

A walker heads to TAP Art Space. Her steps follow an almost too familiar rhythm of paved surfaces from the Milton-Parc area. Her pathway not only makes her aware of the alternating masses and voids of the built environment, but engages her directly in this environment's active, day-to-day, fleeting recreation. The art space she has been invited to remains an enclave within the urban tissue that asks for a bit of exploration: a turn into a mute alley, the careful reading of a small opening along rear façades. The space proves welcoming to those who dared.

A new exploration awaits. Transition into the space of exhibition requires little legwork: the voyage is an experiential one. The space pulls our walker into a bright orange setting with a section occupied by an amorphous synthetic form. She and other participants gather to see what will happen. The hanging piece gets activated by the movement of a body within the fabric. The performer and the material become a living sculpture producing a corporeal struggle, a work of unfolding through hindered, yet vigorous movement. Our walker understands that she is invited to join in the experience both through observation and through inhabitation of the space. Getting immersed in the performance, she turns into an active participant, negotiating and partaking in the act of displacement herself-witnessing is becoming, viewing is embodying.

The other section of the space extends a discreet invitation. From a corner, a piece of equipment welcomes the walker into another voyage through the sensorial: she has to put on glasses only to discover a recreation of the space where she is. Here, though, she realises that she is the one giving form to this space nested within the "real"-with every movement, with the direction of her glance, the setting takes shape. Around her, a series of free-floating surfaces travel playfully. They evoke identities (and self-identifications) as layers with almost palpable textures, rhythms, movement, and volatility. The virtual experience prompts our walker to ask herself how a spatial setting can influence the identity layers that she believes to carry unchanged: the cladding of selves as a spatial becoming.

Our walker gets ready to leave the site. She is left thinking of the ways in which passage between these milieux has given form to new dialogues within and without. She revisits her own parcours in space as a minority member or privileged subject; her exchanges with an environment as an individual or part of a collectivity; her ideas of self as malleable, spatialised "moments"; her experience of a site as a becoming and as a force shaping the site. She sets off to the known pathways of the city that took her there. Her departure initiates the erosion of the space that got activated in her presence. Other participants leave too. TAP slowly blends in the silence of the city around.