

WALC 2026

Walking & Gender

Who is this space for?

Bodies, Space, and the Politics of Movement

Katerina Pistola

PhD candidate · Walking Art & Sociology of Art · University of Western Macedonia | Co-founder, Careterra NGO



Katerina Pistola

*Freelance Hiking Guide/ Mountain leader
& PhD candidate
Athens, Greece*

@katerina.pistola @careterra_greece

About me

PhD research

Walking Art & Sociology of Art, University of Western Macedonia. Focus: Visual March to Prespa — walking as inclusive artistic practice.

MA in Applied-Clinical Sociology & Arts

Walking as an empowerment tool for people with dementia and mild cognitive impairment.

Careterra NGO

Co-founder. Outdoor activities & cultural walking tours for inclusion, sustainability, and community growth.

Mountain leader & hiking guide

WALC/WAC25 Encounters in Prespa Organising Committee Member.

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Who gets to walk freely?

Where?

When?

As whom?

With what risk?

Walking is never neutral. Space is gendered. Movement is political.

Three lenses for walking

Feminist



Walking as reclaiming public space. The street as a site of patriarchal control — and of resistance.

Key thinkers: Rebecca Solnit · Virginia Woolf · bell hooks

“space is not neutral—it is shaped by relationships and power.” **Doreen Massey**

Queer



Walking as performance of identity. Queering the route — refusing normative paths, inhabiting in-between spaces.

Key thinkers: Jack Halberstam · Judith Butler

“bodies are central to how space is experienced.” **Robyn Longhurst**

Postcolonial



Whose landscape is it? Walking and the politics of land, memory, and belonging. Challenging inherited maps.

Key thinkers: Frantz Fanon · Gloria Anzaldúa · Edward Said

“space is not just a container, but a set of social relations.” **Katherine McKittrick**

Key concepts in this session

Visibility

Who is seen in public space — and who is made invisible?
Walking as an act of claiming presence.

Vulnerability

Gendered risk in movement. How safety shapes where, when
and how we walk.

Mobility

The right to move. Structural and cultural barriers that constrain
who can walk where.

Voice

Walking as narrating. Using movement, sound, and story to
reclaim the right to speak space.

Case study 1

Janet Cardiff

The Missing Voice (Case Study B)

London, 1999 · audio walk

- A recorded female voice guides the walker through East London — narrating, observing, confessing.
- The walk blurs fiction and reality: the listener inhabits a woman's embodied experience of the city.
- Safety, solitude, and surveillance surface as gendered conditions of movement.
- Feminist strategy: the female voice as authority in public space — not asking permission.



Case study 2

Sophie Calle Suite Vénitienne

Venice, 1980 · performative walk

- Calle followed a stranger — a man she had briefly met — across Venice for two weeks, photographing and documenting him without his knowledge.
- She inverts the traditional gendered gaze: the woman watches, pursues, and archives the man.
- Walking becomes investigation, performance, and feminist re-appropriation of surveillance.
- The work asks: what does it feel like to be the one who follows — and the one who is followed?

"I follow strangers. That is my work." — Sophie Calle



Reflection prompt

Think of a walk you take regularly.

- 1 Where do you feel at ease — and where do you feel watched, unsafe, or out of place?
- 2 Does your gender shape how you move through that space?
- 3 Has an artist, a story, or a walk ever changed the way you perceive a place?