and I read that – and I was like this is the best thing anyone has ever said about my
work.

Everyone was calling me about that essay and how it affected the way they think and
look at art, especially mine.

8. By using your camera to take photographs during our art walk, have you learnt to look
at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning?

This comes back to the whole work and professional drive to “really look” around us, and
pay attention. See for work I used to use a camera to take photographs, but more and
more now I started to use my memory and work off of that…which is actually a
challenging way of reflecting on the things we see. That said, on a personal basis, I never
really use my camera phone, I know its what everyone does, and there is good reason for
it, but I’m not the type to post my meals online or latest haircut, ha ha. G-d I am way too
critical, but for me it is not not about sharing these images, or inspirations…I do so
through my work, which takes what I see and transforms it through my own artistic
vision. The camera is an incredible device, and obviously it has developed throughout art
history, not as a form of mimesis, but as a form of artistic perspective. I respect that too.
I think having the camera accessible on our phone, which lets be honest, we are all
connected too 95% of the day, it is an amazing way to have…or incite this creative vision
in everyone…even when you snap a picture of your diner, oy.

For me, on this walk, it was a nice change…so use this device, or tool, for a creative
means of looking, which is outside of my work…it really was for the sake of appreciating
what and how we see, and the importance of it, again, outside of a professional realm,
and in terms of a personal gain.

When I went on art walks that were part of friend’s performance works and practices, it
was in a different context, it was a form of art itself, but this was both a way of
appreciating art in our everyday, I would say in more of an educational context. For me,
art and education was always paired, because I am always looking to learn more and
apply it to the development of my practice…and I can see that as a major part of this
project too.

9. From this walk, can you reflect on any moments that made you gain a deeper sense of
appreciation or awareness of art in your everyday environment?
   a. Do you think this walk will become incorporated in your daily routine and
      way of looking?
   b. Was there anything during the walk that you have not noticed before?

Everyone is connected to their environment, they don’t pay attention to it as much as they
can, but they are connected by their environment. You are your environment. Who
doesn’t sometimes feel that the weather is affecting them, they know to some degree, even the most insensitive person alive knows that. Many people’s cases, its true, they don’t. But does everyone in the world pick up on the beautiful clues around us everyday – it is no. And probably none of us do entirely. I think anyone can or almost anyone can learn to do that. I obviously think it is an admirable investment.

Ya this has to do with my perspective of art too, and how it has changed, it definitely has, but the truth is, I have always been or reveal myself to be sensitive, I always have been very and attuned to my environment: the flowers, trees, sky, and the night. Things that have poetic beauty and nature around me, even down town, wherever you are. On any given evening in the last couple of weeks there have been color ranges of really large magnitude in the sky, from 6-9pm, and I observe them everyday, very closely, and that is a normal thing for me, and i look at the sky for five minutes straight. I have done long periods of time. But I will look over there and see three different blues, two different pinks, and light violet, and some various grey and chromatic grey shades between them, and I become very fascinated and need to look at it for a few minutes. You may look at it and find a different meaning, but I am a painter, so that’s how I see it.

10. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?
   a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? if yes, how so?

I do, and I think this touches on the idea of public art too. I am still thinking about our unique city, and the landscape downtown, and public art has really been an initiative that they have increased over the years, and developed. I think that for sure having human made visual art in the environment, especially a large size, like a mural scale, or large sculptural or installation – I am all for it and defend it. I think it is great to have those things…I defend graffiti, and an urban environment covered in graffiti. Not the worst kinds of scrawling tags, because some douchebag has a spray can, I am not against that, but that’s not what I am talking about as a good thing.

But making pictures and images of all kinds, anything creative tagging with all sorts of, shifting in pictorial scale and interesting arabesque lines, those are beautiful to look at in your environment. There are people who want to scrub all of that shit off of the city, are not living in the most beautiful and sensual world they can. I think that is the point of all of this, and the purpose, is to grasp the beautiful and sensual qualities of our world, of our city, and that requires a certain amount of attention, yes, and also I think creativity, or sensitivity…and for people who are not used to that approach…they need to be taught, and that is why I think your research is very in tune with current needs of people out there. People who lose sight of these qualities, and focus on money and business and profit, but don’t see what is right in front of them, and I think in some weird way, its almost a moral endeavor, and that it will make them better people…maybe not nicer people, but less shallow and deprived of…well…everything else going on around them. And to see that life exists beyond those very superficial values and parameters.
It’s a need for us to look out beyond our own world, and beyond our own understanding… it’s the only way to grow, and it’s a major component of just basic human, or humanity.

Follow up questionnaire: by email (sent two weeks later)
1. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?
   a. Can you share this particular instance, and what it meant to you?

This is good timing. I received this follow up email while I was reading a write-up about my work and recent exhibition. I thought it was fitting to this research project, and to respond to this question I will use their quote by Francis Bacon, where he says that role of the artist is to deepen the mystery. I think the art walk and interview I had stimulated this sense of mystery, in me, and probably all participants. Mystery and curiosity to me are closely aligned, and this walk brought about a certain amount of curiosity about the world around me.

In my paintings I create worlds, and environments, with deep colors that draw you in, and invite you to explore an alternative universe of life. There are creatures and shapes, both natural and abstract, and it is, like the art walk, an invitation into your environment, and a way of inciting this sense of curiosity in the viewer. The point in both cases, is so the viewer or participant takes on their own self-initiated exploration into this world, which by an large, is derived through their curiosity.

Our wonderful and beautiful world, and all of its sensual characteristics, are out there, and exist, but it is our drive, and our initiative to see them and experience what is out there that is the basis or moral of my work, and yours.

4. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?
   a. Do you think this walk will become incorporated in your daily routine and way of looking?

I think that many of the qualities or purposes of this walk correspond with my art practice, which is such a large part of my everyday life. Both are intertwined. But I learnt how to enjoy my surroundings as a form of self-fulfillment, because I enjoy looking at the gradients of colors, natural shapes, and transformations in the environment, and not just for the sake of searching for inspiration for my work.

I believe that my work, and this project seeks out to invite people to immerse themselves in space as a way to open their eyes, and learn something new. My work is not catered to the intellectual alone, or comprehended by a certain art world elite, it is the opposite in fact, it looks at the world through various forms of interpretations. It is about being in touch with the universe, as a vital and natural force of our imagination.

For me, it is about color, and try to bring it in the forefront of our perception, but as seen from the walk I went on, there is much more than color to appreciate in our environment. Outside of my work as a painter, I am a sensitive person, and like the feeling of being outside, but I often do this walk alone, and with a person, it was a completely different story. With another person I am pointing things out, I am seeing things that don’t
necessarily fit my general interest, and as such, I learnt more. I am sensitive, but I can also be a snob, I try not too, but there is a level of social behavior in our modern society that I am critical off, and that may get in the way of how I can see the world. On this walk, I did see things I didn’t before, and that I wouldn’t normally see, and since this walk, I have tried to branch out, and go beyond my usual terms of perception.

2. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

I have a piece that I love, I worked very hard on it, and reminded me of this experience. It is a world of ladybugs, fireflies, and various insects, with shadows, and intertwining branches and wilderness.

The piece’s title is about the different roads we take, and the contrast between one life another. To me this piece is a mirror onto another universe that is so small, the world of insects, and we never see it, until it is enlarged, and treated with expressive brushstrokes, and rendered in this art form. The roads, for me, also represent the multiple paths we take, or walk, which is depicted through the life of an insect, and their endless travel. This universe is hardly known to us, or visible to us, but exists within our universe, it just requires this attention.

So when I was keeping my eye out for details in my environment during the walk, it reminded me of this work, and the microcosms of life that exist in these details, or the history that created them, the continuousness of vitality, life, and energy that is grounded in these very details she is teaching us to look out for.

For me, it is a matter of playing with our perception of space, and going beyond the obvious, the taken for granted, as mentioned in the questionnaire, but probing the viewer to envision a world beneath the surface. Walking, like breathing, or any other natural endeavor should be as natural as our sense of creativity and imagination, and this is what occurs during an art walk, where our way of looking, whether through a camera or not evokes this sense of creativity, and how it is always right there in the world we live in.
Appendix K

Interview Roz W

Roz (Female, age: 27)

Walking Interview portion (Sherbrooke Street) November 24th, 2018 (45 min)
Roz W is given the consent form, which includes the purpose of this research, and what it entails. After signing the form, we begin the art walk, where she is instructed to lead the direction of the walk and take photographs of elements that capture her attention, or notices along the way.

(Roz w started walking right away, pointed to a sculpture on the street, and stopped to talk about it)

Roz W: “I remember when the city commissioned that sculpture, it’s such an eye sore, and its too bad, because look at the building behind it…its also fairly new, a new addition to the museum. It combines this old building, with the architecture intact…I think it was a church, with modern parts…like large clean windows, sleek metal, and the two styles are so wonderful together. BUT! That sculpture is so awful, haha, I keep trying to see, or figure it out, but it doesn’t do anything for me. I think it’s from a local Quebec artist…but enh, not my thing.”

“This area is amazing, though, there is a whole street up here (she pointed and directed me up the side street) and it is devoted to sculpture.”

(Roz W started taking pictures of all of the sculptures up this side street by the museum).

Roz W: “Ooo, and this building, it reminds me of a castle, look at that…my friend used to live there, its beautiful inside, but the outside is beautiful too.” (she paused in front of this old condo building, and pointed to the castle-like posts on the top). “Its cold out today…but I am happy to get out and walk around.”

Roz w: (she ran over to another sculpture across the street). “Look at that, the heart over there, that’s beautiful. See, I see it when I pass by, but I don’t often get to stop and look at it, and for some reason, I always park a bit further than this, and walk around down there, so I see it everyday, but I don’t really see it.”

(Then she ran a bit further to stop at another sculpture).

“Who did this other sculpture?”

Me: “Robert Indiana, so what drew you to notice it?”
Roz W: “I saw it in the window of a gallery, and it was priced at 150,000 dollars. That’s crazy, and here it is outside. I hope it doesn’t get damaged.” (She bent down in front of it to look more closely). (She continued to run in different directions, pointing to different examples, taking photographs, and sharing them with me. She finally paused in front of a pole with a street sign).

Roz W: “Ooo, what am I looking at here, what is this….ooo I like this, I haven’t noticed it before.”

“And it’s not even these sculptures and the art here, but look at the mix of street signs. All of these signs! They are so different. Look at this one, its so cool, and banged up, but it gives it such a nice texture…” (She tilted her head back to look up at it). “I am going to take a picture of this. O, wait, and this too.”

(She stopped to look at an installation / design on the ground, and the label / information that described it).

Roz W: “And then there; this amazing installation on the ground, it says here, look read this, made with 15,000 overlay markers from work zones, sooo the little plastic pieces on the road… and they are turned into this amazing design, and its so colorful. You know I really love color; anything with color will get my attention.”

“And look at that man, he is walking on it. I am totally attracted to the colors. Last year it was all yellow, this is much better, absolutely gorgeous.”

Me: “do you want to walk on it too?”

Roz W: “Ha ha, no, I will just look at it, and walk around it, I want to see the whole piece so I’m walking up there, and going around.” (Roz W walked around this giant street installation and found a good angle to take a photograph of it).

“What about that…(she pointed) that’s magnificent…Ooo that’s the Chihuly glass sculpture. What else is up this sculpture street. O look at the animal one here, I like cows, and what about this here.” (She quickly looked from one direction to the next making sure not to miss any single piece).

Roz W: “I am getting something here, I’m taking pictures of these heads…lets go up.” (She paused in front of a large sculpture by Jaume Piensa) “How about this…look at this with all the letters. I wasn’t paying attention, but I have seen this somewhere before, maybe…help me with this.”

Me: “They have one in Miami, in Aventura Mall by the elevator.”

Roz W: “O yes, and here it is too! What a trip.”
(We went all the way to the top of the street, which was on a harsh incline, but her energy did not slow down, and she continued to ask questions about the things she noticed, and pointed to things that were made by artists as well as other objects on the street).

“And this street continues look at this. I even want to take a picture of this, this random car, haha. Isn’t that funny, taking pictures of these famous artworks and then these other things around it.”

“Who’s this, what’s this?”

(We went to the other side of the street where there were more sculptures, as well as an alcove behind the museum).

Roz W: “Lets go over here, I want to see this bird, or camel, or ostrich on roller blades. Is this part of the museum. O, there is a whole section to site outside here, I don’t even know if I am allowed here, I am sneaking into the museum. It’s like a courtyard.”

“Are we allowed to walk here?”

“I see a good picture behind you. And I like the window…”

(We started heading back down the street – and looked at the view from the top)

Roz w: “The view going back down this street, its like a mountain is great, look at that, you can see everything, I can get all of this in this shot. And look at how the mural on the ground matches the color of the advertisement over there. Its so vibrant!”

“I don’t know why, but I like that over there, “Jean Paul Gaultier – Love is Love” the design of the letters, the colors…it just stands out to me.” (She pointed to the giant banner / advertisement at the bottom of the street).

“Thousand of steps…”

(We walked all the way down to an area with lots of restaurants).

Roz w: “Angle it. Angle. I am getting an interesting reflection.”

“Something smells so good.” (She bent all the way down to get a good angle).

Me: “Why did you want to take a picture of that?”
Roz W: “I have to feel it to take a picture. I like that this drain is a little bit broken.”
“Okay I am doing patterns. And signs!” (she started taking lots of pictures of everything around her)

“I’m snapping, I am snapping a lot now…haha, its happening!”
“I like the lines up there. I took that (she pointed to a linear pattern on the wall of a building). When I see something I like…I see very cool, see I didn’t see that.”
“Jaclyn I had a burst of thirty pictures!”

(We ran into Sam, an old friend of Roz w).
“Sam, hold on I want a picture of your shoes.”
Sam: “Do I want to know why?”

Roz W: “They just look cool. The no socks style, its so downtown Montreal.”
(Sam smiled and continued to walk the other way).

Roz W: “Oh my g-d he is so hot.”
“The flowers are cool over there, or the steps, I like that. Wait stop I need to take a picture of this.” (We stopped in front of a building).
“That’s amazing up there, wow, look at that. I want to get the windows, and the guy in the little red car. What guy in a red car, over there, over there.”
“Now I am looking at it through a different eye, and am more observant of the environment.”

(We came up to a sculpture in front of Concordia with a giant “C”, and paused to look at it).

Roz W: “I love letters, so obviously because I teach letters. Look a “C” – how creative is that?”

“Its shadowing also, the red is the shadow background. It’s the windows, I am going to take the windows – its really unique.”
(The windows on the building were arranged in an interesting pattern)
“This is so cool…Shit its freezing.”

(We stopped in front of another outdoor sculpture made out of tires).

Roz W: “Basic materials…the man said this sculpture is made of tires, it smells like tires. You like it? Look how great this is – its tires they painted the tires.”
“Look at that over there…did u notice, did u notice? Hold on I want to get closer…Look at the beautiful stained glass windows.”

(Roz W was looking at a stained glass window at a church next to the museum (we circled back to where the walk began, and she started taking many pictures of the facade).
Roz W: “This is interesting also. Not only is it here, but it is in Paris also. (triangle at mmfa). I like the shapes and stuff.”
“What is it called? You know. The pyramid at the Louvre?”
“See the totem poll. I don’t like it, its tacky. So Michael and Renata Hornstein donated the museum across the street. (She read a sign with their names on it).
“Going down the street here, its gorgeous, let me get a picture”.

(Roz W looked at a display outside with lots of colors).

Roz W: “I love the colors, beyond, I love the colors, gorgeous - totally attracted to the colors. Last year it was all yellow. All yellow? Ya, Much nicer this year. If it was all in one color I don’t even think anyone would notice it.”
“Look at the animal here. Its fafard. He does the animals. I love cows. That’s my favorite. Is it fafard. Ya! I love the elephant. What about that. This here. How about this?”
“O here, excuse me, what is that here.”

“If you go down to the campus they have art there too. I haven’t been there in forever.”
(Pointing down the street towards McGill Campus).

“Such nice apartments here…Should we cross?”

Me: “You lead the way, and tell me why you want to go there.”

Roz W: “I am going to follow wherever my eye takes me.”

“I never really walk here to look closely.”
“Its beautiful –I love it…oof, okay, I’m done, that was so wonderful.”

Semi-formal sit down-interview: November 14th, 2018 (60 min)

1. Please describe your educational and professional background, and any connection this may have to the way you think about art?

So I am a teacher. I teach pre-k, and the English program. And we do a lot of creative projects in the classroom. And it relates to different units.

We do units related to the season, fall, we do winter, spring, and then summer. Very often we take the kids on nature walks. And expose them to different types of trees for example. And we will work with leaves. We will do leaf printing, and winter collages. All white. Whatever we can find around the environment that is all white. And focus on everything that is white.

In the spring we often focus on flowers, and we often, the children do the alternating patterns of the flower, and stick the flower beside it – its like a parallel. That’s a lot of the projects.
And we do three d projects also. Like life in the arctic, winter, with a unit focusing on the animals, sculptures – and igloos in all dimensions.

And I think this does force them to look at things differently … yes, that is the point when we examine the tree in all four seasons, how it changes, and is bare in the fall, winter, and then starts to bud, becomes complete with flowers.

They see the same things all the time – but the seasons make us notice and focus on how it changes.

I incorporate this theme in my teaching.

We also went on nature walks all the time, and collected from nature, we combined art and nature. We collected things outside, from our neighborhood, and what we found, and brought them in.

We concentrated on a lot of art works that were from the outside environment, from the environment…found objects from sculpting, from flat collages, to building collages…so ya, art was a big part of what we did, and a lot of the teaching took place between the outside and environment, and the classroom.

Something special. Now I look around at all the buildings around, and I will point it out to the children. Like the flowers. Or I will pick up an acorn, and I will say: is that from the oak tree. And yes, now I am a lot more aware of my space.

Look, we do patterning. Point out different things. Walk along the streets and be like look, there is a red car, a blue car, a green car. We try to bring it out.

Counting.

Steps on cobble stones, for instance, helps us count. And we always try to tie it in. like on alphabets walks. We will look for something that starts with the letter a, and then the letter b. And c and go on that way. This makes the children very aware of the space around them. at this level learning has to be fun. A, your address, a bird, a dog, e, no elephant, but g for grass, h for horse – the children have to look around their space and environment.

The fun part if more personal and relatable. Personalized.

2. How do you interpret the meaning of art in your everyday life and surroundings? How, if at all, would you consider art to be part of your personal life, and intersect with your values, and interests?

I love pictures. Family photos. So I also make a collage of photos. For me art is in terms of photography. Of me and my kids.
I make it very personal. I get a big bulletin board. I get all different pictures from all different times and experiences. Like a visual bulletin board, and constant reminder of my personal experiences. It’s on the wall. I see it everyday – and that represents art for me, in that sense.

Sometimes this takes a long time to put together, and I sometimes think, is it a waste of time, but its important to my family, and as my children get older, I think it’s a bond that I need to keep…through this album…and through art. I always try to bring art into my home, and into my children’s life. Like I said, on a personal level. In this sense, then, art brings us together, and is part of our everyday, because we get to see this album…I put it on the wall as a bulletin board, and it changes every so often…I try to make it exciting, and colorful and I would like to think that everyone appreciates it.

I used to do these intricate puzzles with my children and then we would mount and frame them, and there would be thousands of pieces…it was our thing we did together, and I think, looking back, in terms of education it taught them how to look, and focus, and put things together and looking is something that is very important to develop, and to teach…and it will help you in the future. My daughter is a lawyer, my son is a doctor, and it was this focus that I think drove them…as an educator, where art was part of my classes, I also always brought art into my home.

3. How have you been taught to appreciate art, and in what way has this changed, or not?

No, like my mother for example. She thinks that art has to be a photograph, or a painting by a well-known artist. That’s art. To me no, that’s not art. For me, working with children that is art. Abstract, lines circles, whatever they do, splash of color, mish mash—that’s art. I never say what did you make, I say tell me about your picture. And then they tell me this is a house, I don’t see a house, but they see a house. And they point out the windows. To me its not recognizable but for the children that’s how they see it. So here art is abstract. And its subjective, its however you see it.

But when I was younger, and even in school, we had art in most of our classes, as a teaching instrument, but for me, I didn’t think of it as one thing or another, it was just about being creative. Even though my family considered art as a painting or photograph, we never went to museums or galleries, so I didn’t have that frame of mind to think about it as part of high culture…to me, and I know I am not an expert, but to me, it was always these little activities that I did, little projects, and so on, and it was more on a personal level.

Now, my opinion has not changed, but I do see how art in a gallery or museum is appreciated for its value, and is set apart from my own version of it…and I have had wonderful experiences seeing some shows and some of these famous works, but I still value the art that is close to home, the art i made in soap stone class for instance…that’s what I have in my house.
I wasn’t really exposed to art growing up, but …I consider it as part of playing games like Eye spy my little eye. Snakes and ladders – the multitude of colors – Monopoly you chose a color as a player – it goes on an on. Candy land – most famous game in the world.

4. Conventionally, art is experienced within a gallery or museum context, but have you ever experienced or encountered art as part of your ordinary surroundings or environment?
   a. Can you share this particular instance, and what it meant to you?

For other people very often…if they are more narrow minded, and not working with children or exposed to age groups in life, so they see art as purely art.

Last year, we had an art exhibition, and every class focused on a different artist. And even the babies. They did stuff, and it was through their eyes. and the parents came to the exhibition, and were like wow. And many of these students come from fancy homes in Westmount, and I am sure their parents have their own opinion of what is art, and would never consider it something their child could make, at least not in a serious way, but they were really astonished by it, and it was amazing to see that.

There is an artist… I cant remember the name. Just the face, and then you expand through it. It’s a child’s face with lines, and then take the lines further to make their own pattern. I cant recall the name of the artist. At 2 and 3 years old they are introduced to it already.
So we work with different mediums. We do paints, acrylic paints, tempura. We do shaving cream with paint. So they get watercolors and work with their hands. Tactile. We do a lot of daily art. Even walking is part of the art.

So this comes back to my response, to your question, and for me art is out there, its what we see when we go walking, in nature, and the environment, its in the home, its something that children do…or anyone can do, and its more a part of our life than people probably know…especially those people who think of it only by a famous artist or gallery or museum…that’s not my experience with it, and I am lucky, but other people really don’t see it that way, they don’t, and they should – just to see how art is part of things we do that are so personal to us…so close to us.

5. Imagine a typical walk to work, school, home, or the local coffee shop, do you often look around and pay attention and appreciate your surroundings, or do you consider your walk more purposely, as a way to get from point a to point b?
   a. Can you think of some examples of images, objects, designs, details, or events that you often pass by and take a moment to appreciate?
   b. What are some things that draw your attention to your environment?

I do…this is, again, because of working with children, and trying to find inspiration for our class. And I think this is something I enjoy never the less, but if I had been in another profession I don’t know if I would know to do it…or think to do it. I think its also my personality, I am that type of person to look around and ooo and aaah at everything,
which I am sure you noticed on our walk, but children are not like that for instance…my
daughter is very straightforward and probably goes to work and think about the office on
the way, and there is nothing else that exists for her…there is no looking around for her,
and I know she tries very hard to balance work and life, and its hard to do that, I see that
she struggles with that, so it would be so nice if these simple enjoyments were more
apparent to her…its something I think that may or may not come naturally, and we may
try to develop it in school at a young age, but then life takes over, reality sets it, and you
lose this sense of our surroundings…I see that you are trying to re-connect people with
this…I would even say that my daughter is a perfect example of someone who needs it. I
am not expecting her to take off a week of work to go on vacation, or even an afternoon
to go shopping…but this idea that art is everywhere is perfect for someone like her…but
you know…we have a dog, so she walks her in the morning, and sometimes she comes
back and tell me a story about their walk or something she saw, and its so wonderful to
hear about it…

So we are out in our environment a lot to walk the dog, and we notice the change of
seasons, and the squirrels, and I think for me, its also gardens. We have a garden at home,
and it’s the colors that I like most. I try to bring color into my life. Oh my g-d my
lipsticks! I have hundreds and they are all bright pink and orange and fusia, and everyone
makes fun of me, “stop buying bright lipsticks”…I finally just stopped wearing blue
eyeshadow, haha, but that’s how color is important. Sorry, I know you said in terms of
my environment, but that is how it is part of my everyday, that is for sure, and also in the
stores, the displays of makeup in the window…I spend so much money of lipstick, but I
think the attraction, or obsession is the colors…and when you walk around there are so
many hair salons, and department stores with all different shades of colors and lipstick in
the window.

Another example is that I like to look at flowers along the houses. I always remark on the
landscaping and flowers. and the different colors, shapes. Movement. I personally always
look at the gardens, and am intrigued by the flowers – my eye goes towards colors. I am
attracted by color. I don’t look at the houses itself first, but I look more at the colors.
Then things like the red door – it wasn’t even a beautiful house, but a character that is
unique.

I pay attention to color, it stood out.

5. Do you think there is much to be gained by encountering your environment differently,
and by paying closer attention to its details? And if so, can you please describe how?
This is part of my job.

Today, we ask children what they love to do. Art, they all love art, and working with their
hands, and create. They love to create. It could be three dimensional. We give them
blocks. We give a paper and we all make birthday pictures to make a book. And they tell
me things I don’t see, but they see it. It is really subjective.
I never say its not a water slide. And fishies are swimming there. Then I ask about the fishies swimming in there - Even if I don’t see. A dot represents the fish. Circle in the sky is a bird. It’s their vision of things.

You teach your students to pay attention to trees, flowers, patterns – in nature – but as they get older people will take them to museums and someone will tell you this is what art is. Will their idea of art change, or will this influence them for a long time. Exposing them for an early age this will take them on a long path that they will continue. When I was young and my upbringing didn’t reflect art once so ever.

It was an eye for something...And we displayed art, and stood in front of antiques for hours after it was purchased ...All antiques and paintings.

Many of my friends learnt that it had to be a painting or sculpture – always painting. or my family was very into antiques – which now that I think about it is an art as well. They would bring home beautiful pieces...The museums even wanted some of them Not to me, it was photos, family photos, and pictures- pictures of us at Beaver Lake having a picnic, I just found a huge set of photos there, and that’s what I treasure as art...that said, these children, who will grow up and be taught what is and is not art...like I said, they will miss out on all the ways that art is in their life...and I hope that we teach them in class really has a long-lasting effect...I do.

6. Since Sherbrooke street is full of visual influences, and forms of visual culture, like advertisements, billboards, and restaurants, museums, McGill Campus, and storefront windows, are you often cons cious of them? Do you appreciate them as part of your visual landscape?

Being a Montrealer and living in Montreal – people always ask me about my clothes. The colder climate we wear neutral or dark colors. It reflects the weather here. And then in warmer climates they wear so many colors – it always trike me. I would feel stupid walking down the street now in floral patterns. Its not part of our environment. In Florida they don’t think twice. They ask me why I always wear black. A non color color – and I interject white, in a class with the children to break it up a bit. A scarf with something a bit different. They always notice my nail polish. Ooo its blue today, yesterday was pink. They reflect on that.

Yes I think this is a product of our environment, we are, the way we dress, the way we eat...definitely not having ice cream in the winter! Even though it is delicious. And I don’t think we really need to think about this, and why, but then it comes up sometimes, and its something I do in my class, as I mentioned, doing collages of the seasons. So it is important to learn how things change, and for an older person, who is not in school, or having this lesson directly given to them...then yes, of course, they need to see this, and they need to pay attention to it. haha, we don’t live in a black hole, and our life is not just work, we need to see what is going on around us, and you know, it goes back to childhood, and why we do this with children, is very basic, but it’s a foundation of learning...learning to pay attention and to see these details. Its also about the passage of
time, and change, and I think when we are older these basic elements are even more important. Especially when everything becomes routine, that is when you need to see these changes, and time is a reflection of our self, of life, and death. This is something very personal to me, and my family right now, but its such a great lesson that everyone needs to know and keep in mind, and our environment gives it to us everyday…and this is also a lesson in visual learning, and focusing skills, and developing attention, which will serve them for life.

Our environment is also full of information, which may not seem so important for a busy businessman, but it’s a readiness to learn that I think many adults don’t have. We need to make an effort to learn…and I think these challenges occur in the office, or at work, so its not so much in their environment, but the environment also plays a major role…in everyone’s life, and for us, its our community too.

I think too many things become habit, and we need this art walk, or any other guide, or something to cause a different reaction…haha, we don’t want to become zombies now…

7. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

Ya, this is everyday life. I go to work everyday, and have the same rout, and its true that I probably don’t pay attention…because I’m tired, or thinking about my lesson sometimes…but then when this routine stops, for spring break, or Christmas Holiday’s I miss this rout, and I need to go back. It’s a funny thing, but you know, because I go outside with the children, I am used to being in this neighborhood, and being outside, and when there’s a break, I don’t have this chance…not as often. But this rout is really a part of my life now.

I do like to go on those picnics in Beaver Lake, but that hasn’t happened in a while. Looking at those photos just reminded me how my children are growing up, and we don’t spend so much time together outside. Beaver Lake is on my route to school, so it’s a constant reminder for me, to keep our family close, and to cherish these memories. Like I said, I walk my dog a lot and pass by friends homes, and see friendly faces a long the way, and I think this is a good way to really enjoy some parts of our…I don’t know if its routine…but these places, which I think it more a part of our community. For me, this is a neighborhood, and my children grew up there, and I get to walk through it all the time, all these years later, and I love it. It is very important to me.

McGill is also another place that holds so much memories…being young, and running around, and having fun. The campus there is so beautiful, and its like a little community…I always went to the business library with my friends, on the fifth flour, that is where all the guys were…haha, and I like passing by the campus and thinking about those times…its so important to remember these things, like family, and friends…and just where my education took me.
9. By using your camera to take photographs during our art walk, have you learnt to look at ordinary objects, images, or scenes with a different perspective, or aesthetic meaning? Ha ha, yes, I like to take pictures…I have so many on my phone, I need to start deleting them before it wont let me take more. I take pictures of everything…everything, and send them to my kids…I will send them these pictures too, ha ha.

But as much as I said I pay attention to my surroundings, and I do, there were many things I photographed that I wouldn’t normally see, or see that way. The church, with the giant stained glass windows, I really never stopped to look at, or what else did I see, the patterns, and the letters…its something that I saw today, because I was focusing on these details and designs, but mostly because I had this camera, it forced me to look and find them and to discover what I like…I know I like color, I must have said it a hundred times, but then to find it in all these places and all these examples…but I think the camera really helped me see this…it always does, really, keeping in mind the things that I like or look nice and want to send to someone…it’s where my eye draws me.

10. From this walk, can you reflect on any moments that made you gain a deeper sense of appreciation or awareness of art in your everyday environment?
   a. Do you think this walk will become incorporated in your daily routine and way of looking?
   b. Was there anything during the walk that you have not noticed before?

I think in many ways I saw how art is already connected to my everyday life, through my family, my work, and just reflecting on so many memories…but thinking forward, I want to keep this sense of art very present…I think we all need a reminder every here and there to pay attention, and that is one thing, but I think it was rewarding to learn how art takes place in our life in so many different ways.

From simple things like patterns, to large-scale things like the public sculptures…I know I mentioned I take my students on walks, and we learn to look at our surroundings and incorporate that in class art projects, but as an adults going on this walk, with my own way of looking in mind, was very different, I don’t think these walks are just for kids, but…it’s a perspective towards these things that is just…its coming from me, for me…and there was so much to enjoy today, I really felt like as much as it was a field trip, it took place along Sherbrook where I am all the time anyway, so I can do this all the time, I think I need to make sure that I either carve out time to do it, or do it with friends, or just keep in mind all these things when I walk here any time.

There were many streets we didn’t go down, and when I need to do an errand or…I need to pick up a shirt tomorrow from the cleaners down the street, why not, take one of those streets and look around two.

11. What do you think are the benefits of bringing a greater appreciation towards art to public spaces?
   a. Do you believe that this walk provided you with further insight about the presence of art in your everyday life and surroundings? if yes, how so?
Yes dear, I do. I don’t think I did as much until I experienced it for myself, and until we sat down and talked about it, and I don’t know how we can get people to learn to pay attention like this, but I think it's worthwhile, I will try to take my friends on walks, I have lunch with my daughter, and I will take a walk with her, and just point out these things that we normally see but don’t really think about...

My belief that art is part of any form of creativity, and my love of color, and patterns, and seasons...all of these examples just made more sense in the context of seeing it in front of me...and finding it in these different shapes and forms. I keep thinking of different ways that I teach it in class, but it's also something that I need to do, or remember in my own examples...my own...treasures.

This was very exciting, and I hope many people learn a lot from this.

Follow up questionnaire: by email (sent two weeks later)

1. How have you been taught to appreciate art, and in what way has this changed, or not?

I have not been taught to appreciate art. It was never part of my upbringing, or formal education. Many people I know, including my parents and friends think about art in terms of a painting or a sculpture. They see art in museums, and look at it in terms of the name of famous artists, and its monetary value. I found my own meaning of art. For me, art has a personal significance: it is the photo albums that I put up in my house, it is artwork that my students do in class, it is about family, friendship, and memory, and most of all, it is just about being creative. I am a very creative person, so for me, this is part of my personality. Doing art activities, taking students on nature walks, and putting up photographs of my family on the wall is how I get to do and see art in everything I do. For me, art is part of my everyday life, and I am very lucky, but I see how this is an important lesson, for people of all ages, since there is so much to be gained by learning about art this way, and all the ways it is part of our life.

After the art walk and interview I went home and looked at my house, and the work I have displayed, as well as my photo wall, and it made me proud to have this as part of my life and my home. I may not have appreciated it this way before. I did not look at it and see its artistic value until I thought about it this way, and discovered this meaning. I think my response to this question is more of a thank you for making me see and value my home, work, and everyday life even more.

I am writing this response after a long day of work, before making dinner for my family, and although I am tired after another long day, I am happy to think about the significance of art in my everyday life. It is a valuable lesson that everyone should learn.

2. Do you think there is much to be gained by encountering your environment differently, and by paying closer attention to its details? And if so, can you please describe how?

As I mentioned, I am a very creative person, with a big personality. For me, the way I pay attention to my environment, and to everything is based on the amount of imagination
and creativity I bring to everything I do. I think our imagination helps us pay closer attention to these details.

Since going on this art walk and having this interview I keep thinking more and more how my life is enriched and even changed by this active way of paying attention. This creative or imaginative way of looking is not just about my family, or my students, but about my experience when I go to work and home everyday. It gives my everyday routes and everyday activities a special character and a deeper meaning. Now that I see art in my everyday, I am walking around wide-eyed, and yes, still ooo-ing and aaah-ing at everything I see, but I am also thinking about them more. I am admiring the shapes, the colors, the lines everywhere I go.

It is funny because I went to an event last night, and I was overwhelmed by all the details in the flower arrangements, peoples clothing, their hair, jewelry, and makeup, and the lights flashing everywhere. I think I prefer the calmer details in my environment, and the things I learnt to notice outside, on a quiet day, but this example really reminded me of this topic as well. Everything looked like a work of art.

3. Our everyday environment is often in the background of our attention because it is something we see all the time and take for granted, but can you think of the value or significance of these places, and what they mean to you?

I know I said that I am very good at paying attention to my surroundings, and I am, but like any normal person our routine and habit makes life a bit tiresome sometimes. When I take an opportunity like this to think about the significance of these places to me, then I see, again, how they are so important to me.

I was walking my dog the other day and we passed by this house that looked exactly like the one I grew up in, and it just made me so happy, but also a little bit, sad, to see it here. Later on my walk I saw that the park in our area put up these gorgeous flowers, all dark reds and purples for fall, and then I saw some old pumpkins starting to wilt, and I just fell into this trail of observing everything, and I was happy to get this email so I can share it with you.
### Appendix L

Recurring Themes Found by Color-coding Participant Interviews

<table>
<thead>
<tr>
<th>Color</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>Instance of transformative learning (use of words like: change, new perspective, transformation)</td>
</tr>
<tr>
<td>Grey</td>
<td>Background in art (applies to everyone)</td>
</tr>
<tr>
<td>Purple</td>
<td>Personal connections to art and/or aesthetic experience (from memory, travel, childhood…)</td>
</tr>
<tr>
<td>Turquoise</td>
<td>Reference to art in relation to their profession</td>
</tr>
<tr>
<td>Green</td>
<td>Influences</td>
</tr>
<tr>
<td>Dark Orange</td>
<td>Meaning of art (what is and is not art)</td>
</tr>
<tr>
<td>Light Grey</td>
<td>Context of the everyday (specific reference to the city and environment)</td>
</tr>
<tr>
<td>Yellow</td>
<td>Education / benefit of walking (use of words like learning, significance or importance of teaching to look, appreciate, and connect with surroundings).</td>
</tr>
<tr>
<td>Sub themes:</td>
<td>Interests related to aesthetic experience</td>
</tr>
<tr>
<td>Dark Purple</td>
<td>Color, patterns, letters, light, contrast</td>
</tr>
<tr>
<td>Dark green</td>
<td>Design and architecture</td>
</tr>
<tr>
<td>Light purple</td>
<td>The home, fashion, food, music, dance</td>
</tr>
<tr>
<td>Light Blue</td>
<td>public art</td>
</tr>
</tbody>
</table>