Walking Art / Walking Aesthetics is an approach that will keep developing, assimilating and expressing a broad spectrum of the human experience. As a medium that incorporates the body, the landscape and a number of disciplines related to them, walking either as a medium or a form of artistic practice, becomes a vehicle for the artist to experience the actual reality first-hand and in some cases (Bosch, Hastings) to expose themselves in actual dangers. There are some practices where certain rules are addressed and followed during the walking process (Jenny Savage), and others where the performance is realized with specific rules that allow the experience of rural landscape. Another scenario could also be that the artist to experience the actual reality first-hand, and in some cases (Bosch, Hastings) to expose themselves in actual dangers.

In some cases, technology is used to create images (Luca Idrobo, Anele Temba, Thayer Hastings), and opens the space to mental maps, revealing poetic cartographies (Lora Franco). In other words, there is an open question: to what extent the walking process is an aestheticized outcome when it is presented, even in an unedited form, or with the use of video or photo as a medium for documentation and not for its "aesthetic" value.

When walking the skyline creates as final outcome an artwork (Linda Havenstein's Pau Catà's Reflexing at the borderline (photo: Yannis Ziogas and Christos Ioannidis), Reflecting at the borderline (photo: Yannis Ziogas and Christos Ioannidis). The experience of daily walking can also become an exercise where the material body disappears into the environment inside the white cube of a gallery or a museum space. The creative and mindful space of the walker is brought by many of the writers (Curry, Tzakou). The walking process is not only walking to where something is situated, but walking to where something happens: walking as an act of contemplation, a way to reflect upon the symbolic and contemporary figure of the flâneur, the walker as a critical subject. That is why so many artists like Richard Long and Hamish Fulton explore the landscape in their own way, a way that allows them to capture the essence of the place and translate it into an artwork.

Whether walking is a practice that is a medium in its own right, as it was in the case of Hamish Fulton, or a process needed for the actual realization of the artwork, the walking process becomes the material that allows the artist to experience the actual reality first-hand. In the practice of walking, the walking medium is autonomously defined and creates artworks (walking art) as a contemporary art practice. Since the Situationists, walking has become a widespread contemporary art practice that has at least two aspects: the walking art as a process of walking and the practices of the Situationists.

The walking process is not only a way of experiencing the environment, but also a way of experiencing the landscape and a number of disciplines related to them. When the walking process is used as a methodology for artists to comprehend the environment, the artistic practice becomes a form of walking art. The connection between walking and the multiple spheres of human activity (being it political, social, spiritual, etc.) is realized through the practice of walking. In and out (building circuits) of the Walking Presence: The body in urban space. Field notes from walking as performance practice in Pakistan. The Walking Presence: The body in urban space. Field notes from walking as performance practice in Pakistan.

Walking as a contemplative process is an approach that will keep developing, assimilating and expressing a broad spectrum of the human experience. As a medium that incorporates the body, the landscape and a number of disciplines related to them, walking either as a medium or a form of artistic practice, becomes a vehicle for the artist to experience the actual reality first-hand and in some cases (Bosch, Hastings) to expose themselves in actual dangers. There are some practices where certain rules are addressed and followed during the walking process (Jenny Savage), and others where the performance is realized with specific rules that allow the experience of rural landscape. Another scenario could also be that the artist to experience the actual reality first-hand, and in some cases (Bosch, Hastings) to expose themselves in actual dangers. In some cases, technology is used to create images (Luca Idrobo, Anele Temba, Thayer Hastings), and opens the space to mental maps, revealing poetic cartographies (Lora Franco). In other words, there is an open question: to what extent the walking process is an aestheticized outcome when it is presented, even in an unedited form, or with the use of video or photo as a medium for documentation and not for its "aesthetic" value.

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