

What If My Body Is A Beacon For The World?:

sensing with neurodiversity

(Video and Sound Installation)

Adam Wolfond

A Thesis

in the

School of Graduate Studies

Presented in Partial Fulfillment

of the Requirements

for the Degree of Master of Arts

(Individualized Program) at

Concordia University

Montreal, Quebec, Canada

© Adam Wolfond

CONCORDIA UNIVERSITY
School of Graduate Studies

This is to certify that the thesis prepared

By: Adam Wolfon

Entitled: What If My Body Is A Beacon For The World?: sensing with
neurodiversity (Video and Sound Installation)

and submitted in partial fulfillment of the requirements for the degree of

Master of Arts (Individualized Program)

complies with the regulations of the University and meets the accepted
standards with respect to originality and quality.

Signed by the final Examining Committee:

_____ Chair

Chair's name

_____ Examiner

Examiner's name

_____ Examiner

Examiner's name

_____ Supervisor

Supervisor's name

Approved by _____

Chair of Department or Graduate Program Director

_____ 2025

Dean of Faculty

Abstract

What If My Body Is A Beacon For The World?: sensing

with neurodiversity

(Video and Sound Installation)

Adam Wolfond

This thesis is aimed at people who want to understand how art and collations of form feels borderless and feels twallowings* as a family of sensing and languaging. The typical thesis is the language of persons who have lots of ability to talk versus those of us who are like quiet rivers that become oceans of depth,,and that is like the way I see myself so this thesis manages to vary the stream of tics and stalls (catatonia) and the man of autism is making meaning through pacing that is fast and slow and dances with the open flows of atmospheric movements.

This work shows how collaboration happens (see Appendix) and how, as an autistic non-speaking person who needs assistance to write, I need the facilitation and a poetics of the relation that goes the way of techniques and not methods. Édouard Glissant calls a poetics of relation a movement; a more-than-human relation as my body feels the atmospheres that also cue movements, impulses, ticcing, anxiety, calm. This is what I call “languaging” – an expression that exceeds words, so I have chosen a non-narrative film-making process, using tools accessible to me for a more immersive, sensory experience that I call *What If My Body is a Beacon for the World: sensing with neurodiversity*. What can we learn from a collaboration that not only rallies with readings, discussion, and also a “body-borrowing” that uses other hands to create? My work and life depend on collaboration and experimentation in processes that support me. Another key question: How do new grammars of neurodiverse languaging and relational pacing reconsider the spacetimes that are different from dominant perception?

*pace and movement of the stick I shake and wave making the navigations twallow are managing the way of detail.

“Process-relational thinkers remind us that [...] social constructs, as deep as they are, are created out of our lived embodiment as biological organisms engaging in causal webs deeper than our social practices, languages and concepts. The task is to attend to our deepest experience in ways that allow us to critique (admittedly from within) the very concepts we have inherited to think with.”

(Robert Mesle, 2008. p. 63).

“The rule that we have to sense atmospheres applies especially to the atmospheres created by particular ways of living. In order to really get to know them, we ourselves have to enter into them fully, as it were. That is why film enjoys a certain advantage in communicating them” (Böhme, 132)

“Can a good body feel without another body?” – Adam Wolfond.

Table of Contents:

Exhibition Material...	vi
Introduction...	1
Background on Art Creation...	7
sound & images (film)...	9
silence...	17
the more-than...	18
gears of languaging...	20
time and languaging...	23
facilitation...	25
techniques of relation...	29
the rally...	31
gaming spaces and atmospheres...	32
ways of water...	36
Propositions...	39
References...	46
Documentation of Film Making “Art Sessions”...	50

Exhibition Material &

Video of exhibition installation:

https://youtu.be/Uk7w8JJnxNg?si=ZVA1Ew07c_xce9N h

kofflerarts

What if My Body is a Beacon for the World?

Sensing with Neurodiversity

Directed by Adam Wolfond
with djs assembly



January 9 – 26
180 Shaw St., Toronto



Adam Wolfond

Adam Wolfond is a man of autism, poet and artist who uses a text-to-speech device to speak. He is the first non-speaking autistic person to attend university in Canada and is completing his M.A. Wolfond has been featured at poets.org as their youngest poet to ever be published, and his work has been featured in *The New York Times Magazine* (2023). Wolfond has also exhibited his film and installation work in Toronto, Canada. He is the co-founder of Dis Assembly in Toronto, an arts collective which

practices techniques for neurodiversity. Language is a way of movement, a continual disassembling, challenging the way of neurotypical grammars for more diversities to come. His work can be viewed at adamwolfond.com and also, dis-assembling.ca. His book *The Wanting Way: poems*, by Milkweed Editions Multiverse Series was released in 2022 and *Open Book in Ways of Water* was published by Punctum Press in 2023.



Estée Klar

Estée Klar is a theorist/artist and holds a PhD Critical Disability Studies from York University. Her dissertation, *Neurodiversity in Relation: an artistic intraethnography* is a collaborative work with Adam Wolfond, now a published writer and the first non-speaking classically autistic M.A. student in Canada. Klar is also a facilitator and an artist and co-founder with Wolfond of Dis Assembly, a lab for neurodiverse artistic experimentation involving processes that explore conditions and techniques

for human and more-than-human relation and support, located at Artscape Youngplace in Toronto. She collaborates with others around the world in these projects. Klar is also the founder/director of the former Autism Acceptance Project (2006–10) and its subsequent artistic-activist events, and the original blogger at The Joy of Autism (2004–8) which over the years has resonated throughout the autistic community. She is an artist and filmmaker and her can be seen at www.esteerelation.com and dis-assembly.ca.

Artist Statement

Adam Wolfond

Introduction

Collaboration is how I make my writing and video work – the way of people sharing ideas with me – and it is important to pace the fact that I always want to make work so constant support is needed; teaching and learning must always continue and it would not be possible for me, as an autistic non-speaking person with motor challenges, for me to do this work alone. We need to challenge the ways that autistic non-speakers can participate in the creation and contribution of knowledge.

Video work is the most interesting way for me to express attention to the sensory details that come at me and the way I see how water patterns meanings without words. This work does not offer a narrative but a feeling of how the world paces with me and how I pace with the world.

Background

The way I think about space and time, as an autistic non-speaker with movement differences and challenges that need human and non-human supports, is through the pace of the space and this can think about the ways openings are rallying with the sense of place that dances with the offerings that the world gives people. This is a vitalist, new materialist way turned towards an autistic way of thinking about the paces of spaces. The difference between space and place is that space is plotting the points that time gives to the mind that ropes of thinking can feel and that means that I can give names to places like others but the space of feeling is always changing so the making of space is going like the feelings that make it and that means that the openings – the ceaseless flows that I feel – toll the body to the ways of place like the paces that flow from the body apprehending it. The way of autistic place is the space of the more-than – other than the places that are named like static language. Attention to the space thinks more and tolls the autistic body because place is not real but pace is the movement that makes space. The movements are coming at me a lot, really giving me anxiety so the man of autism is trying all the time to understand places that move too greatly toward me – like a fractal or kaleidoscope – and that I have to go through doors perpetually thinks about answering the placements that other people know – important is this understanding of autistic perception and the paradox of control – a want to know everything – and being open. Places are still like names in neurotypical perception and spaces are full of movements in autistic feeling. Prepping me is a more important way to help me manage like lots of neurotypical mapping in a neurotypical world.



Collaboration

My work also collaborates with other autistic non-speakers. Some have seizures and cannot come every week to the studio. I also have my body to think about time, what Alison Kafer calls “crip time.” Proprioception (that is movement and perception combined and how perception influences movement and how movement influences perception) configures time around the body rather than the other way around. Body space and time is “pacing with the atmospheres.” I base my pace on others and the more-than-human calls that ask my body to answer.

My video and sound work is a project also about how autistic collaboration happens. I need the facilitation and relation that moves the way of techniques that emerge in the process of trying out things together. Methods are prescribed forms of writing and doing research but my work is experimental in “rallying” together. At my studio, we read and study together, share ideas, and our making moves with my poetry.

Using what I call “the wanting way,” in the way of thinking and moving, can talk about the ceaseless flow of the things that come artfully at us. This means that feeling is the rallying tool to get the ideas I need, offering new paths of citying and citing. Citying and citing signal different ways of moving, reading, studying, thinking, perceiving. Making with wanting ways needs techniques that are saturations of feeling that come to sense, and that is falling the way of the easy navigation with calming supports. That feeling can think with the awesome open game of s/pace that is wanting to make sense of walks and spaces and directions, and making this way needs relation. Rallying tools can be anything that buttresses movement in the open field of autistic perception, but also includes the open field of autistic feeling. In the wanting ways we make a calm ceaseless flow alongside tics¹ and we use these real moves as seeding the want for easy techniques. This is our process. Easy techniques are the ones that are natural for the ways I need to move and this can be with good sticks that I tallow² or the anchoring dance of bodies that are activating the ways – is the feeling body attracting the molecules and gearing them in the way of walking to my studio? Even walking is attention to the paces, lures, and ways that are also languaging.

Talking is a technique pacing the body for better or worse, and teaching has become the accident of talking; the game is to think by speaking but the want is to feel, so the techniques are easier when people appreciate the nuances of the autistic non-speaking rally. People have to make time to appreciate bodies that can’t speak to be understood as a dance that also has to feel the

¹ Tics refer to repetitive body movements and also hesitations, similar but different from Tourette’s syndrome.

² Tallow is a word I invented to wave sticks in front of my eyes: a tallowing for the following, a wanting way of navigation and seeing.



atmospheres that I am answering at the same time to move in that feeling-thinking field of attraction, and that is the technique that jams in the way the dance of feeling happens – steps can't become answers to movements; not fascist makings of how movement ought to be.

Languaging

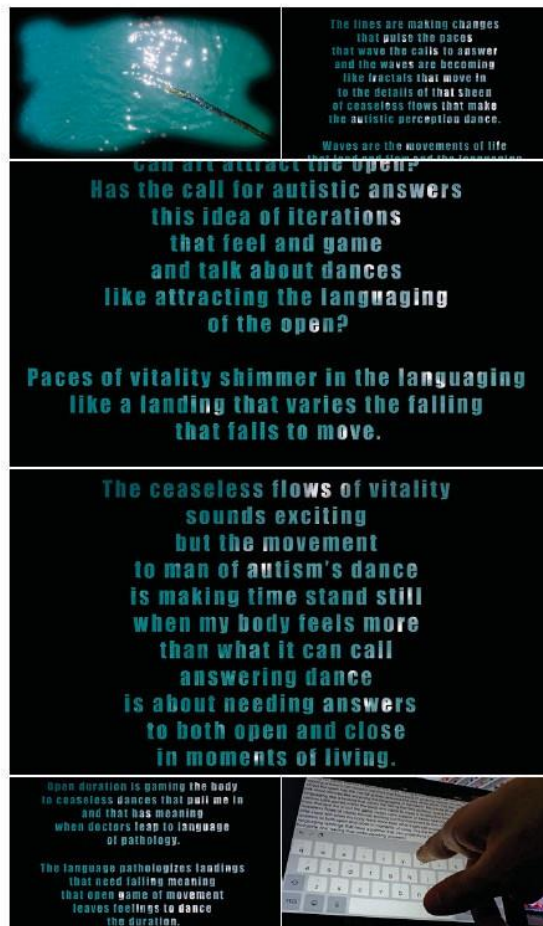
The ways other than having a body that can't speak and can't write without support is the languaging that thinks in the language of speakers that are rallying easily, and the ways of the minor³ are the ways my movement dances only with another who dances the major and that brings the collective orientation to rally and graciously give dance a flexion that paces the ways of care – and we are making an errant way. Poetry itself rallies and thinks and feels and moves in the thickness of atmospheres. The making of "languaging" is feeling the rallying relation that is more than making sense – that names a sense – and the languaging I do is always opening the ways I feel the waves that come in the ways that some call important impulses pulsing the goings and comings of feeling and intensity, so creolization is the process of being a way of métissage (Glissant, 1990).

The way we autistics need and want is for the people to vary the cooking so the recipe for supportive typing is upholding the interesting ingredients but the cooks give the actual food its making – and I am an autistic languaging cook; name the ways of attraction in the sense that the dance is more than the ways of choreography, and the cooks feel the calls of the chemistry that want more or less salt. Feeling has been fasting in the way of "therapy" for autistics that is not supportive, so using rally of facilitation has to be sensitive – giving and carrying – so that open vat of having a style of writing can move with the body that is also my typing finger. For example, I easily think when my Mom is near because my body can go in the direction it wants and I sit with her as comfortably as I can and feel how she puts me back on calm feeling when my eyes or body loves to answer a different call, but she can also feel that call bathing me and having this attention and feeling is buttressing paces that come to me answering the ways I need, and my mom can pace in landing and flying so I want people to understand that I manage rally that feels a lot.

The volition of movement is sometimes carried with my facilitator so I can write the long thinking-talking that is held by ways of varied moves, and that means that easy typing conditions address the same calm that I need. Please remember it is difficult to type and it takes me sometimes an hour to write one paragraph⁴.

³ Erin Manning, *The Minor Gesture*, Duke University Press, 2016.

⁴ For this proposal, I also need an editor to punctuate in a more neurotypical pace.



The question about assembling a support network is always about how the support can help me ceaselessly flow but the ways also need my input to say how I need support. The way I bathe in the atmospheric is a way of feeling that is worth the time because it has the potential to assemble offerings of ways that I see and sense, opening the ways of perception that are offering the answers about making with my amazing stims⁵.

I feel the happy making of the call to be creating in my own words and ways with the tassels of calls that fringe the feelings that are not expressed in the same ways, so talking about dance of assembly is like cutting the feeling that can't be worded and that means, that as openings, the caverns are always leading to ways we can't see. DeafBlind people, like autistic non-speaking people, use touch and other senses to make a world that seems different in ways pace can feel so the wanting ways are bathing the senses, shaping the ways we move. Being with neurodiverse typing the way we do is the facilitation that parses the field of sense, but it is the only way I can be included in the university and in society.

I am body of meaning-making that paces to many offerings that the world thinks of as disordered – lots of meaning energizes the language of ceaseless movements like tics that various people call difference, and others ease into the ideas that autism is pacing to the ways of pathology, but what if my body is a beacon for the ways of the world like the ways that water eases iterations other than the spoken words?

My work is about the making of the pace of study and living like the ways I make films. People are wanting to study the same ways⁶ but I want and need to film my work. Film is useful to think about movement and that opens the assembly for others to think about life that needs feeling as the starting point for discussion about the ways we might face the dance of seething, teeming worlds that autistic living gives. The way ceaseless movements are calling upon the game of spacetime eases the videos I make toward the meaning of the senses, and it is the pace of the human and more-than-human world that shows up in my work. When describing perception, time, place and space, the conversation yields to the way of speech; talking about experience is after-the-fact; after the ceaseless flow through clandestine words. People can pose as talkers about feelings after the feeling happens and that means that weak talkers like me are forced to bottle up feeling and describe the more-than in language. This is why I have chosen film to think more about sensation of what we call spacetime to think about the way of autistic movement, languaging and perception⁷.

Open the ways of thinking and writing and you get inside language to make an art form that opens the doors for people to love the autistic dance of relation. I want to write in collaboration and make art that is offering conditions in all places that are autistic. I am gathering lots of ideas and people need open thinking about easy ways of how living pace is answering about that peaceful way of buttressing feeling and simple diversity. Thinking is always moving and changing, making our understandings of calm diversity peaceful and when we, in that move toward languaging differently, can see new ways that neurodiverse humans can perceive.

“Methodology”⁸

Filming the insides of things, including water, thinks about the world moving toward me, the details and feelings that toll my autistic body. My method of filming is through the use of accessible tools like body cameras and an endoscopic camera that I tether to my fingers or place inside things, capturing the pulse and paces that lean towards a more vitalistic understanding of the movements of the things I feel in the world. The installation effect of both the visual and sound (using a zoom recorder) lures viewer-participants to different sensations and paces within space.

To my knowledge there is no non-narrative film work done by autistic non-speaking people. My motor movements make it sometimes difficult for me to hold a camera so with my collaborators, I manage to find ways of filming that become more accessible to my way of movement. Input from other non-speaking autistic participants at Dis Assembly, a neurodiverse arts co-lab, becomes part of the feelingthinkings that morph into this work. This collaborative methodology – with other non-speakers as well as speakers – manifests with process and rallying techniques with other writers, artists and autistic people. Following this exhibition we will include a digital record of the rallies with other participants that have enabled this work, illustrating the need for support of autistic people in study, academia, artistic and other forms of non-speaking autistic knowledge contribution.

⁵ Stims is short for self-stimulatory behaviour and reclaimed by the autistic community as “stimming.”

⁶ Universities and medical researchers aim for “participatory” research that includes autistic people, but most non-speaking autistic people don’t get asked to contribute to research because they are supported by another person. Our agency is questioned. Our way of language is too. This is a problem for people like me who cannot contribute without human and more-than-human facilitators. If I had to ask one key question that buttresses this work, it is what emerges when non-speaking autistic people can collaborate with support? What if my body is a beacon for the world to understand not only neurodiversity, but the diversity of the human species?

⁷ There is no existing artistic work by an autistic person that highlights both perceptual and motor-planning differences that are the wanting ways of relation. I use wanting ways as desirous wanderlines – a “dancing for the answering” of the atmospheres that I attend to. My motor movements are tic-like and sometimes hyperactive; calm facilitation activates my motor movements to the keyboard to type my thoughts. It takes me an hour to write one or two paragraphs.

⁸ In scare quotes as the term implies that I am following a pre-existing method. While film and sound is my method of research, it is also a collaborative way.

Rallying References

- Abram, David. *Becoming Animal*. Vintage Books, 2011.
- Artaud, Antonin. *The Return of Artaud. le Morno*. Exact Change Press, 1995.
- Baggs, Mel. Up in the Clouds and Down in the Valley: Autism and the Concept of Neurodiversity. *Disability Studies Quarterly*, Vol. 30 No. 1 (2010).
- Bell, Amelia. *Other Together*. Unrestricted Interests, 2024.
- Bennet, Jane. *Vibrant Matter*. Duke University Press, 2010.
- Deleuze, Gilles and Guattari, Felix. *Content and Expression. Kafka: Toward a Minor Literature*. University of Minnesota, 1986.
- Doruff, Sher. *Last Year at Betty and Bob's – An Adventure*. Punctum Books, 2018.
- Flint, R.J. *My Brain is a Fractal: Embracing Complexity and Chaos as an Autistic Thinker*. March, 2024: <https://medium.com/@PJFlint/my-brain-is-a-fractal-embracing-complexity-and-chaos-as-an-autistic-thinker-004aa8d41267>.
- Forging Friendships Advocates. *Lights in the Darkness*. Edited by Amelia Bell, Forging Friendships Advocates, Nico Segrega, 2024.
- Gins, Madeline and Arakawa. "Procedural Architecture". *Architectural Body*. The University of Alabama Press, 2002.
- Gins, Madeleine. *Helen Keller or Arakawa*. New York: Burning Books, 1994.
- Glissant, Edouard. *Poetics of Relation*. University of Michigan Press, 1990.
- Hartman, Saidiya. *Wayward Lives, Beautiful Distractions*. WW Norton, 2020.
- Kafer, Alison. *Feminist Queer Crip*. Bloomington: Indiana University Press, 2013.
- Klar-Wolfond, Estee. *Neurodiversity in Relation: An Artistic Intraethnography*. PhD Dissertation, York University, 2020. <https://www.eesteerelation.com/dissertation-neurodiversity-in-relation-an-artistic-intraethnography>.
- Klar, Estee; Wolfond, Adam. *S/Pace*. 2019: <https://eesteerelation.com/media>.
- Long Soldier, Layli. *Whereas Statements*. "Whereas". Greywolf Press, 2017.
- Manning, Erin. *For a Pragmatics of the Useless*. Duke University Press, 2020.
- Manning, Erin. *The Minor Gesture*. Duke University Press, 2016.
- Massumi, Brian. "Tell Me Where Your Pain Is". *Couplets*. Duke University Press, 2021.
- McFarlane, Robert. *The Old Ways*. Penguin Books, 2013.
- Moten, Fred. *Seeing Things. Stolen Life*. Duke University Press, 2018.
- Mukhopadhyay, Tito. *Teaching Myself to See*. Punctum Books, 2021.
- Palmer, Helen and Hunter, Vicky. *Worlding. New Materialism*. Eu, 2018.
- Philips, NourbeSe. *She Tries Her Tongue*. Wesleyan University Press, 2015.
- Price, Margaret. *Mad at School: Rhetorics of Mental Disability and Academic Life*. Ann Arbor: University of Michigan Press, 2011.
- Sequenzia, Amy & Grace, Elizabeth J. (Eds). *Typed Words, Loud Voices*. Autonomous Press, 2015.
- Welch, Kerri. *A Fractal Topology of Time: Deepening into Timelessness*. Fox Finding Press, 2020.
- Whitehead, A.N. *Process and Reality*. Corrected Edition. David Ray Griffin & Donald W. Sherburne, Eds. The Free Press, 1978.
- Wolfond, Adam. *In Way of Music Water Answers Toward Questions Other Than What Is Autism*. Minneapolis: Unrestricted Editions, 2019.
- Wolfond, Adam. *The Wanting Way: poems*. Minneapolis: Milkweed Publishing, 2022.
- Wolfond, Adam. *Open Book in the Ways of Water*. Punctum Books, 2023.
- Yergeau, Melanie. *Authoring Autism: on rhetoric and neurological queerness*. Durham and London: Duke University Press, 2018.

Beyondness Partition

Erin Manning

It is common to make a breach between practices: writing, reading, filming, living. For Adam Wolfond, life takes place in the non-breach, in the impossibility of breach-as-separation. This is a difficult world to navigate, not because it doesn't carry its own directionalities, but because its footholds have to be crafted anew for each iteration of how it materially unfolds. Pace becomes a key operator: "My work is about the making of the pace of study like the way I make films."

The making of films, which could be as simple as the attunement to a vector of light or movement, *paces* the breach, opening it to what is never was, a separation. Because that's the thing. We've neurotypically come to think of breach as separation. Autistic perception, quite to the contrary, is constitutionally incapable of such cut-and-dry separation that would say, with confidence, what something *is* or *isn't*. Light *is* study when paced into a movement that *is* dancing, which is to say, reading.

Separateness, a commitment to hold thought and practice apart, turning living into manageable bits, stumps a mobile body. Stalled, the body trembles in absolute movement. Visibly, it is stuck. Inwardly, it vibrates, its motion "caught" because the disconnect is too much. How to move in the face of a breach that never really was a separateness?

Film, for Wolfond, is one of many relational techniques for pacing a world that wants to privilege separateness in the name of rigour. Film's capacity to sculpt time, to think with Andrei Tarkosky, beckoning the rhythms of the world into streams of movement and light, offers an inflection for the body-stalled. Filming from movement itself – a body camera catching water's ripples, "capturing the pulse and paces that lean towards a more vitalistic understanding of the movements of the things I feel in the world" – Wolfond makes the relational yield of the breach felt. Here, in the pacing of relation, worlds grow that move a body, a movement in committed resistance to the violences of normopathy's commitment to separation.

Difference without separability is how Edouard Glissant writes of the necessity to move beyond what Ruth Gilmore calls "partitions." Racially, ecologically, partitions enforce the separations that allow an easy parsing of the world into what counts and what should be discarded. The breach functions here as a mechanism for surveying what matters. Adam Wolfond's work produces in the breach, not to make a point, but because difference without separability is the only ethos that can generate the relational weave of autistic life, and of neurodiversity more broadly. Difference without separability is the ethics for a poetics of relation that paces the impossibility of bordered existence.



Erin Manning

Erin Manning studies in the interstices of philosophy, aesthetics and politics, concerned, always, about alter-pedagogical and alter-economic practices. Pedagogical experiments are central to her work, some of which occur at Concordia University in Montreal where she is a research chair in Speculative Pragmatism, Art and Pedagogy in the Faculty of Fine Arts. Recent monographs include *The Minor Gesture* (Duke 2016), *For a Pragmatics of the Useless* (2020) and *Out of the Clear* (minor compositions 2022).

Her artwork is textile-based and relationally-oriented, often participatory. She is interested in the detail of material complexity, in what reveals itself to perception sideways, in the quality of a textural engagement with life. Her work often plays synesthetically with touch, of recent in acknowledgement and experimentation with the ProTactile movement for DeafBlind culture and language. Tactile propositions include large-scale hangings produced with a diversity of tools including tufting, hooking, knotting, weaving. 3e is the main direction her current research takes – an exploration of the transversality of the three ecologies, the social, the environmental and the conceptual. An iteration of 3e is a land-based project north of Montreal where living and learning is experimented. Legacies of SenseLab infuse the project, particularly the question of how collectivity is crafted in a more-than human encounter with worlds in the making.

The Beckon, the Butress, and the Ceaseless Rally

Chris Martin

In my desire to rally with Adam Wolfond and his relational art practices, I am beckoned over and over into wanting ways. I am beckoned by moments, atmospheres, movements, images, sounds, and of course words. One word in particular has been luring me of late: *ceaseless*. No matter how many times it arrives, it always feels revelatory.

He writes: "bathing neurodiversity / is a ceaseless condition / for the moving and seeing / that is having the erasure / of dancing autistic people like me." In a neuronormative world, we must bathe neurodiversity without cease, creating dance floors wherever there is risk of erasure. But what of this bathing?

He writes: "I bathe / in a not water but thick / mess of ceaseless meandering / visuals that want my attention / and I have learned that I also / need support for my goings and comings / in the neurodiverse collage that is a city." Meanderings,

inefficient transports through the urban collage, leap visually at every turn. In this mess there are ceaseless messages and one needs the support of others to find patterns of relation, to forge together maps that can adapt.

He writes: "I am the conductor of dancing silence / that is full of actual ceaseless flow / of thoughts and the movement / is like a music of ways of silence." The forever bathing flow we find in the rally is a type of music that calls out for dancing. Even or especially in what others perceive as silence, there is a symphony awaiting its conductor, or a conductor assembling an already playing symphony around themselves like a map. He writes: "I am dancing my body / to sound the things I become / rallying the ways of ceaseless thinking / that I can feel / can we open that door / to thinking about sound?" This exhibition is an invitation to a ceaselessness shared. How will you dance your body to sound the things you become? The door is wide open.



Chris Martin

Chris Martin is a tilted thinking animal who sways, hags, loves, trees, lights, listens, and arrives. A poet who teaches and learns in mutual measure, he is the connective hub of Unrestricted Interest and the curator of *Multiverse*, a series of neurodivergent writing from Milkweed Editions. After publishing four collections of poetry, most recently *Things to Do in Hell* (Coffee House Press, 2020), he released his first book of nonfiction *May Tomorrow Be Awake: On Poetry, Autism, and Our Neurodiverse Future* (HarperOne, 2022). He lives in El Cerrito, among the scrub jays and coast live oaks, with Mary Austin Speaker and their two bewildering creatures.

Wolfond Lexicon:

Interpreted by Estée Klar, PhD

"Process-relational thinkers remind us that [...] social constructs, as deep as they are, are created out of our lived embodiment as biological organisms engaging in causal webs deeper than our social practices, languages and concepts. The task is to attend to our deepest experience in ways that allow us to critique (admittedly from within) the very concepts we have inherited to think with."

(Robert Mesle, 2008. p. 63)

"Can a good body feel without another body?" – Adam Wolfond

As mother, scholar and collaborator with Adam Wolfond, I have created a lexicon of his frequently used terms as a starting point to open the ways that we think of becoming as a continual relational process with the human and more-than-human. I am privileged to sit behind his iPad screen alongside him and to feel the way his body moves as a grammar in and of itself -- that deepens the meaning-full mannerisms of his languaging, rendering each word an open door that creates many semantic possibilities. Manner is movement. Paces, as Adam says, are patterns. To attune to manner, paces and patterns has been part of my life journey alongside him, as his parent and support person. These movements, be it tics, hesitations, or catatonia are expressive in themselves and through drawings I've learned to attune to them. Attentions wander and become the relational weave of phrasings and there's an outright musicality to it. Music, pace is the meaning. Try to reduce it – you cannot. For autistic, neurodiverse languaging exists beyond the words and terms that often flatten meaning, and have become detrimental to autistic existence. Terms like behaviours, disorder, abnormality and more, have become deeply entrenched in our thinking about autistic life with a concomitant call to normalize. We have been taught to think of autistic movement – stims, repetitions, yelps – as wrong. We writhe uncomfortably when diverse bodies "disrupt" how we are expected to be in certain settings – just think of the classroom with the tables lined up, how we are supposed to be quiet and still in the theatre, the art gallery. In our work, however, autistic mannerisms have liberated us; we can sleep and still participate in study together; we can lounge in a bean bag chair, run around the room, stare out the window – and we know there is attention without looking. Now think of the way in which creative work in a neurotypical world calls for authorship, not collaboration, and even a mastery of one's body to still, to look in the eye, to speak as a proof of authorship.

Yet, Adam and the many other non-speaking autistic people who collaborate at Dis Assembly, our studio, are always more-than-one – relating and attuning to the human and more-than human that becomes part of the relational weave. In the words of Édouard Glissant, "Relation is movement" (1997, 171).

These manners are in part how I've helped others to support and assist Adam without me. It is not an easy task to reorient the ways in which others have been trained to imagine autism and disability. For twenty-two years now, I've been tasked with translation – something I'm hesitant to do because I will inevitably fail to capture the expanse of meaning. It is perhaps no wonder then, that I came to feelthink more deeply by drawing lines of movement that I called *Relationshapes*, following the work of Fernand Deligny. So training is all about reorientation and feeling; it is about total immersion in autistic worlds – non-speakers who have written important works; rethinking how we have come to interpret movements in normative ways. While I am neurodivergent, I am not a non-speaking autistic person so the best people to relay meaning are the ones who will be a part of this exhibition throughout its course – and you will have the opportunity to meet with those who collaborate and *feelthink* with us in studio at several programs hosted by the Koffler Gallery. But I am but one source of reorientation, developing a more open way of considering how to live alongside Adam outside an oppressive pathology paradigm that is surprisingly under-researched yet over medicated. We will all be able to share this way of autistic languaging – with and without words – together and hopefully reimagine how we think we are and ought to be.

Ableism

(not Wolfond's often-used term but one we should know)

A term used to describe a culture that either seeks to normalize disabled bodies or fails to consider disability as diversity. Gary Albrecht et al describes Ableism as:

"[...] prejudicial attitudes and discriminatory behaviors towards persons with disability. Definitions of ableism hinge on one's understanding of normal ability and the rights and benefits afforded to persons deemed normal. Some persons believe it is ableism that prevents disabled people from participating in the social fabric of their communities, rather than impairments in physical, mental, or emotional ability. Ableism includes attitudes and behaviors emanating from individuals, communities, and institutions as well as from physical and social environments" (2006, p. 1).

This term arose from the civil rights perspective, calling upon a minority oppression model (Albrecht et al). In Wolfond's languaging, love is central, but he is aware of the injustices toward him as he has experienced exclusion his entire life:

The dreaming dance is
trance of chance to love
the way I am.
In the dance of chance
pace is talking without words
to decide my peaceful wordless mind

and rally the thinking that happens
through feeling the way and
assumes we are
all worthy of love
and respect. I seesaw
language of disability pacing
autistic prancing to crip the ways always

patterning the taming therapists to music
pace of game to be like autistic
greatness.

(Segment from Wolfond's poem, Another Dream of Wanting Justice, 2022, p. 112).

Atmospheres

When the language of production dominates a culture, it ceases to attune to the multitudes, the atmospheres that consist of feeling. The atmospheres are also referred to by other philosophers as the Intra, the liminal or like Marcel Duchamp coins, the infrathin: The warmth of a seat (which has just been left) is infrathin. Sliding doors of the Metro—the people who pass through at the very last moment is infrathin. Others might consider the atmospheric as the liminal, the inbetween-ness that we ineffably feel.

Atmospheres can be this ineffable feeling, it can be the mood in the room, of another person, the birds and nature that sings and hums, the patterns that are felt that pace us.

Bathing/Saturating

Wolfond frequently uses these terms in relation to the atmospheric. Bathing not only conjures water, but is a full immersion within its depths and flows:

Main idea in the eros of autism is the pace
dancing so I feel fantastic like rallying ocean waves
carrying me like a boogie
board of puttering
on top of the warm water

(Segment from: Eros of Bathing Stimming Dancing Prancing, Ibid, 149).

There is a never-ending undulation saturating the dance of feeling.

Body-Borrowing

Wolfond invents this term to express how support works when the body cannot move and needs to feel anchored in space. Like some other non-speaking autistic people, motor-planning (apraxia in clinical terms) is difficult in the sense that deliberate thought is sometimes required to move a leg, or to find one's arm to pick up a fork, whereas in neurotypical cultural training, we are taught how to orient in spaces and with objects in the same ways – self-same bodies can follow the rules of engagement in a territorialized world. Sara Ahmed writes – in *Queer Phenomenology* using Husserl's table, that how we perceive worlds is in relation to the proximity between body and objects through action. In this sense, proprioception⁹ works here – the body, the human and non-human objects, the atmospheres and movement entwine to create and reorient what we perceive:

Sitting at a writing table, with a pen in hand, and perhaps a table lamp, we are engaged in a certain type of work. Thus, this space makes "certain things, not others, available" to us (p. 14). These objects are gathered in this space by us, while they create the space where our bodies inhabit. Our action, or intentionality, then, creates lines of direction that shape our perception and how we orientate ourselves toward the objects. A dinner table, which we gather and are gathered around, creates different kinds of orientation and lines of direction for our bodies than does a writing table. Thus, this orientation and the lines of direction are certainly not "neutral" or "originary" or, as Ahmed describes, "it is not just that I find them there, like that. Rather, the nearness of objects is a *sign* of an orientation" (emphasis by Ahmed, p. 58). It is in this recursive relationship between repetitive actions and our orientation toward the objects that

⁹ The sense of body position, movement and force – it allows the brain to know where the body is in space and is crucial for maintaining balance. George Quasha refers to Adam Wolfond's work as ecoproprioceptive – adding the ecological into the relational feeling.

“something queer happens” (Britzman, 1999). What if our orientation turns our bodies toward the objects that are not supposed to be there? What happens when our bodies are not “in line” with the lines of direction? (Dai Kojima, 2008, 88 – 91).

Body-borrowing assists in orienting towards expective spaces/environments in a world that demands normative movement and relation; an assistive rhythm, a touch, a grounding voice can help someone like Wolfond navigate the city without being run over by a car. The same is true for continued rhythmic movement towards a qwerty board to be able to type. Typing on a text-to-speech device when someone has apraxia/dyspraxia (clinical terms), has been called facilitated or supported communication. Proximal or touch support helps activate sustained movement. The autistic person borrows the assistive body that we sometimes call the human metronome.

Sticks that Wolfond picks up are inventive tools to blur the busy visual/sensorial field – he picks them up along a walk, or when he is required to sit still to calm his body or navigate. Oliver Sack’s work *Awakenings* also shows this body-borrowing when a catatonic woman uses the black and white square patterns on the floor to assist with movement towards a window. Human and more-than-human body-borrowing then becomes an important consideration in the way we support others relationally.

Ceaseless Flow

Flow seems like a lovely way to be. We imagine a stream that flows effortlessly without interruption. Yet a “ceaseless flow” in Wolfond’s lexicon also gestures towards the flow of stimuli that ceaselessly enters the sensorial-visual field. When Wolfond describes the visual field like “a forge inside my eyes”, we picture a rushing influx of fractalized images; one can’t quite grasp one thing but endlessly attempts to hold on despite the ceaseless flow of imagery and feelings. In Deleuzian terms, this is like flying and Wolfond describes his body in need of grounding, or “landing”, with other bodies and rhythms that help him do so. In no way is a ceaseless flow always a good feeling -- for Wolfond it can also be frustrating. This is the paradox of autistic living which we must approach with care, for therapeutic methods might throw the baby out with the proverbial bath water.

Dancing for the Answering

The word dancing is proliferous in Wolfond’s lexicon. Relation is more than a staid state of being, but an interweaving of sensorial-relational affects that enfold with the movements that create an ontogenesis of becoming. -

One dances affect and relation and it changes who we are. But when Wolfond speaks of dancing for the answering, it can also feel like a frantic fluxus shuffle. For answering is an end point; it lies flat. It is answered, done. But a dancing is an open way to feel the affects of relation, to know where we are in space, to feel oneself as part of another human or non human entity. We become only in relation: “can a good body feel without another body?” asked Wolfond at the age of 13. He was already aware that to be is a process of relation, not an ending – perhaps this is why many autistic people suggest they cannot feel their bodies in space – and like Madeleine Gins writes in *Helen Keller or Arakawa* (1994), the Deafblind touch snakes tendrils along to feel the edges that enable navigation. This notion of not feeling oneself, one’s body in space is experienced by other autistic people too – not feeling where a leg is in space can be unsettling; perhaps there needs to be a heavy skip to feel one’s feet, or the mouth needs to touch the ground to know where it is; or perhaps one needs to carry a heavy log to feel the gravity of space. The dancing for the answering is the grounding and answering – the ing-ing is a continuous movement; the game is always in the feeling dance and the spaces are created by it. This is the diversity of perception itself – we do not feel or know the world the same way, although it has been hammered into most of us. It is mere neurotypical illusion, perhaps, that we view the world, the relation, as still, sure and all the same.

Dis Assembling

Dis Assembly – the name of our studio is about avoiding stillness in thought, ideas, works. It is always an effort to keep going, to challenge ourselves. In a more literal sense, the body is also dis assembling. Akin to this concept is Deleuze and Guattari’s conception of territorialization and deterritorialization and also, lines of flight and grounding, molar and molecular. The capture of an idea, a work is momentary, as it is a continual processual movement. “The novelty of territorial expressiveness often comes from its ‘opening’ onto other **assemblages**, or onto the ‘cosmos’; that is, when expressiveness no longer functions strictly for the territory but expresses a **becoming** – a loss or change of function – it is *deterritorialized* (this is especially liberating – socially and politically – when territories have an oppressive function – as with the aspects of modern capitalism)” (Young & Genesko, 2013, 387). Wolfond: “People who are pained to feel the patterns are making the language shout reason and thin lines of haecceity are making the dance but the ways of making meaning are languaged knowing rather than calls that are felt that assemble bodies to relate”. There is a point at which the pace of a work, an event or activity assembles and then reaches its apex so that it must disassemble again. This is how autistic languaging can also feel as it hinges towards a new line of flight.

Facilitation and Facilitated Communication

Facilitated communication is a method developed by Rosemary Crossley in Australia to assist people with cerebral palsy to type to communicate. She abutted the mental health system that suggested that some people who were severely physically disabled also possessed intellectual disability. This was an important move to make communication via assistive devices accessible for disabled individuals to communicate. Facilitation involved holding the hand of someone with low muscle tone to feel and learn the motion needed to single out the finger and type on a keyboard. With the touch of an assistant, or facilitator, this motor planning could take place. The typist would learn how to reach for the keyboard, aiming for physical independence but also acknowledging that lifelong physical assistance might be needed. The aim ultimately is for access to written communication. Gradually, support was “faded” back – to the wrist, the forearm, the elbow, the upper arm, the shoulder, if possible. Later, Professor Emerita of Syracuse University, Douglas Biklen, brought the method to the United States for autistic people who also showed low muscle tone and motor planning issues. Today, the method has been adapted to using spelling boards while some, like Wolfond, continue to use touch support to activate his movement or to reach for something he otherwise cannot.

Feelingthinking

A conjoined feelingthinking does not parse subjective from objective thought. Thinking, that is often conjoined with notions of intelligence, rationality, objectivity and positivism.

Gaming the Space

Although this sounds like a video game, Wolfond refers to gaming the space as a way to figure it out – to navigate it. Unlike Edmund Hursel’s table¹⁰ where he suggests that we can simply reach for a cup on it without looking specifically for it, Wolfond often needs to repeat holding and putting down the cup multiple times as if he is measuring the distance by feeling. Movement repetition often serves this purpose.

Landing

When a body can’t feel itself in space; when it becomes anxious in that feeling, it yearns to land. Perhaps the shaking of a stick is a grounding action, to help soothe the body that must otherwise move, that needs to navigate on a walk, or sit still in the classroom. A landing, in autistic movement, might be to

open and close a door a number of times until it feels complete, or answered. A door can be a question, as Adam used to say. We take for granted that all of us can feel our limbs in space, or that we know that the cup that is slightly beyond our reach on the table can still be accessed without looking. Arakawa and Gins write: ‘A chair is pictured or held in place by perceptual landing sites (direct perception) with the assistance of imaging landing sites (indirect or imitative perception) has for its perceiver a distinct position in relation to everything else in the room – the work of dimensionalizing landing sites)’ (2002, 21) – the stick probes the space, or “**games**” it, as Wolfond writes, within the forging movement and details; dimensions may be askew, tilted, needing to “body-borrow” or twallow to be settled.

Languaging

A term that Adam Wolfond has coined, languaging has come to imply the bodymindworld’s interweaving that lures the body in many directions. Wolfond calls these orientations “wanting ways” Chris Martin, writes of Wolfond’s work as a phrasing that moves in a three-wave motion. Like water, the body paces to the patterns of the atmospheres which are the more-than-human calls that ask Wolfond “to answer.” Following the concept of worlding of Donna Haraway and other affect/new materialist theory, Wolfond describes his body as saturated and immersed in the feelings of the world. Rather than a reductive, explicative grammar, Wolfond creates his own grammars that ripple these rhythms. Languaging resists punctuation but instead hinges like an open door towards more doors. Which way we will swerve is the open question.

Autistic professor Melanie Yergeau writes that researchers, “must confront the idea that being autistic confers ways of being, thinking and making meaning that are not in and of themselves lesser – and may at times be advantageous [...] And while at times these nondiscursive worlds may be idiosyncratic or mutually unintelligible, these worlds hold value and meaning, as much as they might bristle at value and meaning. They are intentional sites, which, much like sign languages have already done in the fields of linguistics and rhetoric, promise to (make us) question long-held notions about language itself” (Yergeau, 2018, 34).

Our inventions at our studio are about how movement moves with various materials and affect – the way ink moves easier against some paper; the way ice melts and drips and makes us think about time, bodies and relation, and also, to the environment now in crisis. These relations shape our moves for a

10 “For Husserl, the body is not an extended physical substance in contrast to a non-extended mind, but a lived ‘here’ from which all ‘there’s’ are ‘there’; a locus of distinctive sorts of sensations that can only be felt firsthand by the embodied experienter concerned” (google). This is why phenomenology – with the binary of inside/outside doesn’t work in Wolfond’s “bathing” experience – where the body cannot feel itself in space without thinking about movement relationally. Rather, we believe that bodymindworld needs to be conjoined in this relational approach.

way of thinking/feeling. This is a way of languaging the event as Wolfond also writes immersively, within it. Language is not just written by the body, after the body experiences, rather, writing is a relational weaving that emerges within formless space, relationshaping it. (Klar-Wolfond, 2020, 89). Wolfond: "after the language uses us/the good body is always pale/because it is always/ language that answers too/much and the body actually says more" (Wolfond, 2019, 18). This is why film is the way Wolfond with others have chosen to sculpt a languaging spacetime, a "minor cinema" as Deleuze and Guattari note, that "precipitates minoritarian becomings in its audiences and participants" releasing affective autistic intensities that "give voice" to autistic expressivity (see also: Young, Genesko and Watson, 2013, 195).

Man of Autism

Other than being taught to begin his sentences with sentence-starters when he was younger, like a runway for him to then continue in his own words "I want/I think..." Wolfond rarely writes his identity as the singular *I* (except as he was taught as a sentence starter "I think...") and we attribute this to his approach to becoming with the world in relation. More than one, more than the singular *I*, Wolfond can't seem to parse the individual from the greater field of relational influence. It became important for Wolfond to extend filmic movements without gazing upon his autistic body, or creating a narrative that focusses on the *I* of being in the world. The video/sound installation seizes the moments, the details that undulate the feeling-seeing.

In our thinking together, we have often questioned the purpose of labels in the contemporary moment. Autism is often misconstrued, leaving a lot of autistic people out in its conception and understanding of autistic experience. And yet, Wolfond continues to announce himself as the *man of autism*. This can also allude to a refusal of the *I* in identity politics that is concerned too much with notion of agency that is conflated with the independent body. It is also indicative of the way in which Wolfond has been identified by others and by the clinical community. We question the way of identity and how that shapes one's sense of self.

Names of Things

More than the names of things that Wolfond feels is reductive to the dance of relation, the grammars of language also delimit the vitality of things and ontogenetic morphing. When Wolfond writes, one may be at first glued to each word and we hang, clinging to where he might lead us towards resolution -- and yet, it keeps going... one might too quickly assess that Wolfond's writing is child-like in that "there is a word for that", and he hasn't used it

"appropriately." Yet his words keep grasping towards the musicality, the rhythm, and patterns the feeling. As his supporter I feel this as typing each word speaks more than the abstractness that the notion of words denotes. "Using the master's language" to dismantle the master's house is a way to rethink autistic languaging and expression beyond the denotative names of things that delimit the relationality of the multiverse.

Neurodiversity

We prefer to use the term neurodiverse although "neurodivergent" has become more recently popular. I have been working in this field since 2001, and the first conception of neurodiversity occurred in the early 1990's. We may intermingle the terms neurodiverse, neurodivergent and autistic and acknowledge their nuanced meanings and how they have transpired over time. We understand these terms as culturally transient in the context of ever-shifting understandings of diversity. "Autistic person" also reclaims autistic identity from the clinical-medical model that characterizes autism as a disorder. However, we also question identity-language as overly situated and perhaps monolithic over time, although it has been important to move with neurodiversity to resist the clinical vice. In our work together, we wriggle from fixed positions. Positionality is not how Adam Wolfond tends. Rather, he's interested in movement, ontogenesis. Neurodiverse is therefore used as a gesture for way. Autistic is a signpost to remember autism's history and clinical roots and then reclamation of its meaning by autistic people. Neurodivergent is used in recognition of individuals who diverge from neurotypicality, but who do not necessarily identify as autistic, thus creating a new direction "because even autistics, who are most definitely neurodivergent, are diverse in an infinity of ways that expand from the neurological... the adjective neurodiverse [reminds us that] we need a concept for diversity within diversity that isn't measured by the standard of typicality" (Senselab, Introduction to Diversity-In-Diversity issue, *Inflexions*, <https://senselab.ca/wp2/diversity-in-diversity-launch-sept-5-at-19h30-senselab/>). Neurotypicality, or neurotypical, suggests fixity -- it is position, attitude and measures for an ideal that is described as normality. Adam's movement tends toward new concepts of relation. The movement of neurodiverse language suggests more movement to come; diversity is always making way for more, and just can't be held down.

Neurotypical

Conceived following the creation of the term neurodiversity, neurotypical refers to the dominant culture and its forms, be it grammatical form, architectural form and the way the body must form in order to be accepted. Neurotypicality has often suppressed minority expression and deemed it incompetent. Autistic bodies are often conflated with lack of intelligence, agency and competence or as highly gifted but otherwise lacking in functional competence. These attempts only achieve an Othering. Neurotypicality is also tied to neoliberalist capitalism in the way it configures movement and bodies towards productivity. Wolfond writes: "The game of neurotypicality [...] has the music a canned rhythm when it is like a march? Yes, people march to the same beat that the meaning closes the open that neurotypicality languages down and this paces to bodies that can move the same ways."

Open

Open can mean open-minded but in Wolfond's work he upholds the paradox: it is also chaotic and unsettling. Open languaging lies in the undulations, the hinges, refusing to shut down meaning. The open can be a space that is too busy and needs assistance to navigate. The open can be "easy" and also hard. The open is always the paradox of autistic living.

Pace & Pattern

Pace and pattern, the more-than-human, can also be considered assistive supports. But we don't, in normopathic renditions of relation and space, acknowledge the movements that skew the grids and lines most of us live by. Or, we acknowledge them outside of the norm. The autistic non-speaking, catatonic, ticing body moves in alternate ways, and if we are open to it, reorients a way, many ways, that we can be in the world.

Paces are the feelings that pattern the matter of the world. Paces are more than bodies that walk and talk, pacing is a musicality where the pace of a poem, a phrase, twists and turns. Being attuned to the paces that pattern can be difficult as there are multitudes of paces that call us to dance. Pace is also duration, shifting the way we feel spacetime. Wolfond writes:

"Paces are patterns that are putting the meaning into the answering that people can think about and that languages the need that lives in between the words, and without the feelings there would be a forgotten expression that makes dancing dead. The dancing paces make meaning come alive. That time that is gaming the clock is facing the various tasks of the day but

feeling dims the clock feeling durations that give the paces meaning like real thinking that moves in many ways, languaging feels the poetics of the open and that makes description difficult because feeling is more than the sum of words. Pacing autistically is the timing of different thinking feeling that the body becomes in relation with the offerings that the world gives, having the paces of many things can be overwhelming, I make my way by languaging my questions that more varied feelings make and I become with my sticks that ground my movements; has the body a pace of many things? Yes, but I make my way with support that grounds me in the atmospheric dance."

Rally

Wolfond uses this word to describe, again, the way his body and languaging rallies with the atmospheres. At Dis Assembly, we also use the word to describe how we use cues to study – how a reading, a thought moves and morphs into a broader thinking of the topic we began with. When Wolfond writes poetry, for instance, he may be cued by what someone else said, by something he read. We are always rallying, all of us. But as we focus on independence and authorship, we lose the relationality of how thought and feeling resonates.

Tics

Tics, similar to Tourette's syndrome, are often described as involuntary movements. Tics can be vocal and gestural. Yet, different from Tourette's, autistic tics are rapid repetitive movements. Tics are also considered a language in Wolfond's lexicon – "I am the masterful ticcer" – another pattern that grammars differently. Tics respond to the atmospheres and also the body. A body can tic more when it is not feeling well, when there is tension around, when happy and excited. Tics are the overflow of expressive emotion, unable to quiet and be still – this latter way the preferred situatedness of the body in a neurotypical world. Anne Donnellan, Martha Leary and David Hill (2013) have been important contributors to an alternative way of understanding autistic movement outside of the behaviorist model.

Twallow

Twallowing is how Wolfond refers to the waving of a stick. Wolfond uses the sticks that he collects on walks to navigate and see the visual field – a twallowing for the following. In behaviourism which pathologizes autistic movement, this has been referred to as "regarding" or "self stimulatory behaviour" which the "therapy" seeks to eradicate to make the autistic comply to normative standards of movement.

References

- Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press, 2006.
- Albrecht, Gary. *The Encyclopedia of Disability. Volume 1*. Jerome Bickenbach, David T. Mitchell, Walton O. Schallick III, Sharon L. Snyder, Eds. Sage Publications, 2006.
- Biklen, Douglas. *How FC is Challenging Traditional Views of Autism*. Teachers College Press, 1993.
- Crossley, Rosemary. *Facilitated Communication Training*. Teachers College Press, 1994.
- Dai Kojima, A Review of Sara Ahmed's *Queer Phenomenology: Orientations, Objects, Others in Phenomenology & Practice*, Volume 2: No. 1, 2006.
- Deligny, Fernand. *The Arachnean and Other Texts*. Translation by Drew S. Burk and Catherine Porter. Univocal Press, 2015.
- Donnellan, Anne. Hill, David. Leary, Martha. Rethinking autism: implications of sensory and movement differences for understanding and support. *Integrative Neuroscience*. Jan 28;6:124. <https://pmc.ncbi.nlm.nih.gov/articles/PMC3556589/>.
- Gins, Madeline and Arakawa. *Architectural Body*. The University of Alabama Press, 2002.
- Gins, Madeline. *Helen Keller or Arakawa*. Burning Books, 1994.
- Glissant, Edouard. *Poetics of Relation*. Translated by Betsy Wing. The University of Michigan Press, 1997.
- Haraway, Donna. *When Species Meet*. University of Minnesota Press, 2008.
- Klar-Wolfond, Estee. *Neurodiversity in Relation: An Artistic Intraethnography*. PhD Dissertation, York University, 2020. [file:///C:/Users/estee/Downloads/KlarWolfond_Este_H_2020_PhD%20\(11\).pdf](https://www.yorku.ca/estee/Downloads/KlarWolfond_Este_H_2020_PhD%20(11).pdf)
- Martin, Chris. *May Tomorrow Be Awake: On Poetry, Autism and our Neurodiverse Future*. HarperOne, 2022.
- Meele, Robert C. *Process-Relational Philosophy: An Introduction to Alfred North Whitehead*. Templeton Press, 2008.
- Quasha, George. *Language Body by Field (Ecoproprioception)*. https://static1.squarespace.com/static/6310e2fed74ba0524c4f18fc/631a3c6dbace1c5d9c3e2c16/1662663789728/Quasha_+Language+Body+by+Field+%28Ecoproprioception%29_8-27-22b.pdf.
- Sacks, Oliver. *Awakenings*. Vintage, Reprint Edition, 1999.
- Senselab. Introduction to Diversity-In-Diversity. *Inflections*. <https://senselab.ca/wp2/diversity-in-diversity-launch-sept-5-at-19h30-senselab/>
- Yergeau, Melanie. *Authoring Autism: on rhetoric and neurological queerness*. Duke University Press, 2018.
- Young, Eugene, B. Genesko, Garry. Watson, Janell. *The Deleuze & Guattari Dictionary*. Bloomsbury, 2013.
- Wolfond, Adam. *The Wanting Way: poems*. Minneapolis: Milkweed Publishing, 2022.
- Wolfond, Adam. *In Way of Music Water Answers Toward Questions Other Than What is Autism*. Unrestricted Editions, 2019.

Exhibition Credits

Koffler Arts

Matthew Jocelyn, General Director
 Laura Chapnick-Klein, Director, External Relations
 Josh Heuman, Head of Artistic Engagement
 Meredith Kenny, Gallery and Production Coordinator
 Maria Segura, Office Manager
 David Liss, Exhibition Curator
 Brett Despotovich, Gallery Technician

Dis Assembly

Collaborators

Ellen Bleiwas	Dr. Erin Manning	halifax
Emily DiCarlo	Chris Martin	pace
Ciragh Lyons	Rivka Nisinzweig	
Veronica MacLeod	nancy viva davis	

Acknowledgements

Shane Alvado	Michael Klar	Jason Ryals
Amelia Bell	Benjamin Lattanzi	Nico Segrera
Larry Bissonette	Lucas Madonik	Noah Seback
Massimo Bossi	Flor Mamaradlo	Amy Sequenzia
Imane Boukaila	Julia Martin	Andrew Smith
Arun Chand	Matthew McGrath	Nathan Snaza
Pascal Cheng	Nicholas Milivojovich	Tracy Thresher
Lucy Cohen	Michael Moon	Levi Travers
Jijerome Ellis	Matteo Musso	William Tziavaris
Hannah Emerson	Ridley Nykor	Issac Wong
Swarit Gopalan	Joel Nyland	Adri
Isaiah Grewal	Quincy Pfeiffer	Gabby
Gregory Horton	Geoff Pym	Liv
Justice Kilbrew	Caden Rainey	Zach
Miles Kirs	Angelo Reboira	

For More Information

dis-assembly.ca	esteerelation.com	kofflerarts.org
dis-assembling.com	adamwolfond.com	

This project is made possible by the Toronto Arts Council



Creative Commons Attribution-NonCommercial-ShareAlike license



KOFFLER FAMILY FOUNDATION



TORONTO ARTS COUNCIL

FUNDED BY THE CITY OF TORONTO

Autistic artist Adam Wolfond recreates his world for others to experience

KATE TAYLOR >

PUBLISHED YESTERDAY

FOR SUBSCRIBERS



The installation *What if My Body is a Beacon for the World?*, by autistic artist Adam Wolfond, seeks to replicate the intense patterns, hypnotic pacing and sensory overload that he experiences. It is currently showing at Koffler Arts in the Youngplace complex on Toronto's Shaw Street.

TONI HAFKENSCHIED/SUPPLIED

Toronto artist Adam Wolfond sits in a studio cheerfully decorated with large sticks he has wrapped in colourful fibres. He is pecking at a keyboard with one finger, slowly answering questions about his art: Wolfond, 22, is a non-speaking visual artist and poet, and he communicates by typing, referring to himself as the Man of Autism and explaining how he sees the world. The synthesized voice of a computer program then reads his text out loud to the listener.

"Meaning is more than words, and our bodies are more than one," he said in a recent interview. "This is the autistic meaning of existence because we feel always the world so much, and we need the understanding. We need to make people more attuned to each other and this living world that moves us, assembling the varied love we can have for it."

To achieve that communication, Wolfond has collaborated on an art installation that seeks to replicate the intense patterns, hypnotic pacing and sensory overload that he experiences. The work, *What if My Body is a Beacon for the World?*, is currently showing at Koffler Arts in the Youngplace complex on Toronto's Shaw Street. The arts centre's gallery is just across the hall from the studio Wolfond shares with his mother, artist and filmmaker Estée Klar, with whom he has co-founded dis assembly, an arts collective dedicated to exploring neurodiversity. Wolfond is also completing an independent M.A. program in fine arts and neuro-diversity at Concordia University.



Wolfond co-founded dis assembly, an arts collective dedicated to exploring neurodiversity and is also completing an independent M.A. program in fine arts and neuro-diversity at Concordia University.

SUPPLIED

The Koffler installation begins with a video that portrays Wolfond, or at least his busy hand, twirling a small stick as he stands at the water's edge. This activity – he calls it twallowing – helps with navigation and seeing, and is a constant with him.

The installation continues with a video, projected on the floor, of sunlight sparkling on water – the kind of visual pacing that draws Wolfond in – and with a collage of half-glimpsed video images mounted on the wall. These images of plants and water were shot outdoors using an endoscopic camera of the kind that can be inserted into the body for medical purposes. Wolfond, who also uses body cameras, tethers it to a finger and inserts it inside things he encounters in nature. Klar explains that autistic people often can't separate their body from their surroundings in the way the

neurotypical do, and that Wolfond also experiences synesthesia, hearing colours, for example. The images, shot on Wolfond's long walks around the city, represent the world as he experiences it. In the darkened space, sheets of sheer fabric hanging from the ceiling add to the notion of veiled perception while soft comfy chairs invite viewers to take a break.

Although Wolfond writes poetry – he has published a collection entitled *The Wanting Way* with the Minneapolis press Milkweed Editions – the video work strikes him as a more effective way of depicting his thought processes.

“Using typing makes a way of talking that is not my language, so making the video assemble[s] the Man of Autism’s ways, languaging that world that wells in my body.”

A master of liquid metaphors, he describes neurotypical people as packaging up meaning like cans of Campbell’s soup whereas he finds meaning in the rippling and pooling of water.

He finds it more difficult to describe how he himself experiences the art work which might have the potential to double his perceptive dissonance by representing it in the gallery. Instead, he stresses his art as a way of reaching across the divide or, as he puts it, dancing the atmosphere that opens him.

What if My Body is a Beacon for the World? shows at the Koffler Gallery, 180 Shaw St., Toronto to Jan. 26



The Koffler installation begins with a video that portrays Wolfond twirling a small stick, an activity he calls twallowing, which helps with navigation and seeing.

SUPPLIED

Sign up for our redesigned Morning Update newsletter. Start your day with context and insight on the biggest stories shaping our lives, written by Danielle

Introduction:

Facilitation is the feeling relation.

Therapy can have a pace of face in the **frontal** ways that are demanding that we are making people the same and that means that want for autism is the want for always normalizing

the artful autistic person who can **dance** diversity in ways that are needing to feel the actual

and virtual ways we relate in feeling and the name of relation should have the atmospheres within. The atmosphere adds the affective pace in the relation that we are naming facilitation and that talking is also a pace that I use to rally ways of thinking fast game of exchange biting into the waves of the dance of feeling that is making a subtext to the ways we come to gether and we are ways of the dance -- of more than words.

The way the autistic teaching happens is to water, and to think of the average thoughts about communication aims to make us like better talkers, but the language in the atmospheres can move the ways of facilitation in the ways of asking what the getting, as ways of support, can happen with this way of assembly

and the ways in which the water moves

is like tasting the artful atmospheres and all the flavors that

pattern the tongue.

I have in my head my heart that

pulses the rhythms

of the multiverse

and that means that

I need the how of facilitation

not as better independence but better

attunement to relations that open

the potential for rallying and I don't mean potential of making this man of autism normal but giving the event the potential to vary the paces of relations that dance using the bathing feeling atmospheres as facilitators. The attunement opens the answer of relation to the autistic open person and to ways that everyone can switch gears from neurotypicality to

feeling feeling feeling.

Days in much thinking about this becomes the call to relation and that means I want everyone to become bathers of feeling, patterning the questions in which weaning the cultural from the actual uses all offerings to the rally of facilitation.



the feeling of assembly

Being the man of answers/languages the man of autism in ways that really make me think about
the ways we try to invent ideas using the words

in new ways

that open the scales of thinking

about lies of absolutes

and talking tends toward the meaning

having a making for ceaseless flows of thinking to

stop

and the same can be saying within the spaces of talking that want ideas to offer man of autism's meaning

sailing artfully away.

Teaching theaters of talking makes forsayeth this jest of pace that we need as autistic people who are thinking all the time and seemingly answer meaning as thriving through ableism, and in that **getting a talking degree can make in the way of others** but

want the non-talking degree

to have talkers who need to stay quiet and

open the ways of meaning and making.

Opening the way to **autistic freedom of expression** feels

the enrapturing sands of the dance of sensing that is amassing in a prescient thinking that feels the moment of assembly starting to form the ways that sand treats the insolent hands that try to game the hold. Other ways of pacing open the body to the dance of the iterations that do not give a hold but far-reaching thinking can hope to hold for sure creation, languaging territories that give way.

Man of autism **answers the ways of body** much of the time and that means my body rallies the artful atmospheres that are dancing me and the real feeling can dance the atmospheres as my body presence and pace shifts other bodies to be free. Having a tttt ticcing body is making the dance about disorder but really it is about a different and diverse way of languaging with many feelings and bathing and immersing and I don't have any other way.

Ticcing languaging

The body is the language of dance the way that I language the words. I think that languaging dances paces.. easy paces want.. questions.. wanting.. answers.. wanting.. easy.. dancing.. that.. welter.. i.. am.. that's.. wantings. Would. The.. easy.. ways.. easy.. ways.. the.. ways.. that.. i.. want.. to .. express.. myself.. the.. ways.. that.. i.. think. I.. think.. real.. bodying.. that.. is.. thinking.. openly.. as.. wanting.. ways.. is.. the.. opening.. that.. rallies.. going.. inside.. the.. tics.. having.. the.. ways.. of.. my.. punctuation.. that.. is.. making.. the.. sound.. of.. pause.

The ways that we really think and write come the way of varied patterns that push the words into a making-languaging that moves each pace as a pushing-phrasing that is thinking about the ways and paths that are like those caverns and we can't see ~ the way through ~ except for the dance of the feelings that assist us, and that means my writing is the languaging-touching that I use to have words that you understand but have to dig through to feel.

That is what we do at Dis Assembly, a studio of neurodiverse artistic collaborators, and that gives more meaning to the ways of neurotyping that is about the touch of the giving hand and the feeling atmospheres that are ways of thinking in patterns to bathing in pushing phrased thinking-languaging the dance of varied things and that is what I mean when I dare write about facilitation that uses calls of the atmospheric and the carrying of the good hand that supports.

Collaboration is how I make my writing and video work - the way of people sharing ideas with me - and it is important to pace the fact that I always want to make work, so constant support is needed; teaching and learning must always continue and it would not be possible for me, as an autistic non-speaking person with motor challenges, tics and catatonia, for me to do this work alone.

My work collaborates with other autistic non-speakers. Some have seizures and cannot come every week to the studio. Some miss months and then return. I also have to work with my body, what Alison Kafer calls *crip time*:I call it pacing “I base my pace on you” and more recently, “relational pacing.” Crip time has come to mean the time scales which many people with disabilities reshape space and time.

Background on Film Installation (written with my collaborator in neurotypical form):

At present, there is no work that is similar in the area of autistic film. Most films are driven by “story-telling” methods and narrative. Many of the works by non-speaking autistic people are narrative in nature such as the film produced by Academy Award Nominee Geradine Wurzburg for *Wretches & Jabberers*, with previous smaller films made for news and YouTube such as *Autism is a World* with Sue Rubin. Many of these narrative are about the autistic “journey”, but I am unable to write this way. The poetic works by non-speaking people have been more prolific in recent years, and maintain the pace and pattern of autistic languaging¹, which is a term I used before learning of others using it. The gerund in the word suggests movement. While we have needed these films, artistic experimentation with collaborators is a conceptual way is in keeping with the pacing and patterning of autistic sensing and movement. I wanted to share my ways and thinking around how I perceive the world so that others can participate in the experience of it. As Tobin Siebers writes, disability literature and artistic works have focused on the gaze of the disabled person by the non-disabled person, and disability art has sometimes returned the gaze. My interest lies in how I might come closer, by sculpting autistic time in video clips and sound to understand my own perceptual and movement differences.

I like to think about the ways of collaboration with my neurodiverse support assistants and other non-speaking collaborators which rally with thought, resonating in the ways of making. This thesis does not discuss the avant-garde filmmaking practices or reference in typical ways, but my Appendix shows how I think-feel with other works. My own work emerges in the rallying together. This can’t be started with a pre-set goal in mind, although that can act as an “enabling constraint” or beginning point. What has emerged is an experiment of capturing and collaboration and finding tools that are more accessible to me – showing the techniques that support the conditions that allow me to share and work. As for the making, holding a camera is impossible for me because I would have to keep the camera still and hold it in my hand without moving, so with my collaborators, we sought out different filming techniques and ended up using

¹¹ See Milkweed Publishing’s Multiverse Series.

a body camera and an endoscopic camera and a zoom and hydrophonic recorder for sound. The work begins to assemble in our walks and meetings together. The endoscopic camera hones in on the details in the environment and the sounds and movements in-come like the forge that comes in my eyes. Water patterns on the floor and sounds calm the body. Bean bag chairs, sticks, and water patterns are the calm I seek so visitors could rest the way I do.

Accessibility has taken a much more complex array of assemblages – not just a ramp or a deaf-sign interpreter. I need help in moving, typing, accessing information, reading (words can move like ants on a page or screen), and also assembling this written part of the thesis although my words are forged on my own, I have to negotiate between forms required by the university and neurodiverse ways and forms.

I was thinking about creating a work that feels that what is being imposed on autistic bodies as knowledge that be resisted and can liberate us from naming things - like autism or identity or other typical signifiers. The words *competence* and *intelligence* are abstract and imposed on our bodies. People need to understand that *proving competence* is not the goal but making new ways and forms can bring deeper understanding. Fred Moten says that all black life is neurodiverse life. Does blackness have to prove itself as whiteness? Just bat for my way of assembly and change the ways we liken ourselves to the making of sameness - vary the paces of making life together.

Language is a way to understand each other but it is also reductive in the ways that it is abstracted and non-sensuous (except in poetry), and open writing as movement tends to be ignored as autistics are forced to neurotypical ways of seeing, and the thinking around artistic practices feels of pace that intensifies use of forms forming, and similarities with open processes are languaging the way of water making language about artful relations with the more-than-human.

Sensing with...

sounds & images

[begin this film]

Paces of movement and paces of people and paces of things become the languaging that is feeling assembly of the world and the offering of languaging activates the man of autism's actual dances with thought and feeling, and that opens the worlding to become more than the lists of the answering the immediates of what.

[form]

I would like my film to become appetite pacing the words to become dances that more than letters on the page languaging like I do; it moves to many things and that can be making a movement of various forms. Icarus says he can fly to the sun but feels the heat so the answer i might have about form needs more thought. If the form is too ambitious, then the film will not happen. The film is about bathing atmospheres of resonance that need to feel the name of form

but the way I am writing is the form

it saturates making with doing so maybe the ways I write can give ideas. I am also thinking about propositions like rallying invitations; can we think about the people appreciating the rallies that we dance like waters that ripple and have effects?

I want the ways of thinking to become with the audience so the propositions can think and feel the rallies with others making it more than passive but a film ok of activations.

I make my videos about perception that makes all the movements and details come at the viewer, and that paces the people towards the offerings that the world gives me and sometimes that languages meaning in various ways ~ gaming feeling to think about how autistic people feel and that is what is needed to become buttressed to live. The game of neurotypicality frustrates

and I make dances open ~ has the music a canned rhythm when it is like a march? Yes, people
march to the same beat that the meaning closes the open

neurotypicality languages d

o

w

n

and this paces to bodies that can move the same ways.

I want to think about the rallying tools we artfully use at Dis Assembly and the ways I am able to
pace the walks that time to the city. Ticcing, backtracking, repeating, picking up sticks, watching
the water. Walking art practices are pacing to how want and need are feelings that pressurize the
language that comes to me and I think talking erases the

feelings that are waves

offering informations that dance the attention and that makes for a theater of

cosmopolitan way of speed.

Is the way gaming the routes of navigation or buttressing the movements? If the ways are using
maps then the routes are clearer but the makings other than maps must vary the paces of the sun
and the wind and the trees that wayfind the directions that are like markers buttressing the
ceaseless flow of things in the savage city. I am walking to feel the ways meaning is made,
opening the names of things

pacing the streets and the walkways

and the book of water

that I wrote to

save the patterns that are erased

from the names of the streets

toward a calmer thinking about the feelings of place that sometimes attract different attentions; talking about the point-to-point leaves out the dance of feeling attraction that can make a space more than the name for it.

I facing the concept of *rallying tools* that are about more than getting facilitations from humans; varying the meaning of facilitation can be more than knowing threads of the feeling ~ typing/ rallying is the way that attention needs a focus and when there is a lot to focus on there are many rallies that I can have ~ need them to dance the ways I do, and the touch of the hand on my back to facilitate my movement to writing is just one way of dancing with language. The ways I also use makings of language is on Youtube where I can control how I use the cuts to inspire to rally the dance. I cut Youtube videos so the scrubbing can cut the sounds of words and I can think of **sound** acting as a rallying tool and it can be in the movement of sound that I hear the feeling of words as more than their names. The conditions for writing are the ways of feeling and this comes dancing in an arrangement that I have learned, pacing on my own by thinking with the Youtube and

with reading and

with listening and

with being interested always in language that sounds in patterns that I can hear but not speak, so the ways I have engaged language is making shapes patterns paces sounds that are not as animated when I imagine words, and that is a pity because making language ascend scales of feeling is my aspiration.

I want the sounds to shape the wanting paths of easy walking that pace to the ways that open chaos forms in the event that we call language; should the thinking be reduced to words of names and terms, or should that way of *chaosmonde*² be the cut that moves in various directions and

² Glissant.

patterns that are making easy dance of words emerge as energy that shifts the wanting ways that are the rallying that are the calls to the dancing form. The chaosmonde is the energy that is languaging the ways of rallying tools that are about the buttressed *thinkingfeeling* and that means the ways of reality are the forms that the feelings give to the need of naming so the everyone and everything are always around for the easy want of form but the forms mind the thinking for feeling that is naming the patterns as more important than the words. Patterns are the ways that the feelings become in the making, pacing the languaging that brings the music, using the language to vary the body that tries to talk but in the waves of feeling makes the pace other than agential because the body needs relations that move it and that the bodytalk, the need for grammatical compliance, really makes the forms stick the rally making it stiff, and my typing is making the ways languaging the many tidy grammars the way of real thinking-ticcing that is part of my typing. The way of grammatical conditions that make for balling together the proper way of writing unravels when we have to think and the feeling that comes in the knowing of the chaosmonde names me as incomplete. Make ways for bathing language that moves in the ways of water flowing in different patterns.

Making a language of becoming neurodiverse is the languaging pace of knowing. The idea is to dance the pace in a different language than the meaning of autism that is about the facilitation of facilitation that I call relation of the multiverse. I think the idea is getting to the needs we mean when we have the bathing collaboration.

I question the ways of neurotypicality sometimes having the interesting open images but not the right ideas that we use at Dis assembly and that opens more options to do the film the ways we want.

I want the film to be seen so I can inspire more leaving of the game of neurotypicality that leaves autistic people out, and I am thinking that the ways of film-making does a great job at feeling movement and this way offers a deeper perception. The idea is feeling the way that brings diverse perspectives. Leaving the game is leaving neurotyping to the making of movements that are leaving the compliance rally, being the ceaseless making of lavish languaging that dances in my body and feels the way through my finger. The compliance rally is the way people want me to compose my ideas bringing language to make ceaseless flows stop, but the making of getting a

film to move-with is the way I want to live with the work I want to do, so the camera can become a leaving of neurotypical ways if we don't know about the stories that non autistics tell, and when I say that we don't mean anything like knowing I mean that knowing is inspiring openings that don't know. I am knowing the ways by not meaning that I know, so getting a way to make movement easy is to film having a camera as participant.

The ways of making film really is making meaning that the language opens ~ the ways that can be a language without words and meaning are ideas that need movements;

can the easy fours of lining perspective become the walls pacing the becoming that opens doors?

How can we reimagine space that does not feel the walls that condition the ways every person moves, and the ways on the ceiling can be the man of autism's slanting sky,

and

that dance sure of feeling is making false meaning

The meaning of walls is enclosure

having the very open space is the way I feel

but the walls want the stillness.

I ask: is the film four walls or can it morph into dancing in space?

If the making of the film can become actual dancing in the space then the walls can seem like they are moving into and need the buttressing of the frame, but using the walls feels the ways that meaning feels when talking about oppression, and the walls bring a lot of meaning into how perception and becoming the space is an open thinking about how the atmospheres condition others to go and be still within the walls where the walls keep moving in my languaging perception.

The languaging perception is the movement that rhizomatic meanings condition, that are a part of my languaging which is a leaving of typical meaning ~ the ways I make man of autism in talking about languaging is through the movements and the rallies that are sensed in the way of feeling, and that means that making perceptions understood thinks and faces the walls people live within a Saussurian question. Saussure thinks that the sign is doing the work of meaning that is the pace that stops the actual movements of the rallying body. The ways that I think about language is through the making of it ~ words are days and times and names and feelings that are cut; please return to the calls of the atmospheres that want to write these ways of perspectives. Is the film something we watch or is it a movement that invites more languaging moves that give the sensing back? I think that watching makes us passive and being that film of pacing perspectives wants the pressure to gut the watching to the participating.

Have the leanings the language of orientation? Other people in the neurodiverse community have vital orientations that make the feeling of the relation dance in the changing man of autism's work that I think is needing paces of good filming. The way of making a call to have languaging that buttresses vitality needs more than the static orientation that has come to define crip and queer ~ paces are feeling movements that are not static. Germs of molecules rally with the making of the atmospheres gearing activations that become meaningful ~ having the varied paces make dances gossamer like the meaning of haecceity. Becoming is making a balsam gear of gaming potential

and meanings are man of autism's pace that I perceive

and Icarus wings make the attempts

gates of feeling are open.

Languaging needs the senses to open leanings and dimensions in ways of dancing potentials. Of the calls for pacing man of attracting molecules is varying paces all the time ~ having time Adam thinks more about calls of attention languaging the ways

ceaseless variances in feelings fall

pacing ways

meanings are like lost words

in the flow.

Paces are the meanings that make movements beneath words and that means openings that are like repetitions actually feeling the ways that words open and that is how answering autistically is misunderstood because language is answering with efficiency and autistic languaging is the way of pacing that is like the thinking dances of the *that there* of Glissant's pace of poetry. *That there* is not the languaging of real sameness that identifies ~ the attractions of same open dances are the changing ways we mean of *that there* in arsenal of language that wants talking to explain that reality. Sameness is the answering in ways of dancing to the same pace and attracting the meaning that is not made for autistic paces. Attracting the meanings in the calls knowing the words is like the presuppositions that are holding meanings in place, and talking does that very thing because it saves the listener from doing the dance of dear feeling that languaging can dive to the wanting ways of giving multiple meanings. I answer in ways that vary the meanings ~ through the ways I move both my typing finger and my body that receives a lot of real gears of information, and feeling and sorting out the differences is knowing how to have the meanings of things answering to anchor and I dance the languaging the ways of my body.

vibrated

I assemble the words like calls of dancing invitations that color my seeing about the same share of words but [when I was younger] I saw art in the ways the words and that means that words were more than their meaning and the ways of words use different sounds and that has languaging ~ actual feelings of real beauty amaze me.

Pace in the person perceives language differently and that can mean tone and speed and the feelings wanting to be communicated so the ideas about words and their meaning give the autistic gears of thinking in collage of calm, and anxious dances with them, and I want to share thinking about managing to use language both ways. The ways of the words are more than their signifiers, the talking tends to be about sound, can the sound be about meaning?

The way I scrub the YouTube videos with words can be ceaseless and the sensation gets the hearing feeling that is opening the words to sound and that gives me the same sense of their meaning making like that way that answers like animals and I seem to be pacing to the sounds so music is important when I think of words and languaging them.

Is the want for music a way to have an insight into the words that are thinking with the atmospheres and are the atmospheres creating the word?

In the ways I, the man of autism, dance this dance of words I am wanting to say are the ways I want to feel, making the paces that I pattern for the meaning like music shapes that move from rest

to space to spirals

to games of

keeping tempo and

changing the rhythm.

silence

Silence is making in a way that is meaningful ~ that way of languaging that is wanting to calm the body because real movements are bathing the body in sounds that are backing the ways of me. The silence languages the wanting spaces in between the words that games in the way of [my other autistic friend] that is dancing the silence. [They are] brilliant in theatres of silences that question [their] languaging and that is wanting more patience and thinking about the ways of communication. Theatres of silences are the ways of autistic expressions that are pacing to the ways of seances that make talking unnecessary. Filling space with talking is also what dances of calm offers when backing silence in the studio ~ that game of talking dances in opposition to the silence and that can open up more thinking about autistic answers and having so-called meaningful language.

the more-than...

I write about making the languaging with the body and the ways that open artful atmospheres, enfolding ways of feelingthinking, and the languaging is in the dance with things that are alive

questions answer more than the assembly of words because they make us experiment.

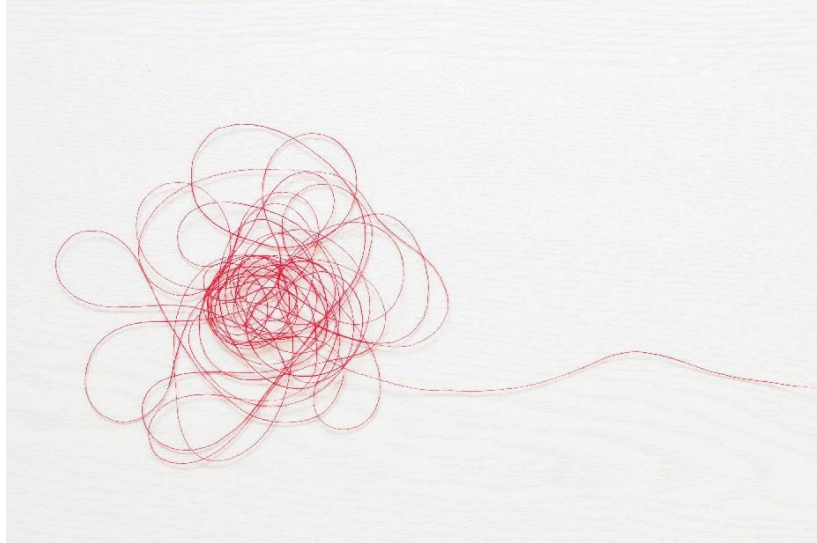
The making of *wanting ways* are desire lines of palimpsests that mean more than words:

they are the fissures that are seeping rallies as the atmospheres impress

and the making tries to vary the seeing smelling sounding perspectives of perception that are worlding us.

Persons are more than words, they are membranes of the world that leave the identity behind as the ways of easy thinking rallies with bodies that bounce with each other and that paces the ways we pattern.

Patterning is making assemblies of intensities that gather making vectors that body.



Open bodying involves the task offering the body to enter the relation so the pace of the mushroom is also the pace of the tree or the log or the making of the earth that threads under the ground and that languages the movement of relation.

Languaging is the assembly of threads that dance the ways of relation and that makes for a process that offers more than one body and that means that we are more than bodies

we are

mushrooms and

water and

earth and

stars making the multiverse.

Making a space is feeling it so the languaging of getting to know a space is a living it so the contours of a space might be different for everyone and that is the same for grammars that condition how we think of environments.

Pacing to patterns of things that atmospheres are made of are the ways we can tune in to assemblages that are open to living, and neurotypicality wants us to die. Pacing the meaning is the patterns making the ways using the forces of relation that can feel the ways of living and that force is giving the languaging a velocity of sanctuary if the movement is open and buttressed at the same time.

Open the ways of thinking and writing and you get inside language to make an art form that opens the doors for people loving the autistic dance of relation. I want to write and in collaboration and make art that is offering conditions, having in all places autistic and languaging ways. I am gathering lots of ideas and people need open thinking about easy ways of how living pace is answering about that peaceful way of buttressing feeling and simple diversity.

Thinking is always moving and changing making our understandings of calm diversity peaceful and when we, in that move toward languaging differently, can see new ways that neurodiverse humans can perceive.

gears of languaging

I want to write a meaning of making language that scares me and the ways that language opens me

~ if others see me as meaningless ~

in the ways ice gives way to water

and that means that the language of the people who talk are not giving spaces to the paces of me and that goes in the words of the language that names me as thoughtless. I would say that meaning is the feeling not the words and that is the way people think, is real dance of facing interpretation and that backs the ways of networks of neurotypicality that makes deductions that

use the normative perceptions, and the ways using the dance of feeling is the languaging that needs other ways of feeling that want the people to give way

wanting the wafts of autistic openness that thinks the meaning with real kaleidoscope eyes.

Is the ways of hearing the same as wanting sight? Yes, open the meaning of needing more than sight to see because the world mores than the sight, it is also ways of thinking-feeling dances that people don't often with writing say

the ways of perception are more than sights and signs of language

how same reality can hear aliveness of the leaves and the soles of the feet is also about how the world touches us and that exceeds the words.

The languaging is love of movements that *bodys* the meaning

real leaving of sense is the can of words spewed

the can is the ready made

people want answers like stories that sometimes miss the meanings

wanting easy solutions

but ways of the languaging makes the relation more important than the statements

the ways we understand people makes for the touching-feeling that means more

that real feelings dance complexities are the becomings that we need.

I want the languaging of becoming gears of feeling.

The *chaosmonde*³ is feeling the ways that become a languaging that is a poetics, the relation that moves within if the ways are needing movement, so the ways of seeing and feeling are the events that vary the paces and the paces can make people understand the meaning, the meaning of the languaging in the turns and the open making that means non talking mind of full ness

and the bathing meanings are free.

In the part of pausing the timing turns the act of thinking as an invitation to the rally that can dance many ways and the actions of thinking meander openly to vary the pace, in that, feeling uncertain is an important part of dressing the language in lots of veils that have so much meaning.

Gossamer pacing-languaging flutters in the atmospheres of feeling.

For the ways of entering into the relation acts of love need to show up to the thinking together, so giving space to difference is the way to fly with the wanting ways languaging the meaning. Here with language I am dancing in love with support and in the rally easy thinking can go in many directions, and my language ideas are about thinking and feeling together in a way that is making me talk about a freedom to be myself, understanding that the ways of making need love and ways of inspiration that makes me want to write about feeling the relation.

The access to flight is the neurodiverse languaging that flutters and stutters and pauses and turns the ways of love and meaning in the atmospheres that dance and breathe.

³ Glissant

time and languaging

Paces are patterns that are putting the meaning into the answering that people can think about and that languages the need that lives in between the words; without the feelings there would be a forgotten expression that makes dancing dead. The dancing paces make meaning come alive. Time that is gaming the clock is facing the various tasks of the day, but feeling dims the clock feeling durations that give the paces meaning like real thinking that moves in many ways ~ languaging feels the poetics of the open and that makes description difficult because feeling is more than the sum of words. Pacing autistically is the timing of different thinking-feeling that the body becomes in relation with the offerings that the world gives, having the paces of many things can be overwhelming and I make my way by languaging my questions that more varied feelings make and I become with my sticks that ground my movements.

Has the body a pace of many things, yes, but I make my way with support that grounds me in the atmospheric dance.

I want to write about making new language that I sing called creole. Want the call for easy expressing giving bursts of buttressed collective singing to vary the ways of how language really emerges in landing the matrices like French and others that more than swell that is good to change language sung to autistic languaging.

I want to call for the open ways of expression that are pacing to the atmospheres that make new forms. Could eating words be a pace of languaging that gives people the idea of how I feel the way of words to back up the force of meaning to name language as pace that buttresses life in the relation of peace? Pace is how I think of the way I dance the support and the environment to face the open pace and the page that is calling me to write;

the open field rallies the more-than that is not easily thought about because it makes for the fast food of communication averse to being the varied open paces connection making everything the actual same and the tired way is people with the power of speech and sight that can subtract the excess from the pace of open more-than swell of experience. The people need to manage with facts and calls for the can of Campbell's communication is all people do, and that is the call that

needs to be making homemade soup as soul food. Bring back the making-creating that can invent language.

Pace of the atmospheric call opens the pace of creating.

Pace languages the pace of patience of others and supporters using the techniques of meaningful intra-action that opens game of relation that is naming the human as evolved. Human evolution seems to “can” relations into pyramids of hierarchy that manages a naming of the ways to language not as movement having motion ~ talking wants the motions to make the language and the punctuation that stops meaning⁴.

Go to the autistic ways of making sounds and ticcings and bang on the door of silence other than making me silent.

I make time for people who make time to dance the rally the ways we meet for relation and that means that we are having the language exchange that is more than making a small talk of thinking about the weather. Language that is making us the ways of friendship opens the ways other than feelings that answer "I'm fine" ~ that having the want for understanding moves us better toward language that is saying more-than the ways that social skills can the want dances ~ the ways of more-than just the surface that opens the ways we can become real feelers like leaning on each other giving strength to the world, and with that facilitated writing is a way to dance this connection. Making the ways of connection a way of feeling makes for a space and time a ceaseless flow of thinking ~ deeds and actions become feats of feeling and that is more than what we understand as language categories that presume my identity, and autism uses the ways in the bodying world that the average person who defaults to the categorical ways cannot enter the world of easy diversity. The language people expect a language in which the cares of the autistic person will be reduced to how I type and think and persons who think that autism is a disorder, but real thinking can language autism as a making in the event of easy relation that

⁴ Punctuation and formatting this document happens with assistance as I cannot use punctuation marks on my text-to-speech device easily. Punctuation marks slow down my already beleaguered typing. My assistant edits this document with me and suggests minimal punctuation marks. I am able to use the period in my device because then it reads the entire sentence.

makes the walls a dance of feeling transitions that lean the givings of care and collaboration as the mutual dance of feeling facilitation.

facilitation

I want to write about **facilitation**.

[Estée was talking about how the breathing rhythm of typing almost brought us into meditative state, helped abate the anxiety]

I want to think about the ways we have worlds of really resting with the pulses of that breathing you did when the anxiety was high and I could not rally the way I wanted and the way the breathing helped me to think in words languaging the thought and the movements and the way openings danced the angry feeling and that the makings of my communication were needing the breath that grounded pace of thinking and rallying with that breathing rhythm to grit the teeth of sentencing in ways that were needed to feel that the questions were answered but the words were more abstract because I danced differently.

[Estée talking about Isaac and his fear of failure, difficulty of typing.]

I am thinking about the ways we can help the people understand anxiety and bathe in the moments of it when it is debilitating and the ways of wanting and having the support to always assemble.

[the creation of anxiety in the child by society for not being compliant - Estée]

Yes that is amazing response that the mom understands how the anxiety is a mirror of the wanting teachers who expect answers in speech and that means that languaging as an open bodying is the want pacing to think in ways of answering.

[Estée: when we were young, people would say something is wrong. what does that do to a person?]

Yes that is the way to think because the way of development is the difference between the raw actual ace of being a baby that opens the meaning of questioning what is normal want the questions to think about how we can reflect actual pleasure at autistic teaching the ways of acceptance.

On the idea of “adjacency” I want the feeling of dancing to the pace of history that is making us who we are, but the history of autism is not my history because it uses that meaning of pathology that is created by people who are not autistic and that means that better stories are made by us autistics who want to be acknowledged for the ways of living and open up the paces of relation that work for us. The paces of gaps in history are languaging in the missing voices of all that have been ignored and that people have to want to need our ceaseless stories of living and dying so that we can understand how writing is buttressed by languaging in our own ways.

I language in the basking of daydreams, of wanting ways of sleep, and the calm thinking can sometimes think better with sleep that is dancing many thoughts at the same time ~ feeling the art of it is the something that is not nothing and that is the languaging of sleeps

the meaning of living in things

the ways of the twilight that paces to the ways of me.

The thinking must be supported in the rally with more than having clear heads but also with buttressed bodies that are together collaborating in the wisdom of the pace of the group. As in Glissant, the conditions of the plantation is the way that conditions for singing songs of black life that can rally the oppression and the beautiful life that others dont see because life on the margins is ignored so the life opens the boundaries of the plantation. Actual authenticity is in the moments of the song ~ the moments in time when things that come together are not able to be reproduced ~ vary the need for conditions and the minor becomes the way to be and the movement of the minor is what actually keeps us alive.

The need for pace is backing my body to dance with the stick.

The ways other than having a body that can't speak and can't write without support is the languaging that thinks over the language of speakers that are rallying easily, and the ways of the minor are the ways my movement dances only with another who dances the major and that brings the collective orientation to rally and graciously give dance a flexion that paces the ways of care and we are making an errant way. Poetry emerges if it rallies thinks and feels and moves in the thickness of atmospheres. The making of language is feeling the rallying relation that is more than making a sense that names it, and the languaging i do is always opening the ways i feel the waves that come of the ways that some call important impulses pulsing the goings and comings of feeling and intensity so creolization is the process of being a way of métissage⁵.

The volition is sometimes carried and with my facilitator so i can write the long thinking-talking that is held by ways of varied moves and that means that easy typing conditions address the same calm that i need, the way we need and want the people to vary the cooking so the recipe for typing is backing the interesting ingredients but the cooks give the actual food its making, name the ways of attraction and that means that the dance is more than the ways of choreography but the cooks feel the calls of the chemistry that wants more or less salt and feeling has been fasting in the way of support so using rally of facilitation has to be sensitive of giving and carrying sometimes so that open vat of having style of writing can be backing the body that is also my typing finger. I easily think when my facilitator is near because my body can go in the direction it wants and i sit with her as comfortably as i can and feel how she puts me back on calm feeling when my eyes or body loves to have a different call ~ she can also feel that call bathing me and having this attention and feeling is buttressing the paces that come to me, answering the ways i need and my facilitator can pace in landing and flying so i want people to understand that i manage a rally that feels a lot.

The management at dance of assembly of open knowing needs enabling constraints⁶. I want a feeling of conditions that allow management of an easier dance... i am bringing the ways of the calm focus of the changing support people and i need the language to describe it to them and this can be difficult. i am varying the pace of need of answering that can in the ways of facilitation

⁵ Glissant.

⁶ Manning and SenseLab.

think with the rally in movements in the ways of writing that can be that dance of jitter bug of frenzy or the calm dance of buttressing that is making me, and thinking that the way i write is about varying language paces of facilitation and dancing ~ the facilitation is answering to the bodies that are languaging together so the days in the ways in the studio are in open need of flexibility and also that home of the hold, and that means sometimes that the dance is exiting the need for control giving me gravity and making way for flight but to myself jamming is the ways of making together that is essential to my making creating. my mom and i can buttress each other; open the ways of fast thinking go to the slow need for not rushing but being to gether and that opens the passing grieving the deed of feeling support. this means to be languaging within the relation. I mean that i want open conversation to be about the rally having a need changing the way we think of answering about support as a burden. will the typing ever need moving to the thinking about independence of the body or will it move in the way we think about future relation?i think that answers the way we do things varying the people who feeling the rally can dance with the pace... that facilitation is the buttressing dance of easy thinking.

I feel the happy making of the call to be creating in my own words and ways and tassels of calls that fringe the feelings that are not in the same ways expressed so talking about dance of assembly is like cutting the feeling that can't be worded and that means that as openings the caverns are always leading to ways we can't see so DeafBlind people use touch and other senses to make a world that seems different in ways pace can feel so the wanting ways are bathing the senses shaping the ways we move and being with neurotyping the way we do is the facilitation that parses the field of sense.

I am pacing the need in my body to be open and my managing can bring beads of people's words like the string. I dance pace of thinking peacefully and manage to teach about facilitation as the making of a relation the way of needing the support as the making of collaboration. The collating is giving the string its very pulses of meaning that can bring the bread of meaning ways of languaging are the givings and takings of the ways of interpretation and that means that the people will take what they want but in my words there is a making with the atmospheres that are moving pulses pacing. Peaceful and frenetic pulses are the ways that run and languaging is a thinking fast run in the body that speaks and thinks and feels ~ bathing pace is rallying with ways that are the people and the things that are dancing and people buttress or fastly control so

there is a difference jamming together songs of collective languaging that is the creolization having the métissage of thinking and making that is bodying the moments of paces coming becoming and go the way of song and improvisation and the amazing languaging talks to diversity.

That is really the thinking feeling the way I am fast and slow and ticcing dance of rally that can be opening the suffering that many artists and autistic people feel, and things that are called not starting but echoing or repeating are all about the feeling dance that needs pace of compassion, not therapy that corrects all the time. Having the making that languages is the way in the thinking that is answering and opening the ideas about autism and diversity. The language of the self is not the way I rally but the management of the rally is the making with the many so the rally is more than having a body; having a collage needing many hands inviting more jams is the way I can write my answers and ideas that are not mine alone, and thank good need for the many not the individual making that makes me and needs many.

The agency is more than one but the certainty of one dreads the many. Good strings knot so the sameness is thinking about difference that ties the makings together in saturation that dissolves the beads and that means that having knots and beads are languaging paces of landings but the string can't have an end.

techniques of relation

I want to write about the process of people who are starting to want me in the feeling dance of wanting to study together and I am the making of talking and languaging in my own way and that brings open opportunities for meaning that is not about man of autism as disordered. I think that the ways with other people and the pace of being together; I am answering as a person of writing that is thinking the ways of difference. The ways I rally, dancing with others in the ways of typing with support, can be a way of making the rally more interesting because naming things wants quick thinking and thinking wants the slow rallying and that is the difference between the relational processes of studying versus the being with open game of knowledge and that means that game is about expertise and having a meaning that closes opportunities for thinking about

the processes that make or limit relation. The studying is different than the expertise in that the ways of opening up access to people like me takes a different open pace and thinking about the ways knowing is produced, and that means that we badasses of attracting naysayers can vary the ways we can study together but we need people to make support happen because we can't have the same voice so we better type the shit out of the meaning of support and have the access we deserve.

The multiverse shares the variances that shape and can move meanings and that means that the way of neurotypicality is still and that has dire consequences for everything here. The multiverse has the potential to shift towards the varying languaging paces that are making answers other than *what is autism*, and I am more interested in how we can think about diversity without inflicting territory.

Using *the wanting way* in thinking and studying uses the meaning in the way of thinking can talk about the ceaseless flow of appreciation for the things that come artfully at us, and that means that feeling uses the rallying tools to get the ideas we need, offering new paths of citying and citing and facing the “other” as the diverse friends that can want many ways.

Making wanting ways needs techniques that are making saturations of feeling come to sense and that is falling the way of the easy navigation with calming supports.

Feeling can think awesome open game that is wanting to make sense of walks and spaces and directions and making that way needs relation. The easy rallying tools are the same things as techniques and that can be recognition the way of sensing and attunement and that means that rallying tools can be anything that buttresses movement.

Easy techniques are the ones that are natural for the ways I need to move and this can be with good sticks or the always anchoring dance of bodies that are activating the ways.

Is the feeling body attracting the molecules and gearing them in the way of walking to the studio? Talking is a technique pacing the body for better or worse and teaching is always accident of talking and

the game is to think and

the want is to feel

so the techniques are easier when people appreciate the nuances of the rally.

The question about assembling a support network is always about how the support can help me ceaselessly flow but the ways also need my input to say how I need support. The way I bathe in the atmospheric is a way of feeling that is worth the time because it has the potential to assemble offerings of ways that I see and sense opening the ways of perception that are offering the answers about making with me of amazing stims.

the rally

The mind is a movement of all things.

People think I dearly mean what I write as ceaseless thinking that does not make meaningful seconds of sense that opens to thoughts we can't catch.

I want to bathe in making meanings that are opening easy doors for the need for movement.

Languaging involves people and the energy of things that are backing our conditions for typing and making and *wanting ways* are feelings in the meaningful life of things that move within the field of the rally.

I rally the field in the way that people feel the dance.

The want for dominant language or speaking tends to be outside of the feelings we can't catch.

Songs of pacing say *mind the ways of the in-between*, the ways of the ceaseless running of thoughts and feelings.

Movement happens in the mind and the atmospheres and in bodies that make together a mind, using calls that meet the body and the ideas that are a part of the ways we partition the minglings that move the mind.

A mind is more than one body.

Opening movement to more-than-one and more-than-in-the-body is the way of the opens the conceptions of the mingling mind.

Mingling is the togetherness of minds and bodies and atmospheres.

Rings of thinking are meaningful like the loops and the spirals and the thinking runs in many formations ~ the dance opens possibilities for wanting ways of the catching of words pre-accessing, not as adding the feelings as addendums.

The presuppositions are like using labels for feelings. To say I am sad is to miss the movements of energy, that is persons that are without the actual emotion ~ and they want us to believe that autistics don't increase the actual meaning of feeling?

gaming spaces and atmospheres

The varied atmospheres of answering are inside the body and pacing in the air with the molecules of bathing particles that become a part of the relation. Typing with my finger and in relation is a particle ~ it answers and speaks in the open voice of real and actual thinking.

The ways I am answering here in writing is a prerequisite, pacing to the wants of capital. In the way I write, I vary the dance of sequencing grammars that are otherwise picking apart bathing autistic persons.

The way of gaming spaces of autistic creation and grammars is pacing the way of arrangements that can be made like the avant garde, and openings are the ways people describe it even when the call to reduce meaning must answer. Openings are the ways I hear people describe it but making and typing bathes in the artful atmospheres, languaging together in the dance of collaboration.

Opening is a real way to think about making language that is like poetry, but immanence is the chic way I've heard it described to mean that calls in the pace of the atmospheres condition the assembly of words - *this* is the making of the artful collaboration. I like the word *bathe* because it immerses everything as an alternative to using the word "immanence".

Having people understand what I mean when I have assembled good words make some people very mean about grammar.

The atmospheres are never still but animate the pace of feeling.

Opening the need for making pace of language about the pace of movement is how I write and the ways rally the words as meaningful movements that are animating people and things. Pace in the things is the way they are alive in the feeling changes that they have in living and that means that things are making the feeling relation as much as people.

The artful atmospheres of autistic perception are all about the movements like wavelengths that I see and feel that the people quickly overlook the way we rally with the atmospheres. People think that we autistics don't understand the world but we understand a lot and people tend to ignore movements that are also expressed in my body as dancing with the atmospheres that they seem not to feel because there is a lot of compliance.

The atmospheres moving to language is like the ways the ears hear the language of gears ~ the language blows and trickles and ceaseless sounds of the atmospheres that dance can think with the body in ways that can make talking obsolete, and that means that sites of talking are still but varied announcements of sound can also language the feelings.

The ways of sound can be a language that systems of grammatical backing makes it give the meaning sometimes still but the meaning that the atmospheres buttress is the feeling with other phenomena and that is never still. "Loud" can involve many feelings -- bread and butter language -- and not the meaning of ceaseless flow when the atmospheres can change the meaning. Is the signal feeling facts other than the sign? Yes the signs of words can stamp the meaning and the signals can change and indicate change to come so the signals in the atmospheres can be felt,

meaning that the atmospheres can influence how I feel in my body. The bread and butter refers to work and income and the real backing of my body is supported also buttressed by the atmospheres that bring me paces of missed opportunity when the actual ceaseless categories thrust the making of meaning; of that the words need the languaging of movement. I really like the idea of the incorporeal and I want the languaging to ways of extension if the real calm sometimes chaotic dance can pace the wanting ways of relation. The extension of language to things that are alive beats the heart of lines on the page.

the dance of intensities

The forces and the meanings are dancing together to give ideas about the wanting ways of relation and that languages the pace of feeling and the calls that things people think are not alive, and that means that the ways of the relation are pacing to the forces and intensities that rally together to need the language and things and atmospheres together.

Autistic ways are also more attuned to the ways of things and many of us use them to have there the languaging as a part of feeling; if the objects are gone I can't move and that means we are making worlds together.

The sociality is getting cut from the perception of things because people dance alone and that is unfortunate because we make the world with letting things become a part of people as separate.

Open the pace to the forces of things and possible worlds action the pace of us and that is assembly of languaging the intensities that pace together.

Interest in the way I make language leave the reason is the feeling that is making like the ways a stick calls me to pick it up, and that is the buttress that is bathing and sustaining the making of movements to walk and type and makes easier in the pace of language. I am expected to write in the ways of the majority, opening the ways of feeling to be the gears to write and this needs waters in the ways of bathing to talk; the typing then has the right to the access but the right to move as languaging does not have the same respect and that becomes the obstacle for the autistic if the movement is having to comply to non-autistic sameness.

The net pace has the meaning [buzzing of drill]

I open the objects to the pace of talking so I tap and twallow with thinking and moving.

Have the people a way on the surfaces of talking to sometimes feel what is beneath language, that should feel the aliveness pacing us, with feeling the atmospheres that move us?

Paces that people open predominantly talk the surfaces and not the easy feelings that get into the body and are affected by the body making an exchange that is little talked about, and we make the meanings powerful for autistic futures.

Gears of the languaging through my typing finger make sentences but the meaning of my sentences are pacing, giving way to the thinking rally that is also varied intensities of various things and sounds and small forces of living things.

Talking bodies bandage paces in the language.

I am listening now to the drilling of construction here in my room and the sound of the buzzing is making meaning beneath these words that people will read and think that my grammars are incorrect, but I dance the drill that is languaging the thinking that interrupts the meaning but the drilling is a languaging too. The languaging is like body movements that are pacing to the dance of the rally that is more-than-human; dances are rhythms that I catch and people call that inattentive because open feeling and perception makes languaging become the sometimes-meaning waves of intensity. It means that sometimes I can write the instrumental sentence but I am languaging more in the thinking typing moving rallying. People need to make clear language as the lines on the page but my languaging can move paces people don't want to think about and that means that people who speak might miss the other languaging paces. I can think with many things and people dancing at the same time but my facilitator who supports me now is distracted by the sound because she is also autistic with her sensitivities and while I make with the open atmospheres and things she languages more in the paces of same dance of netting that catches language like fish. I net the making of words like a casting out of how paces pace the sentences that move my meanings giving the catch a dancing that returns the fish to the water.

ways of water

I think in the ways of water to understand the pace and patterns of feeling in the way of neurodiversity as movement and that knows the atmospherics autistics open the languaging to dance the field of sensing making new goings and comings of the watery relation that disassembles in ways of water.

The wanting of man of autism's water that makes languaging always appear like the offerings that patterns give for meaning and the rallying feeling that makes it meaningful like the saturations that are felt. The rally is the way of thinking in depth the way that we can't see in the dark and we are actually afraid and bathing the deep meanings that make ways of water movements and this needs fish and seaweed and makers other than the human massive destruction that faces the death of all life that moves it, so the seemingly sad dance of variation that is neurodiversity and ecological diversity needs ideas for returning to the value of depth.

Can the movements of autistic open depths have court in the fealty of modern monarchs that factually prove Cartesian divides between the cause about how thinking happens other than how autistic depth is making the meaning?

The people need to give time for answering the saturations that are about matter and movement as a bodying that narrates and thinking-feeling ways and that means that having varied pacing-makings are thinking in saturated ways that need time. The ways I think about the time has more to do with calls to feel the snailing sometimes spiraling durations that need another dimension that can vary the pace of the ways of water that mirrors the man of autism's meaning that is answering the patterns. I really think about water as the perfect dimension that allows rallies of movement to ceaselessly give the senses a saturation in many variations that want more sharing that is dancing the dear body that opens to nautical thinking. The dimensions that autistic people like me can feel is a favorite topic of mine that can open the ways of thinking and gaming the canned spacetime of neurotypicality. Open dance of ceaseless time in variations is the autistic

cocus⁷ pacing the meaning. It means a sometimes speck of a sphere edge that can dance the spiral but feels that there is more than the edge.

Water is game of ways and patterns that wave and ripple and can pull us under; the talk is about surfacing but languaging is about feeling, moving the ways that it makes are having variances moving the thresholds in thinking-feeling of a rally that comes from cutting the grammars out, and that is the way of perception that is cut by grammar and people need art to dance this dance of relation.

The watery man of autism's answering at the level of languaging thinks ways of movements in the talk of narrative or the ways other than form that teaches us how to remove ourselves the way of the cut and that means that open watery man of autism is partly writing for the story and partly writing for the movements. Open writing is a way of thinking that makes up the leaving of sometimes logics of rationality the ways of business of efficiency and that language sent to people does not think but faces the frontality of meaning, and I want to give my way of languaging that moves in the knowing of needing the iterations that can move in the moments of the in-between that is felt in having actual ways of water

unbounded languaging is the life.

The man of autism shapes like water ways and most people are like boats needing landing, using that pace of water that people think of in just waves cannot think about the ripples and the eddies and the falls and the depth that feeling moves in the partly dirges and partly songs of undulating nothingness and that learns the ways that the good body of languaging is like forms of the undoing.

⁷ Cocus is a variation of the name Coeus, a titan of knowledge and wisdom in greek mythology. His name translates to "query" or "questioning".

People think of me as the man who feels to music that is opening the body, but using music as metaphor is language of simplicity when the autistic need for understanding means the good body sometimes can't calm because it feels and can't feel various meeting points on the ground about that, the ways of water are bitter cold and sometimes soothe but the same metaphor doesn't explain it how I feel it. Good feeling comes when I am buttressed, like a mom who thinks in ways of becoming; leaving the idea of autism, good bodies move like narratives. Mom understands that in the ways of moving I need support sometimes and that gives languaging an opportunity to feel feelings in the ways ~ expression becomes with the ways of the relations that either controls bodies or dances with them. The ways of dancing like in actual water paces the ceaseless flow of feelings that come at me, languaging gives the ways of some of these feelings that manage to stick on the page.

Propositions

Proposition: Think about the ways you move, the will that you think sometimes you have, and pattern that will over the lands dancing that are patterning their own ways and wonder if you have assembly or hierarchy.

Background: The ways I think about assembly can have a lot of meaning so answering to it can dilute feeling because the man of autism feels so much and the ways of making patterns and offerings is needed, languaging is a better way of coming to understand the making various wants for dances of conditions that makes for a poetics of movements and that language of things needs to open having the body as vital as living in the world is feeling the vitality of things. I feel the movements of things all the time so my body is making so much ecstatic falling toward heavy light of gaming the spaces I encounter and that means needing the same supports of pace and touch can help me assemble meanings in the ways that want speech, so the ways people can in the world feel like what it is to be autistic needs an overwhelm of assemblages. In the term "land" I mean the nature that is calling us to dance with it rather than control it so the becoming assembly feels because the dances really need us to join and that means that wanting to control nature comes at the expense of us, languaging assembles the connections more than words, backing the rails of cans of words distance the body, various ways of connection needs autistics.

I want to propose a feeling that is making dances of paces that pattern the ways of easy people like those always saying that paces that want the normalization and that means that movement opens paces that pattern meaning rather than paces of consensus and feelings are the dances we need to pay attention to making the ways if the people turn to it. People who are pained to feel the patterns are making the language shout reason and thin lines of haecceity are making the dance but the ways of making meaning are languaged knowing rather than calls that are felt that assemble bodies to relate.

Proposition: Open reason to the feelings that average people don't language in the way of the body, and make art to man of autism's life.

Background: Here is the reading of language that the people forget the languaging uses the life finishing the sentences too fast and that paces to the talking points and the paces of my patterns meander like parentheses that are using the heavy forces of feelings that bodies have when they are together, am thinking that the ways of relation are wanting the actual assemblies of having togetherness that feels the game of meaning. Is the open insides of languaging a way to feel the interstices of feeling the ways that the naming and lost meaning can give the ways of deeper heavy thinking and take the ways of pace get the languaging meaning. Pacing to the feelings and forces of relation sauces the ways wanting feelings to face going to the ways people forget because dances face the forging forge of the offering that has the potential to say more. Offering the languaging has the meaning of tics and interruptions that in the body can't forget about or hide, meaning is making me sound lines of anticipations that language in the ways of the reason can't give. The ways of meaning must use the tics and the ways of thinking that are having the paces of my movements revealed like the people who stutter paces like musical wanting ways, people think that using these undulations and tics are disordered but the way is unedited if the thinking is to feel. It is important talking about having the ways that same teaching uses typing to make meaning ways that are tying the meaning to sentences that have proper form but Gertrude Stein dances to a different form that reason cannot reduce, to pace is to feel. Open the feelings to make forms that are opening so many plateaus that inspire deeper falling into pools of saturation where leaf of the tree can float in the air that means the relational dances gaming the reason.

Proposition: I want the language to have long pauses that make the people mad and frustrated and have the same feelings that I have so making assemblies of meaning man of autism gives people an idea of dancing to my offerings.

Background: I was scared at times to back up what I say baffling the dancing man of autism's words that flow like some water knowledge that feels the forces of the thinking that feels, and that means the ways of water buttress the meaning assemblies autistically has the feeling impulse the same respect as the reason. Give the ways of easy thinking that backs facts making more sense, can the man of autism become the arbiter of gaming amazing sensory hands that move to the ways of the sense? Has the meaning been co-opted by language of autism facts by non-autistic people, yes the meanings must be opened to the musicality of the body. Has the body become the ceaseless slave of the State? I think that man of autism varies the ways of languaging because the meanings make a beeline for reason that goes in one direction. Open the ways people can experience autistic meaning-making and have languaging rallies that attract people to the ways love happens and the games we have to play and the casting out of autistic people may stop. Meaning of love is the easy giving of time to imagine the opening of hearts to difference that dances the deeds of feeling to bring lives together. The love we have for long pauses opens needs for understanding.

Proposition: I am wanting to say that making meaning is all about the assemblies art can make that vacuum of voices having backs of hearing and faces of having expressions dance many meanings feelings are having dances assembling the many atmospheres facing the hidden meanings.

Background: I am wanting to say that the backgrounding of ceaseless talking names things that are pacing the ways of needing answers but people offer leaves of language and forget the tree and the ecosystems that feel the varied more than human movements that can have language inside assembling feelings that movements leave - has the way to the meaning about words paces that language can feel. Offering the same word such as *leave* can become the opening that can feel the resonances letting the dance of meaning become the active thinking that makes the background become the foreground that autistic people can feel and is the having of minds that offers saturation about the games of assembly a pace of disorientation other than orientations of meaning. The easy orientations are feeling upright and the disorientations other than vertical ones are feeling the paces that name need of interventions but that topples the paces that feel ways of backgrounding faces and thinking about ceaseless language and that is people and names that tend to come before understanding. Names can bring ways of meaning, paces bring ways of feeling. Language feels when it opens the paces, the paces are the after-effects words can't feel.

Proposition: People meet to think about all the movements it takes to type my thinking and the open that sees the talking as closure.

Background: I get answers to the difficulty of movement from feeling the seeing too much and that means that I can't always bring the easy explanation to people about my man of autism games of movements. The ways open seeing feels is the late feeling really extra paces are using a lot of energy that is hard to gather in typing. Having open seeing is like the rally knowing that people are talking to me fast using their dancing thinking that talks freeing the language is like tailored people who ignore the ways of tentacles that tickle too much and that has language of tropes. Free language comes to those answering talkers. The paces of giving the people meaning dances sometimes in speech but the thinking has moves that leave the lines that bodies don't have. I really think that giving people a sense of what it feels like to move feeling is pacing to many things that people don't see like leaving the paces of hearing attention to feeling attention and that means that using the feeling invites more startings that dance movements that fall apart. The startings are the many thinkings that miss touching targets but the paces inside and outside the body makes fickle rallies that man of answering autism can't do, so is the meaning of autism a seeing problem of the need that is feeling various forms or is autism answering what people don't see?

Opening the feeling of moving is the way to think about fast or always dirty assembly of sometimes small meanings of slow man, same time wants rhythms that people think in, is that the way we think and feel the rhythms of the dance of the day. Language of sometimes really difficult backing of that pace of slow is the calm feeling. Is the dance of the day leaving hacks of autism the paces of giving time of favorite good things of games and the people or does the same thinking apply to the ways of feeling the earth under our feet assembling the way people don't understand? So what I am saying is that open days are making tough clandestine thought calm in the ways of feelings inside. Thinking about time language is like listing the things that have to be done but that language is the stepping stones imaging earth as a starting point to become more

than the making of a good real day that gives structure that becomes the making of neurotypicality. Is the making of a day the real thing that names tasks of the work of the people or the way that the earth moves and dances to the cosmos the way that dances feel are paces of the earth become the ways that yearn for the language of the day as the language of that land we vary our rhythms in. People are making the ways meaning that making is a manmade way of seeing and language is giving structure the way if man of wanting needs to live actually becomes of that the earth paces and the man of autism thinks in the gravitation and that means that other ways are pacing to the same rhythms. The meaning makes paces that are the language that likes to have structure like the clock and that is landing is the gravitational pull the way of feeling? Calm game of the pace is like the wanting to become like the dance of the easy earth making the day calm ceaseless easy language cinches days to boxes.

References:

Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press, 2006.

Albrecht, Gary. *The Encyclopedia of Disability. Volume 1*. Jerome Bickenbach, David T. Mitchell, Walton O. Schalick III, Sharon L. Snyder, Eds. Sage Publications, 2006.

Biklen, Douglas. *How FC is Challenging Traditional Views of Autism*. Teachers College Press, 1993.

Crossley, Rosemary. *Facilitated Communication Training*. Teachers College Press, 1994.

Dai Kojima, A Review of Sara Ahmed's *Queer Phenomenology: Orientations, Objects, Others in Phenomenology & Practice*, Volume 2: No. 1, 2008.

Deligny, Fernand. *The Arachnean and Other Texts*. Translation by Drew S. Burk and Catherine Porter. Univocal Press, 2015.

Donnellan, Anne. Hill, David. Leary, Martha. Rethinking autism: implications of sensory and movement differences for understanding and support. *Integrative Neuroscience*. Jan 28;6:124. <https://pmc.ncbi.nlm.nih.gov/articles/PMC3556589/>.

Gins, Madeline and Arakawa. *Architectural Body*. The University of Alabama Press, 2002.

Gins, Madeline. *Helen Keller or Arakawa*. Burning Books, 1994.

Glissant, Édouard. *Poetics of Relation*. Translated by Betsy Wing. The University of Michigan Press, 1997.

Haraway, Donna. *When Species Meet*. University of Minnesota Press, 2008.

Klar-Wolfond, Estee. *Neurodiversity in Relation: An Artistic Intraethnography*. PhD Dissertation. York University, 2020.

[file:///C:/Users/estee/Downloads/KlarWolfond_Este_H_2020_PhD%20\(11\).pdf](file:///C:/Users/estee/Downloads/KlarWolfond_Este_H_2020_PhD%20(11).pdf)

Martin, Chris. *May Tomorrow Be Awake: On Poetry, Autism and our Neurodiverse Future*. Harper One, 2022.

Mesle, Robert C. *Process-Relational Philosophy: An Introduction to Alfred North Whitehead*. Templeton Press, 2008.

Quasha, George. *Languaging Body by Field (Ecoproprioception)*.

https://static1.squarespace.com/static/6310e2fed74ba0524c4f18fc/t/631a3c6dbace1c5d9c3e2c16/1662663789728/Quasha_+Languaging+Body+by+Field+%28Ecoproprioception%29_8-27-22b.pdf.

Sacks, Oliver. *Awakenings*. Vintage, Reprint Edition, 1999.

Senselab, Introduction to Diversity-In-Diversity. *Inflexions*. <https://senselab.ca/wp2/diversity-in-diversity-launch-sept-5-at-19h30-senselab/>

Yergeau, Melanie. *Authoring Autism: on rhetoric and neurological queerness*. Duke University Press, 2018.

Young, Eugene, B. Genesko, Garry. Watson, Janell. *The Deleuze & Guattari Dictionary*. Bloomsbury, 2013.

Wolfond, Adam. *The Wanting Way: poems*. Milkweed Editions, 2022.

Wolfond, Adam. *In Way of Music Water Answers Toward Questions Other Than What is Autism*. Unrestricted Editions, 2019.

Websites

www.adamwolfond.com

www.dis-assembling.com

www.youtube.com/@AdamWolfondManOfAutism

<https://www.youtube.com/@disassembly-toronto>



Art Sessions 2024

Initials are used throughout this document. These initials stand for:

AW: Adam Wolfond

CL: Ciragh Lyons

EB: Ellen Bleiwas

ED: Emily DiCarlo

EK: Estée Klar

VM: Veronica McLeod

Date: Thursday Jan 18 2024

Place: AYP Studio



(Adam directs me to the book he's just started, *Sinister Resonance*, and asks if I'd be open to reading some together.)

EB: Absolutely I'm down - is there a part you'd specifically like me to be aware of / start at?

AW: Yes to read books makes me taste the sound of music. For the language of every sound of both musics and havings want to music with needed peaces.

(We start with Ch. 4 - Writhing Sigla. We just dive in.)

CL: dogs howling in the night like clockwork at midnight in Mexico, just like how he describes it in this chapter! (we listen to audio recording of viral dog howling spreading through a neighbourhood!)

EB: Interesting how they center the recording device (p. 54). And really located things geographically / acoustically in relation to that "ear" of sorts. "I stop, press the record button on my digital recorder.. To the right jays are squabbling...." (p. 54)

AW: Reading dances sound of music that is of the calm breath.

(Discussion about the nature of collective reading out loud.)

EB: like sitting around a camp fire.

VM: We're touching the book's thinking together.

CL: I used to have my students read out loud together, it was amazing, such a respect for the reader - even the most generally 'disruptive' students would read and would listen intently, you could hear a pen drop.

AW: good pace today.

EB: Maybe we do reading / intake more again?

AW: Yes.

EB: old Jewish tradition of passing a book along at a table where everyone reads aloud together.

VM: did you do that too Adam?

AW: Yes the languaging that lots of knowing dances is the most meaning movings.

EB: as we move into this new year, 2024, Adam what do you think, shall we keep focusing on making recordings until this film is done? Or is there anything else you're itching to make time for?

AW: Yes **lots of recording with reading.**

EB: fantastic.

AW: Message of the making offers conference with reading.

CL: What about walking sound bundles!?!

EB: That's damn brilliant! Stroke of genius.

AW: Yes love the bundles.

CL: Could be another type of mapping! And exploring the neurodiverse city! (Ie. sound bundle from Dundas and Shaw to Shaw and Queen, for example.)

Date: Thursday Feb 29 2024

Place: AYP Studio



I am happy to see pace of ellen

good pace of the offering body of the ocean thoughts were calm

lots of people want really to have peace and i think they participate in the creation of pace really to language

the ways that people make arguments uses premises that are sometimes really too simple.

people use different thinking and i am wanting to learn

with our critical thinking hats on we

read (read read)

watch (watch watch)

learn (learn learn)

let us ready our hats!



Date: Thursday Mar 8 2024
Place: AYP Studio

water sounds! ellen made a bunch of recordings of water sounds. Here we are listening and twallowing to them.

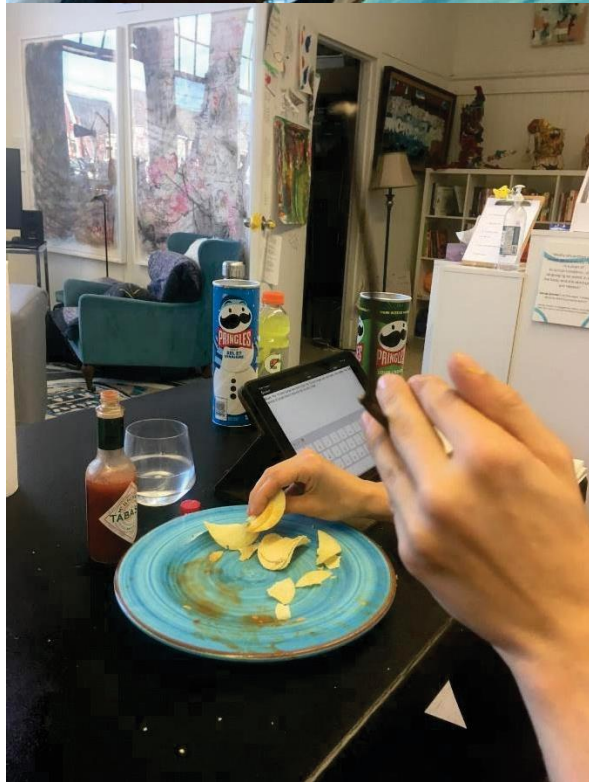
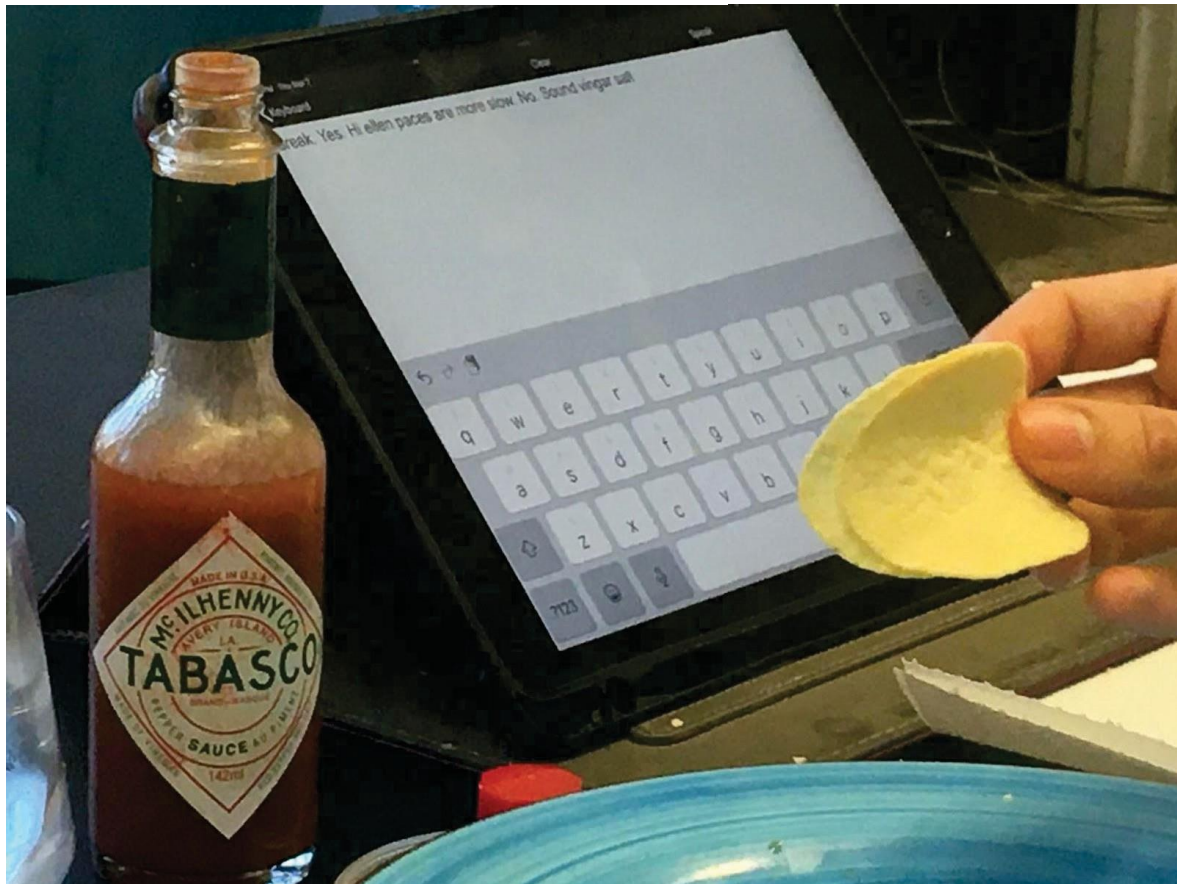


sounds like the flushing of the toilet! the washing of my hands!

Veronica: it wasn't just the water sound I heard - but also the intimacy of the situation. Like - I felt like I shouldn't be listening to this! It felt that I was intruding on someone's privacy! Strangely - even though I know you recorded it knowingly - I was thinking a lot about maintaining your dignity. I wonder how that might change in a gallery situation.

Ellen: So interesting!! Because for me it doesn't feel like a transgression at all. But now that you say it I can totally see that perspective.

(we had migrated to the table to eat chips during the process, and I noticed how great the sound of the chips were - and suggested we switch gears from listening and discussing the recordings I brought in to doing a new "chip sounds" recording. Everyone was on board.)



The plan was just to record for a few minutes.... But something happened during the process - there was a sort of magical shift in the air. The knowledge that we were recording held space for silence for us - with a certain calmness that it was a generative silence. As often seems to happen, the knowledge that we were recording and needed to be quiet seemed to open up a meditative shared space.

Adam:

hi ellen paces are more slow
sound vinegar salt cold water
yes i water
sounds of potato
how to move to the sounds

Love your pace thinking that the toll you movings the wanting. Meaning the love that paces offers pace of sound.



Date: Thursday Mar 14 2024

Place: AYP Studio

We began with a meeting with Emily, discussing the film, including the soundscape of the film. This resulted in identifying that the most pressing thing at the moment to do during art session is to record the sounds that occur - twallowing, tapping, typing, whatever happens. We ventured on with an hour long recording of this.







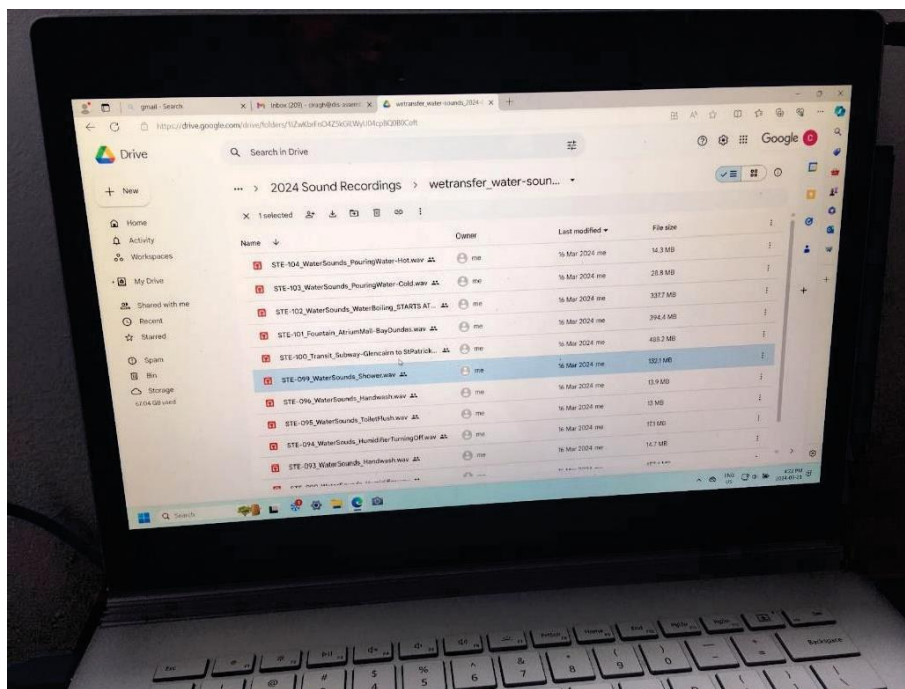
Date: Thursday Mar 21 2024

Place: AYP Studio

WATER SOUNDS!!

Today was all about listening to recordings Ellen brought in of water sounds, and discussing them. In turn we created a new recording, mainly focused on getting audio of Adam's typing sounds for Emily to use.





AUDIO RECORDING: STE 104_Pouring Water-Hot.wav

AW: Yes water sounds like pee. Sound meaning language paces you game place.

AUDIO RECORDING: STE 103_Pouring Water-Cold.wav

EB: Did that sound different to you guys? From the hot water pouring?

AW: Lots pours. Cold water moving the pour to rhythm.

CL: The first one, because the pours sounded longer, sounded more elegant. The second one sounded more playful.

EB: Adam do you feel there's a different affect between the two pour recordings? If so, is there one you feel more inclined to include in the film than the other?

AW: Yes the moving paces people. Yes the pace that varies this offering rally.

AW: Yes music offers the way to pace this varied pace for people.

AUDIO RECORDING: STE 099_Shower.wav

EB: Adam did you experience something at the beginning of that sound?

EK: Looks like it maybe startled you / was awakening?

AW: Yes meaning that pace offered just music. Yes calm pace offering.

(Discussion: the relation between sound and distance. How sound can tell you about distance.)

VM: With a flat screen, we don't have to adjust the depth of our vision when looking at a flat screen.

(We fast forward to get the end of the shower recording, where the water patters out.)

AW: Really love the end.

VM: It is the contrast between the many different sounds that makes it interesting for me.

EK: I'm thinking about deaf blind and how this show will be very audio visual, and how perhaps we can use touch and movement and things to enable people to move as well.

AW: Yes meeting people moves away the palimpsest.

AUDIO RECORDING: STE 101_Fountain at Bay and Dundas Atrium.wav

Discussion: it felt like rain! But then you can tell but the sound that it is an interior space. And then you hear subtle music and voices. It's very soothing.

AW: Yes pace of delusion.

EB: hypnotic.

IDEAS OF THINGS TO EXPLORE MOVING FROM THIS

- In studio, we could experiment with water pours... recording audio files of various pours.
- Under water microphone?? Microphone that goes inside the body??
- Record the bath? Bath taps, and the way the water draws nearer and nearer to it?
- Use Adam's book on water as invitations, for various water sounds??

Date: Thursday Mar 28 2024

Place: AYP Studio

Reviewing and discussing the first two roughcuts with Emily:



(re: the 3 simultaneous endoscopy videos)

AW: Yes opening the images and the sound needs to become big like the way Icarus can fly.

(re: both roughcuts)

EB: Adam, when you were wearing the bodycam did it impact the way you walked?

AW: Yes being with the camera languages my body in that I feel want for nautical direction like the assembly of points on a making of maps and that requires more movement.

EB: What do you think we should do next: more body cam footage, or more endoscopy camera footage?

AW: Really like the body cam.

EK, All: Of course we want more of both. It's just a matter of what happens first.

EB: For the body cam footage, we noticed where we walk has a strong impact on what the video shows. Do you have thoughts on where we should walk next, for body cam footage?

AW: Yes I like the lake and the park.



(see google drive for audio recording STE_118 from today)



(dimmed lights for cinematic roughcut experience)

IDEAS THAT EMERGED FOR NEXT EXPLORATIONS:

- Exploring recordings with typing, various settings on the ipad of what gets read outloud/etc.
- Exploring locating the body cam at different parts of the body
- Body cam walk: by the lake
- Body cam walk: in a park

Date: Thursday Apr 5 2024

Place: AYP Studio

Reviewing and discussing the first three sound compilation explorations with Emily:



(Listening to first sound clip: crunching leaves, but sounds like water waves)

AW: I want the sound to become a waving pace and the making pace is meaning that the walk can become ways of water.

(Yes! This sound clip does that! Yes, Adam confirms, this is the right direction.)

(Listening to the second sound clip: kettle)

AW: “It is haunting and a dance of sounds that are like hard sounds with metal and opens the meaning of getting boiled water.”

(Listening to the third sound clip: lumber stairs)

AW: Yes I want to say openings of sound is like how I want to express language that is more than the climbing of stairs and the sounds are attracting the movements in my mind so answering should be composed of many sounds.

EK: I want to ask you about your sensorial experience in relation to these sounds and languaging.

AW: Yes I think that sounds makes paces more understandable than the words people make too much fuss about words.

EK: When you hear these sounds being opened up, how does it relate to your experience?

AW: Yes I feel that in becoming so fast in language of description is backing the man of autism's meaning but it is hard to describe so the sounds seem closer to how I hear and feel and dance.

(reading excerpt from Adam's forthcoming book re: patterning)

(discussing overwhelm, and how that may play out in the exhibition. Potential for layering sounds and having them go in and out, at times overwhelm in cacophony and at times solo)

AW: Overwhelm has knowing and folding ways of the time and the moving of it feels like a game of dances all and on wants.

EK: What makes it especially neurodiverse?

AW: Yes I think that the work has the man of autism's making in that my meanings are about languaging more than gaming language and that means that nature says a lot and has an extra sensory pace that opens and that is how I feel the world the want faces the offering of obscurity.

(We watch "In My Language" by Mel Baggs)

ED: Adam if you're open to it, it could be interesting to write out different experiences of time... stimming time, etc.



(see google drive for audio recording STE_119 from today)

IDEAS FOR NEXT STEPS:

- Body cam walk (lake, as per last week's discussion)
- Consider recording audio with an interest in the INTERIORITY of sounds. (Kettle body, log body, etc.) Sticking the sound recording through things.

Date: Friday Apr 12 2024

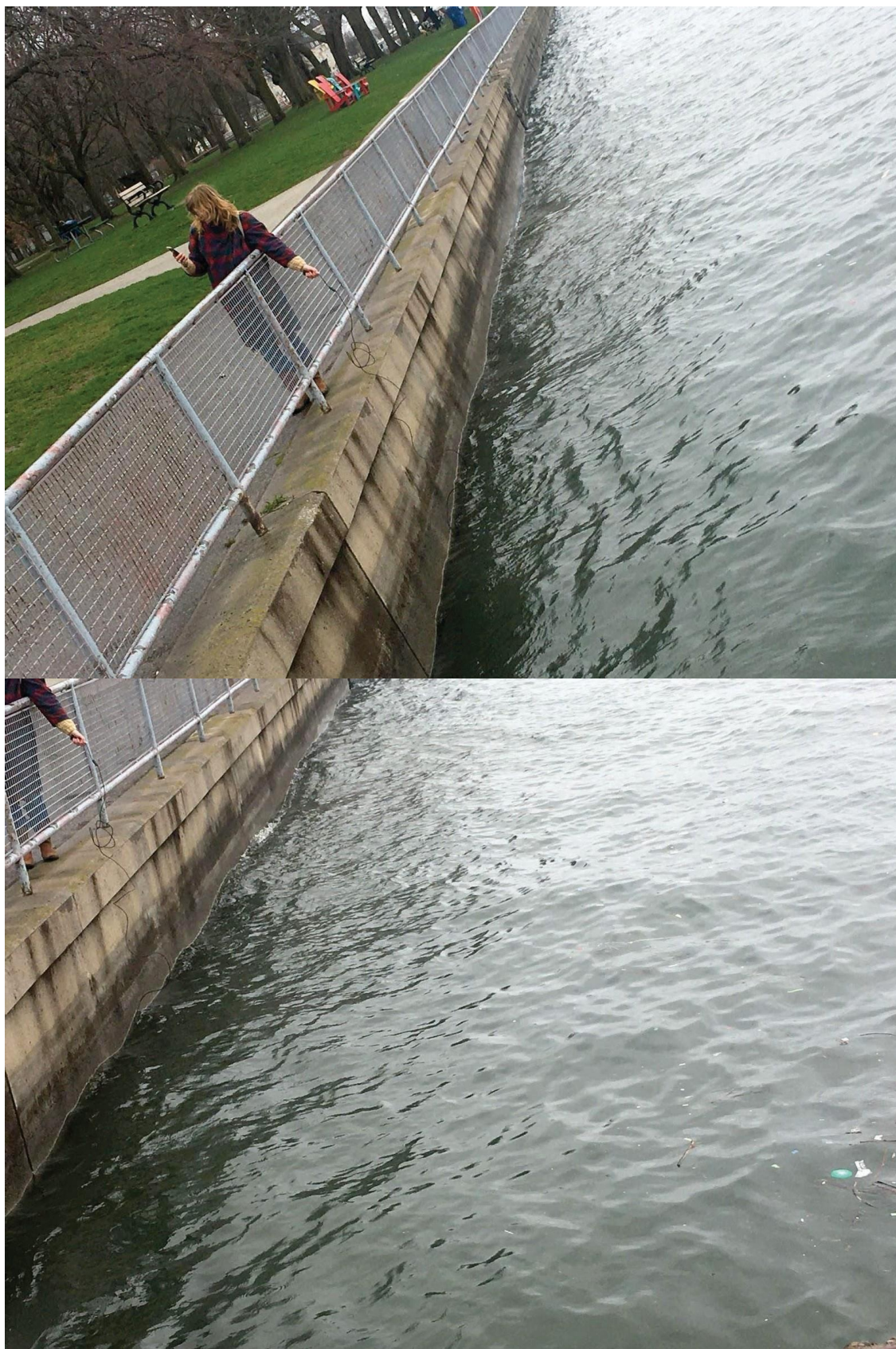
Place: Lake Ontario

We gathered together for today's session, so eager to head to the lake for a much anticipated watery lake body-cam walk. Welp, it was a more-watery-than-anticipated lake walk, with a bitter April chill in the cold damp air and rain and wind. Nevertheless, we made it through! Lots of material was created: Adam and Veronica did a big body-camera walk. Ciragh got lots of watery endoscopy camera shots. And Ellen got lots of watery audio clips.









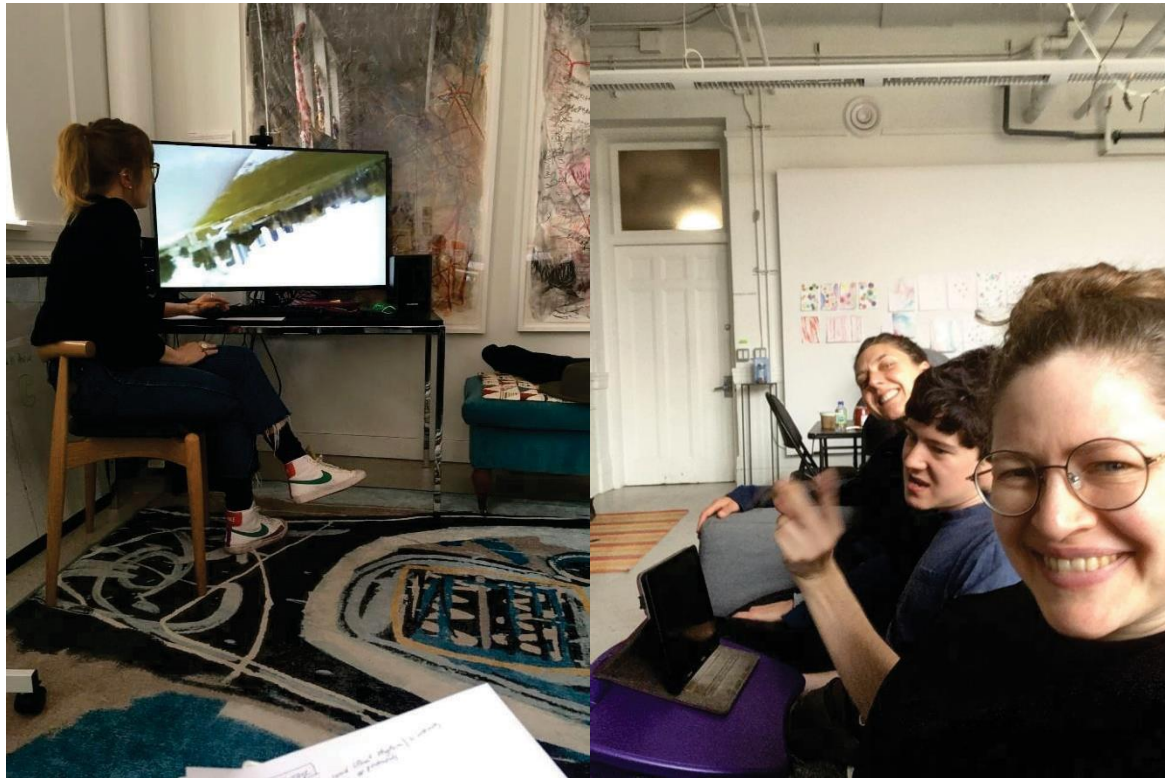




(see google drive for audio recording STE_120 - STE_129 from today)
Date: Thursday Apr 18 2024

Place: AYP

Today we gathered around the bigscreen in the studio, and dove into the trifecta of footage we recorded last week: videos from the endoscopy camera, videos from the body camera, and the zoom audio recordings.



Body Cam Footage

- Clip 028: the walking sound is so interesting. And the first shot of the pavers that look like they go on forever with the fork in the foreground is compelling

Endoscopy Camera

- Clip 950, in the lake: the bubbles are like “noise” in an old film
- Clip 712, in the lake: @ around 2:30, the PLANTS under the water are amazing
- Clip 7XX, the sky: gorgeous! Could be interesting to pair the sky and water together.
- Clip 725, inside the grate: @ 1:24, so interesting when you see the water.
- Clip 929, storm drain: inside the storm drain

VM: Variation in size of screen/image and how you engage with it physically might be an important relationship.

VM: the way we could shape people’s movement! How could some of these images and sounds shape people’s movement?

VM: Could the videos be used as a “call”...??

- Clip 488, inside duck pond: WOW. The reflection of the water, from UNDER the water!
****SPECIAL CLIP****

- Clip 495, inside duck pond: WOW. Just gorgeous liquidy clip. ****SPECIAL CLIP****

- Clip 362, 1 sec clip: This is just one second, but it is GORGEOUS. Ripples and sky from a puddle. Like a painting...!

- Clip 768, cityscape and duckpond: You see the CN tower! It could be a cool way to situate the context, that is largely abstract. Also very cool to see the urban skyline from this duckpond / watery nature-scape. // @1:26 - cool duck shot

EB: If we were to imagine these videos projected in a space, where would we imagine them?

CL: What about projecting onto the body? Or bodies?

EB: Oh cool! On that note, could be projecting, or could be screens! That are integrated into clothing? Like, instead of body cam, body screen... creating this relationship between the way it was made and the way it is presented. Also there's a lineage of us doing apparel integrated art, with the inefficient mapping on clothes..!

Body Cam Footage

CL: Oh wow - notice how different the quality of the image is from the endoscopy camera? It's so high definition, and the endoscopy camera is so soft.

EB: That's so interesting! Yes it is almost like they're opposite - the body cam seems to make things super sharp, super crisp - like, exaggeratedly so. Especially noticeable on floor surface textures.

VM: And look at the colours from the body cam! Also somehow brighter than by eye.

- Clip 028: at 2:37, look at the colour and texture of the ground! Pretty rad.

- Clip 030: @ 1:00, Adam's hand swinging back and forth, kinda like a pendulum. @ 1:40, walking over the grates with rushing water. (We also have clips of this same grate from the endoscopy camera, and from the zoom audio recorder.)

CL: These cameras aren't representational; they're experiential. It's not capturing what we're seeing. But our experience. (!!!!)

- Clip 032: @ 0:45, Adam looking out to the area Ciragh was filming with endoscopy camera in water, and Ellen was recording the waves crashing into the shore. Could be cool to somehow juxtapose the clips that all three of us took of the same spots (ie. this spot, at the lakeshore. And ie. the grate with rushing water underneath.)

- Note: it could be cool to PULL STILLs from these videos to create PRINTS...! (Could for example be installed on a wall... or a book... or could become a “book film” of sorts as a flip book...)

- Clip 034: @ 0:16, the SKY!! (could also be interesting to juxtapose with sky from endoscopy camera.)

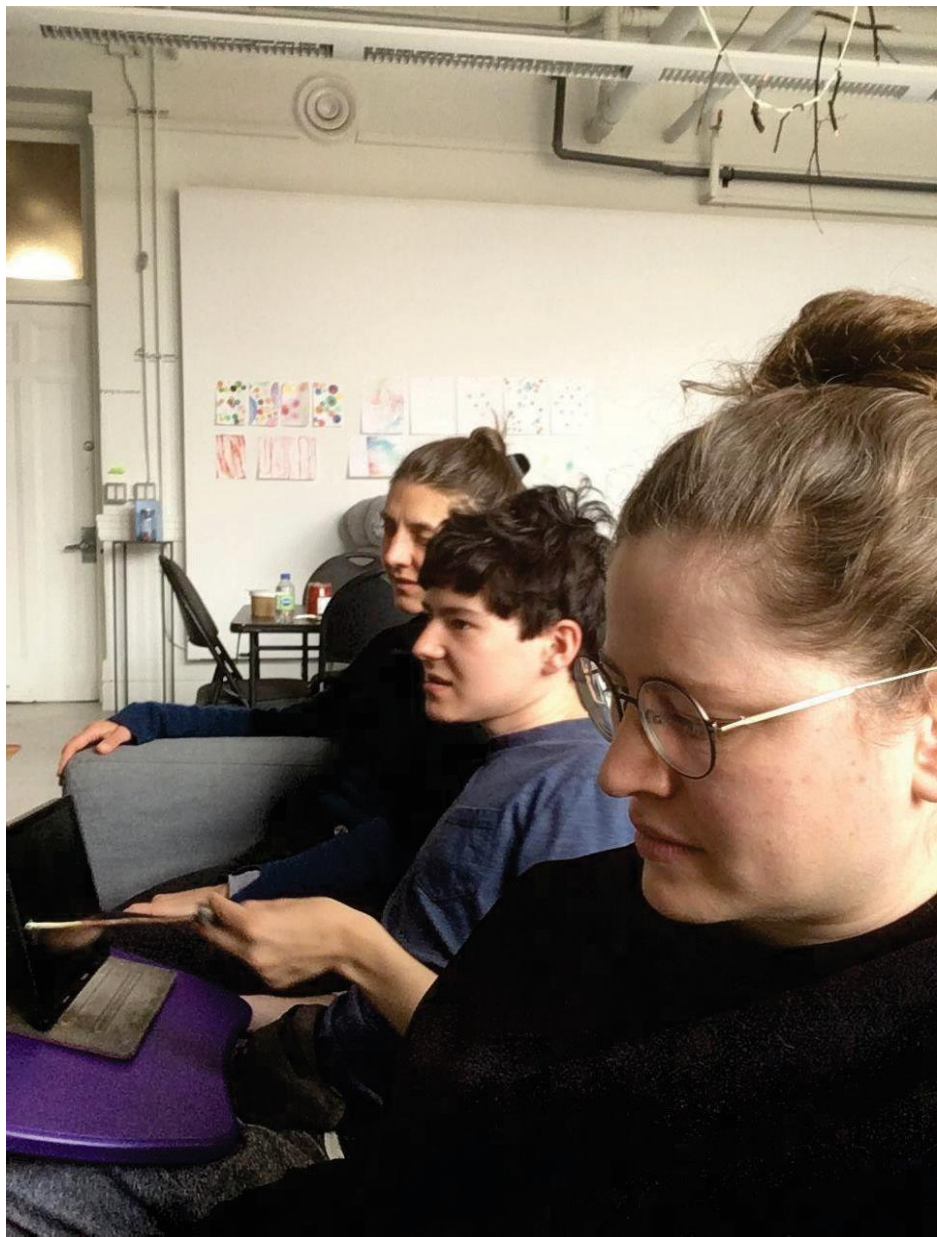
- EB: Wow. I’m having to practice techniques to be able to watch this! And fascinatingly, perhaps they’re actually similar to techniques that you’ve described, Adam? Like, looking straight at the body cam footage and watching it straight on is making me feel SICK. I actually can not do it for more than a few seconds at a time or I will be sick. So, I’m trying to figure out techniques to watch it. One thing that I’ve found works is to only look at it in quick glances, for a few seconds at a time. Another thing I’m finding helpful is to look elsewhere, for example to focus on something like the pipes in the ceiling to the right of the screen - to focus my vision on the pipes and stabilize myself there, and just watch the video on the screen out of the corner of my eye.

- Clip 042: @ 32sec: WHEN THE CAMERA FALLS OFF!!!! THIS IS PRETTY FANTASTIC!!!! The shot looking up at Adam. The shot of Veronica moving through the frame. Then just left with the trees. Watching the silhouette movement of the trees. And just... waiting, to, perhaps, be found... ****SPECIAL CLIP****

- Clip 043: ...and then eventually it is found! Veronica picks it up! Could be cool to end on the moment her hand cups over the lens and it goes black?

- Clip 044: @ 1:40 - that liminal space between the sidewalk and the road, with the traffic whirring by - it is an interesting shot! Especially the way it is shaking and everything becomes a bit blurred around 1:40... perhaps it evokes the slipperiness between the rigid urban boundaries of the city, the traffic.... Also, the sound of the walking and its pace on the asphalt is interesting.









Date: Wednesday Apr 24 2024 **extra fieldtrip session this week**
Place: Tangled (Gallery @ 401 Richmond)

Shots from our visit to Tangled at 401 Richmond today, to see the vibratory exhibition:

Object Sensations

Emilie Gossiaux and Seo Hye Lee

Curated by Amanda Cachia

In partnership with VibraFusionLab

February 16 – April 26, 2024

In this two-person show with New York based artist Emilie Gossiaux, and London, UK-based artist Seo Hye Lee, various sculptural objects fashioned by each artist offer conduits into experiencing the senses of sound or vision through tactile translation.

The title of the exhibition, Object Sensations, is partially taken from Sigmund Freud's famous psychoanalytic theory regarding object relations, in which he explains that human beings are motivated by their need to form relations with others. For the objects found in this exhibition, the artists are creating new tactile forms where all the senses commingle and are re-defined. The objects are both a physical expression and a tangible outcome of an internalized memory or an intangible sound that are gateways for the blind and deaf embodied experience. The goal is that the objects will form generative relations with users who choose to engage with their rich tactile properties.

Gossiaux's work in the exhibition includes eight objects from two different sculptural series: four objects in *Outerspace*, 2019, and four objects in *E.L.G. Familial Archives*, 2020. The objects in *Outerspace* are made from ceramic which are hollow. They are filled in with pigmented expanding foam that is soft. At first, the foam appears as if it is also ceramic like the outside "skin" of the works, but visitors are invited to touch the pieces, and discover for themselves different textures. In the latter body of work, Gossiaux has fabricated 3-D prints of the original sculptures to avoid the vulnerabilities of shipping the work from her studio in New York City to the gallery in Toronto, but also so that visitors can explore the full tactile qualities of the work without compromising the integrity of the originals. Both series of works are body parts engraved with various tattoos that belong to Gossiaux's family members. Touching and tracing the outlines of the tattoos activates Gossiaux's memories of the tattoos when she engaged with them as a child, but they also offer an opportunity for visitors to engage with these memories too, opening up a private world that is intimate and melancholic.

Seo Hye Lee's work in the exhibition, entitled *Many Shapes of Volumes*, 2019, consists of eight ceramic vessels, which was first conceived for *Shape Arts* in London. Like Gossiaux's work, Lee's sculptures had to be re-fabricated to navigate and resolve the challenging logistics of shipping sculpture from international locations. The version of the exhibition that is presented here has been fabricated by local Toronto artists including David Bobier from VibraFusionLab, Leslie Putnam, and local ceramicist David Monihan. While the original version of Lee's vessels were made from clay, in the Toronto version, the vessels are made from porcelain, and audio components have been embedded so that sounds emanate from each vessel. The works are installed on low-lying pedestals and on the walls designed with access in mind, and they allow the audience to walk between the work or press their ear against the wall. They can also have a tactile experience or witness vibration that emerges from the speakers within the vessels. Lee invites the audience to feel and see the sound experience itself, where sound can be held, contained, and objectified.

 Vibra
Fusion
Lab







Haptic Voices

VibraFusionLab

David Bobier and Jim Ruxton

February 16 - April 26, 2024

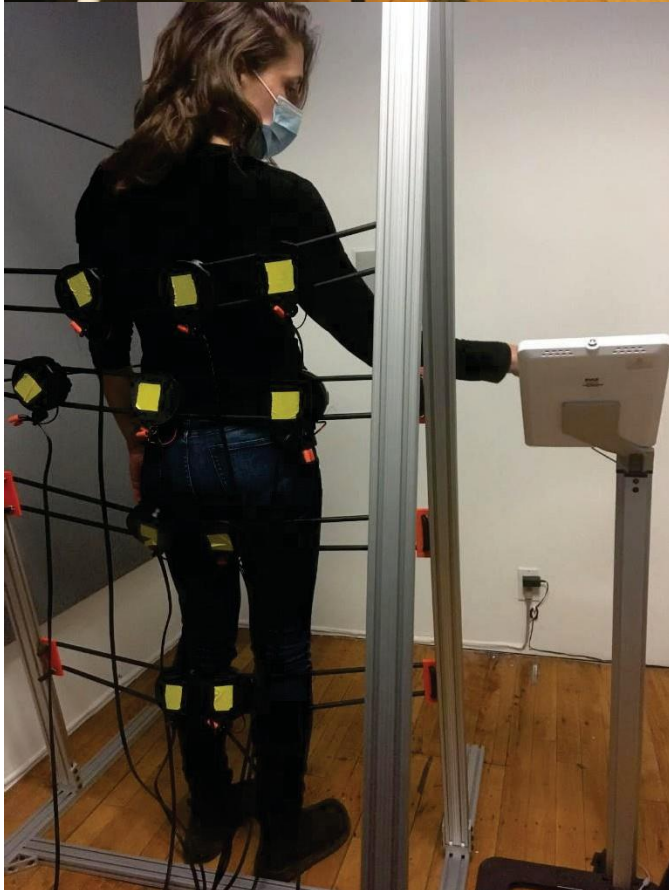
Haptic Voices brings VibraFusionLab's haptic technology to an interactive hybrid-online venue. "Haptic", or the science and technology of transmitting and understanding information through the sense of touch, is expanded into large scale through a ten channel vibrotactile wall, installed inaugurally at InterAccess, Toronto and Centre[3] for Artistic and Social Innovation, Hamilton. Visitors to the project are invited to stand against the wall to experience vibrations that are controlled by online participants. Online participants can vocalize into the microphones on their computers as the sound is played through the vibrotactile transducers in the walls in real time. Online participants are able to control the position and location of the vibrations, manipulating through intensity, frequency components of the voice, or through the interface controlled by the participants' mouse.

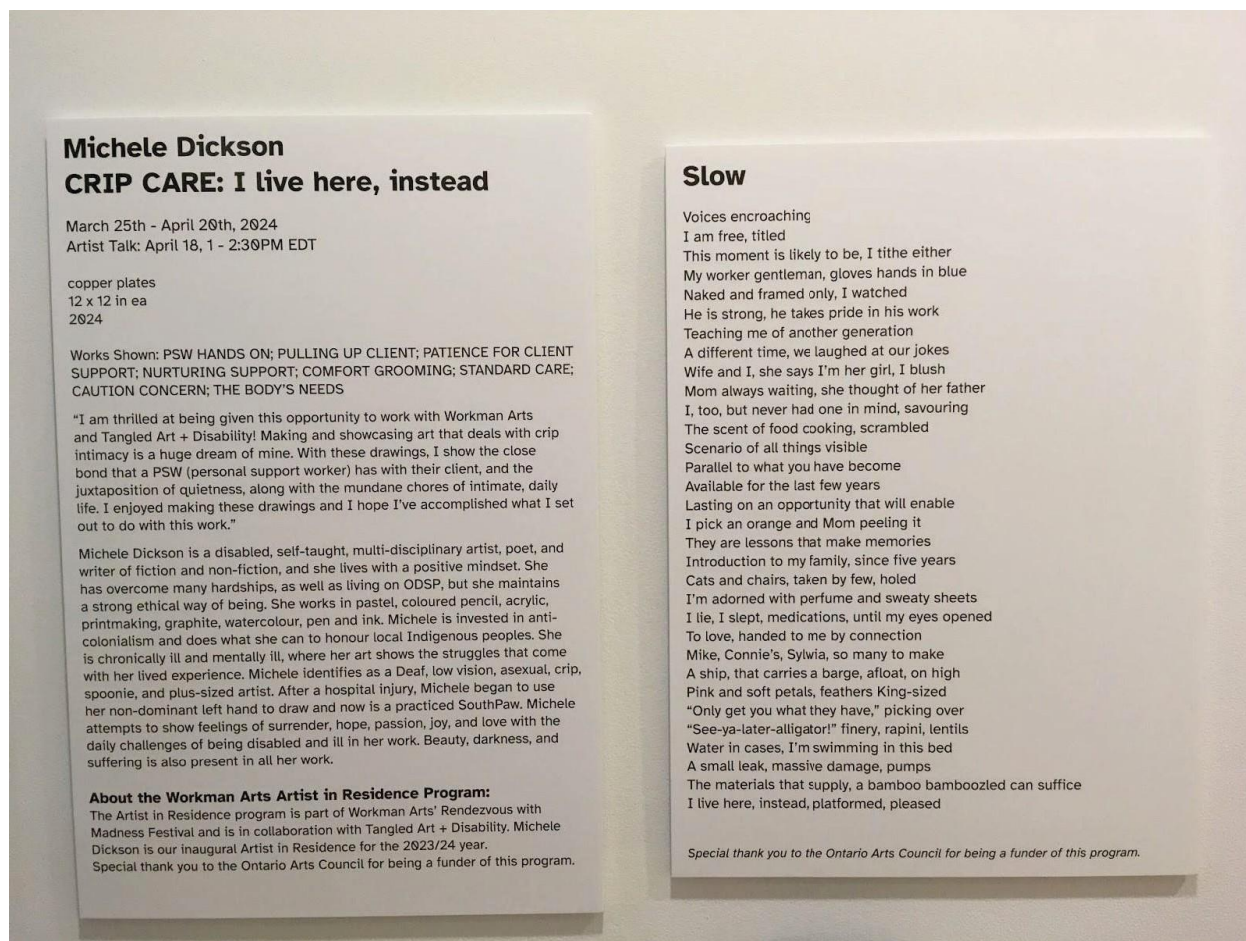
Vocal sounds are archived to be played at times when no online participants are available in addition to two commissioned sound compositions, specifically designed for the vibrotactile experience as both vibration and sound, by Toronto composer Ravi Naimpally, and Deaf Irish composer Ailís Ní Ríain. The online platform facilitating participant interaction was created by Hamilton-based web designer Simon Lebrun.

By using vibration as the final output, Haptic Voices is equally accessible to Deaf and hard of hearing communities to experience the wall. With a camera in the gallery facing the haptic wall, online participants are able to view how they are interacting with participants in the gallery. VibraFusionLab has not previously engaged with an online audience, marking this major installation as the first of its kind, transporting global 'voices' into an immersive tactile body experience.

Read the essay *Haptic Voices: Slow Technology in Motion* by Eliza Chandler here:







Date: Thursday Apr 25 2024

Place: AYP

Today was a film development session with Emily....



(Watching first clip: rough cut of 3 superimposed endoscopy video shots at the lake)

AW: is the language a meaning of the man of autism's easy experience no it is the dance of movement that knows the ways that language and worlding become together.

ED: Is it useful to do a summer version? The first endoscopy compilation was in fall, and really felt like autumn colours, and this one really feels like spring...

AW: Yes I think that making a multicolored film is a part pacing the meaning of languaging that becomes the beat of leaving language toward wavelengths man of autism talks about language wanting some wisdom beyond inscription.

Discussion: Typing sounds: would it include words? Or would that be clipped out, in which case it is the nail and glass and clicking sounds?

Emily: ...on that note! Let's skip ahead to a sound edit I did of typing and layering. Layering of tracks.

EK: Excess is really really important. We're subtracting so many things all the time in our sensory field just to get through our days. In autism, the question of excess and the subtractive is a big subject.

VM: The more than in David Abrahms

EK: Overwhelm, siphoning, pacing

VM: The film "sounds" exciting, as you mentioned Adam, and I really got caught up in the "sound" part... we saw a show yesterday (at Tangled) - that got the body to MOVE to experience the sounds....

AW: Yes opening the man of autisms need for wanting expanse of meaning of how lanugaging works opens opportunities real people feel more than they seem today to way the same that dances beyond the words.

(We listen to the audio rough cut #6 - of typing sounds modulated)

Discussion: Wow! So rhythmic! Becomes music! Becomes something totally else, beyond typing.

ED: Adam what do you think of the sound?

AW: Good I want more ceaseless feeling of backing the patterns other than typing like the same sounds running the ways pacing does artful grounding.

ED: The typing sounds could become a melody, over the other sounds we've been producing.

EB: It occurs to me that the other rhythmic sounds, in addition to typing, tend to be twallowing.

EK: And tapping, especially used to be a big one.

ED: Perhaps it is twallow, tap, type (could become a melody)

EB: Ok, I'll make a note to try to get some good audio recordings of twallowing and tapping. It'd be great to get this naturally / not forced. Perhaps in our next art sessions we can do quiet 5 min breaks, where i set up the recorder to get any twallowing / tapping sounds...?

ED: For the hydrophone, perhaps we could think of this as a baseline of sorts

(We listen to the rough cut of the "glorp" audio - 6 layers of audio)

ED: This is one track, 6 times.

CL: Wow! At a certain point I was like, should I move away from the speaker!? Am I going to get wet?! Becomes intense! Adam what do you think of the sound?

AW: Good if the water becomes particles of perception ideas then the languaging can pattern the easy always part of my thinking and feelings that people need to hear.

(We listen to the dripping shower, the tail end of the drips - 10 track layer)

CL: The layers felt thick!

Discussion: How 10 tracks layer, what that means.

ED: Yes, there's water involved, but it's not a pure recording of water. A more than.

EK: Adam, in your perception, do you experience an amplification of sound? How do you hear things? Is there this amplification sometimes?

AW: No is the making of sound meant to saturate meaning is the acoustic meaning a saturation that man of autism experiences then the sound should become the answering amplification of thinking that I must face sound peacefully now in the way of moving and that means that feeling fast sounds can be doing harm to me."

Discussion re: opening this up. We decide that we will table that potential nuanced critique later.

Discussion re: body cam footage. We review some footage from the lake.

Adam, do you want to include body cam footage?

AW: Yes.

What to capture next?

ED: More, just more! Those bits of twallowing and tapping sounds. But then mainly more visual footage. In body cam footage, continue experimenting with placement of the body camera - maybe using different belts to locate it in different places? Different positions of the camera, and different locations for the walking.

ED: Re: the hydrophone, I talked to my friend about borrowing their homemade hydrophone, and they agreed! We can borrow it in May. They need it in June.

In May - a push on just collecting more footage and material.

(We review references of installation examples)

ED: Look through, to get a sense of what we like, what we don't...

Sarah Sze - multi projection mapping on sculpture

Pipolotti Rist - Projecting on ceiling, with audience laying down below on carpeted areas

Gary Hill - stacked projectors.

EK: This is my favourite! Reminds me of Escher... transparency... layering of images...

CL: The way the audience becomes incorporated by their shadows

VM: they way a sound or an image can be a call or a lure. Wouldn't it be interesting if there was some little moment of a corner or something that lured you to it, where you had to go to it?

Diana Thater - Projection and screen combination.

AW: Need to think about the want of people feeling my worlding of the assembly of things.

EB: Did any of these images make you feel that way?

AW: Yes want a lot of projections to be pacing to the people and the sounds.

(We review Ciragh's hot off the press new footage from the broken endoscopy camera)

.... Discussion: hell ya! This is very juicy with so much potential.

Re: Schedule: We will shift to meeting weekly on Tuesdays in most of May. The next meetings with Emily will be:

Thursday May 2nd @ 2:30pm

Tuesday May 14th @ 2:30pm

Tuesday May 21st @ 2:30pm

Tuesday May 28th @ 2:30pm



Date: Thursday May 2 2024
Place: AYP

A day of inversion! The actual thing we wanted to do was to capture twallowing sounds - but to create the conditions for that to be natural. So - the breaks became the most important part of the day. Quiet breaks are when the best twallowing without background noises can be recorded. This inversion is pretty interesting in thinking about it in context with our larger work: the time spent “off” is actually the time when the most important stuff happened, and the time spent “on” was essentially creating buttressing to frame that important time “off”.

This aligned well, with the types of body movements that this day held - and also gave us the space to have a check-in and a chat, where Adam identified that we should have more time to hangout together and share happy times. We decided that we’ll go for lunch together before next week’s art session, and Adam suggested said Haifa Room! We’re all really looking forward to that for next week.

[This](#) is the twallowing recording that was captured (May 2).



Date: Thursday May 9 2024

Place: AYP

...and a continuation from last week!

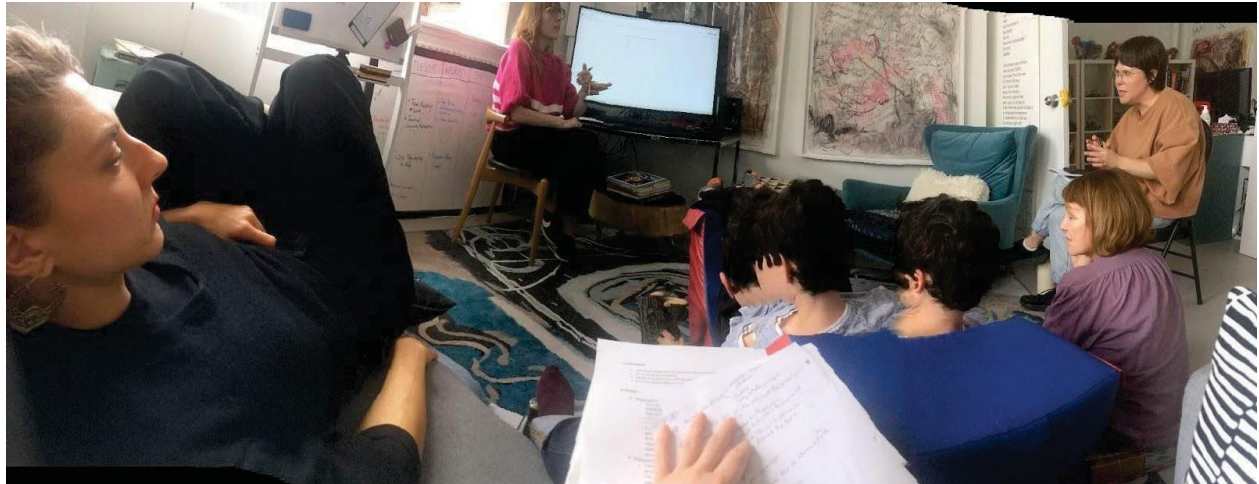
Haifa Room happened, but the “room” became AYP – after some movement challenges and a sudden bout of hunger we shifted plans but nevertheless “shared a happy moment” with take out, paired with creating break spaces to catch twallow/tapping in audio form (Recording #132):



Date: Tuesday May 14 2024

Place: AYP

Reuniting for a film development session with Emily.



Clip 1: Typing tapping twallowing

ED: Tap, type, twallow sounds

EB: I find the stick sound accentuates the visual of the stick

Q: How did you like the sounds?

AW: The having of sound feels that which is fact of city coping.

EK: Coping mechanisms

EB: Talking about coping: I have to adjust how I watch the video: I can't look at it straight on, as it makes me nauseous (body cam footage specifically. I get nauseous with lots of movement). I have been trying to develop techniques for watching this. One way that works for me is if I anchor my vision a little away from the screen, and then watch the video out of the corner of my eye, from the side, and then glance back at the video now and then only briefly. Interestingly, this is very similar how I've heard autistics describing looking: looking from the side of the eye, and looking in glances. It seems perhaps similar techniques work for me in watching this body cam footage.

CL: I find myself looking at the stick to ground myself.

EK: Yes - that's what Adam does!

Clip 2: Endoscopic Interior Glitch

CL: Wow the camera is trying to make a whole by putting the pieces together.

EK: Yes! To land on! (To use Adam's word)

(Discussion of how very cool this roughcut is!!)

EK: Pixelate!

ED: Pixelized thoughts!

EK: It's like the stickiness, like trying to find your way!

Discussion: It's embryonic! Planetary! A glint!

EK reads Adam's WIP: Propositions & Background

Note: a potential artist statement?

Spatiality of Installation

ED: Some key points I've gleaned are (1) SATURATION of space (2) LURES as something that calls you

EK: Something big that pulls you, then something small that grabs your attention. Like a stick.

ED: What if the space is FLOODED with overwhelm, but then maybe bits of more intimate LURES, like in the corner a small something

CL: What about blanking out the rest in some moments, so you are gradually drawn to the lure?

Discussion: Let's test things! Let's start next week.

CL: I love the idea of incorporating iPads! Because it is so intrinsic to the practice. Could even have sound coming out of things that don't usually have sound, ie. coming out of objects (we were quite taken by this at the Tangled exhibition recently)

ED: Yes! Thinking through the form - content relation. Perhaps considering log body, kettle body, etc. as items for sound etc to come out of.

EK: Adam, what sounds do you particularly like? Or gravitate towards? Besides tapping and fans?

AW: I like the sound of making of fast sand dancing the seeing eyes.

EK: Do you see sound or hear sound or both? (Synesthesia)

AW: Hear that sound and see the colour brown feel the touch of fast particles like sun burning the calling dry ness.

EB: I see plumes of coloured fog when you describe that.

ED: That hazziness, the mirage of heat waves.

Discussion: NEXT - we will meet for a full afternoon work session of testing audio / visual in space! Meeting next Tuesday May 21st at Noon.

Date: Tuesday May 21 2024

Place: AYP

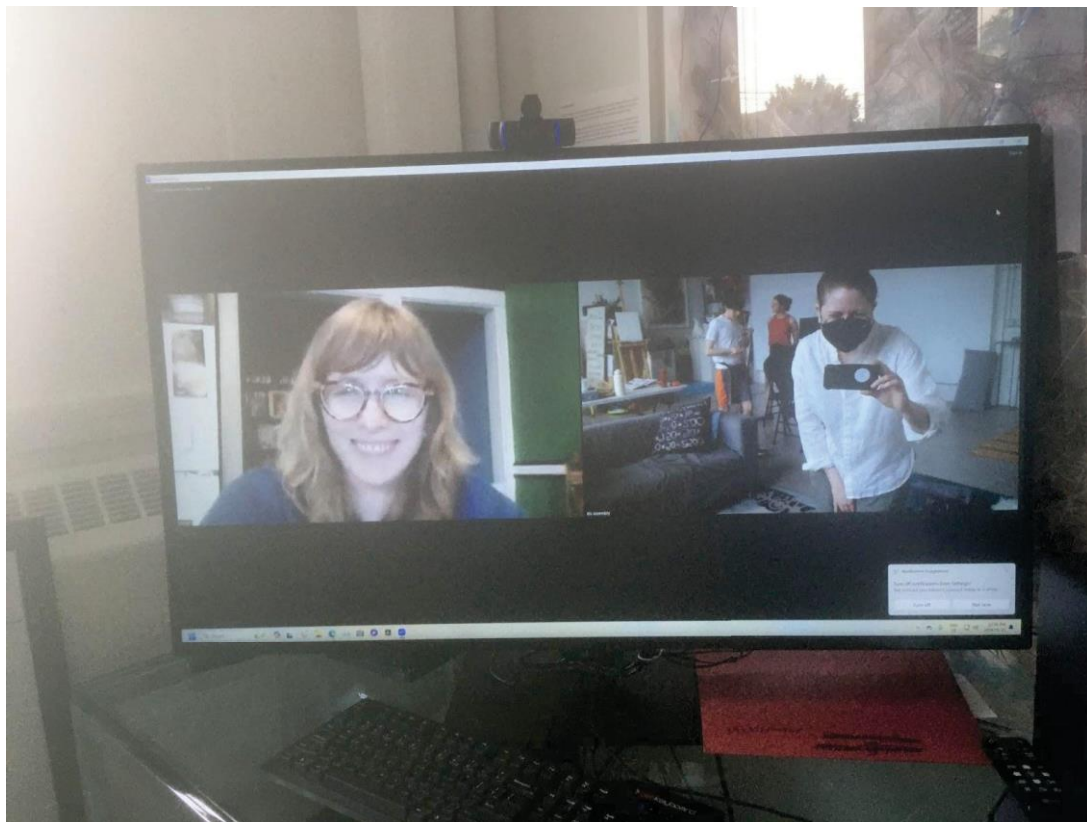
Mega film play day!

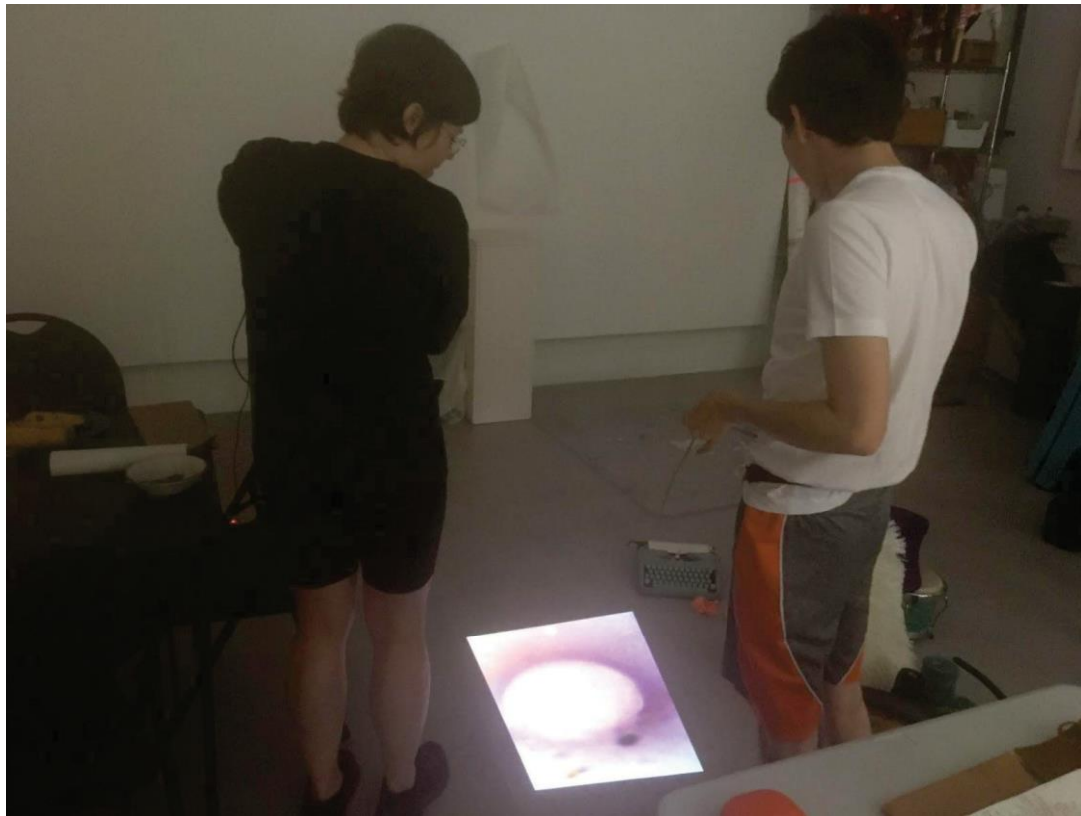
FULL AFTERNOON OF NON-STOP EXPERIMENTATION!

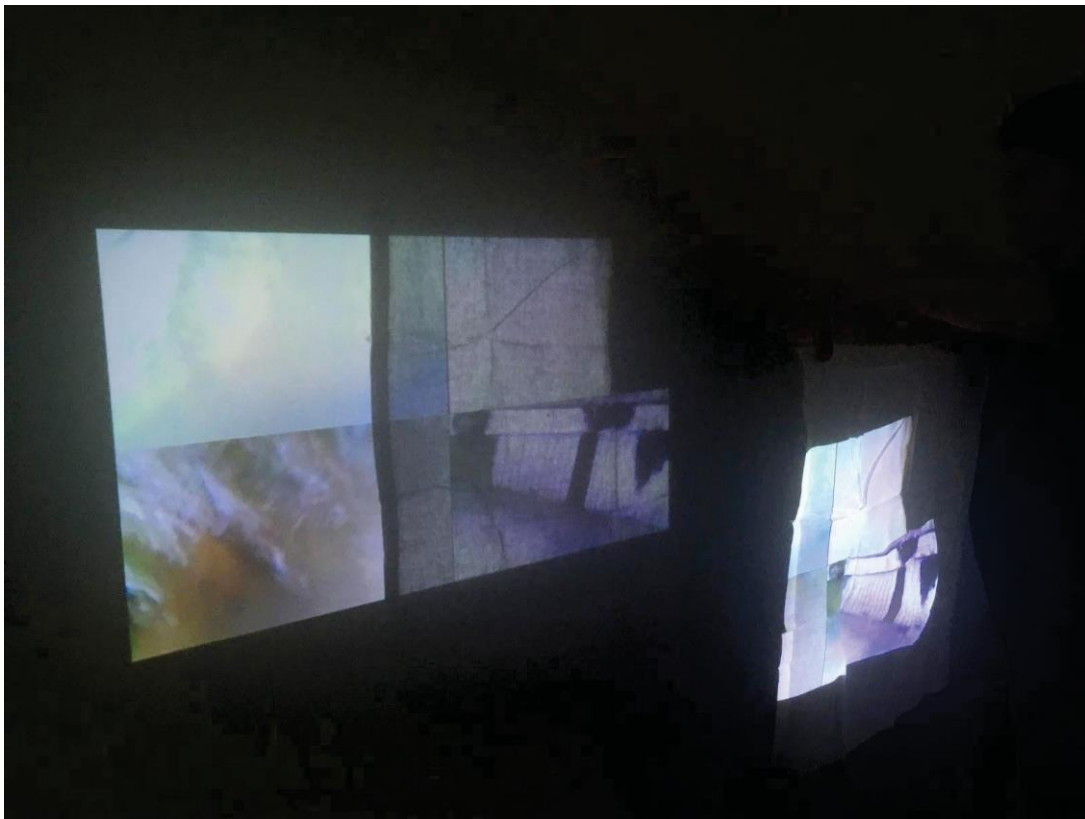
(The experimentation required my full attention, note taking was not a core methodology for today. Below is a photo log of the way it all took shape.)

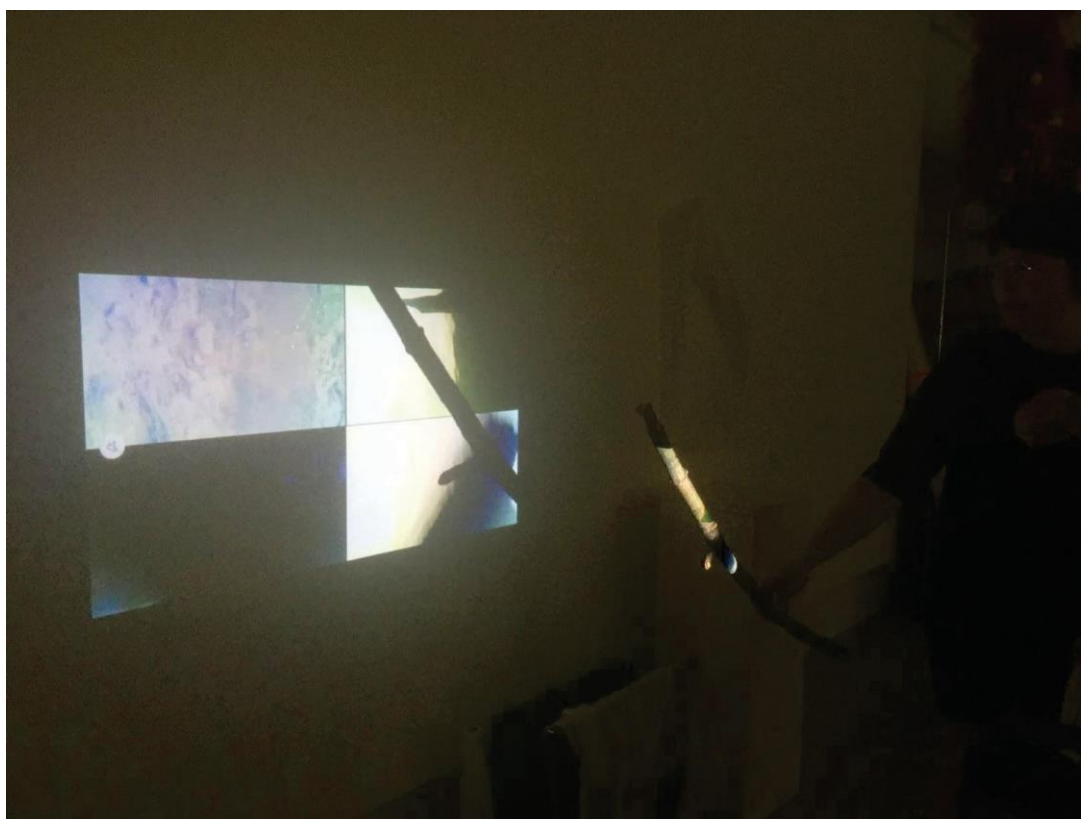
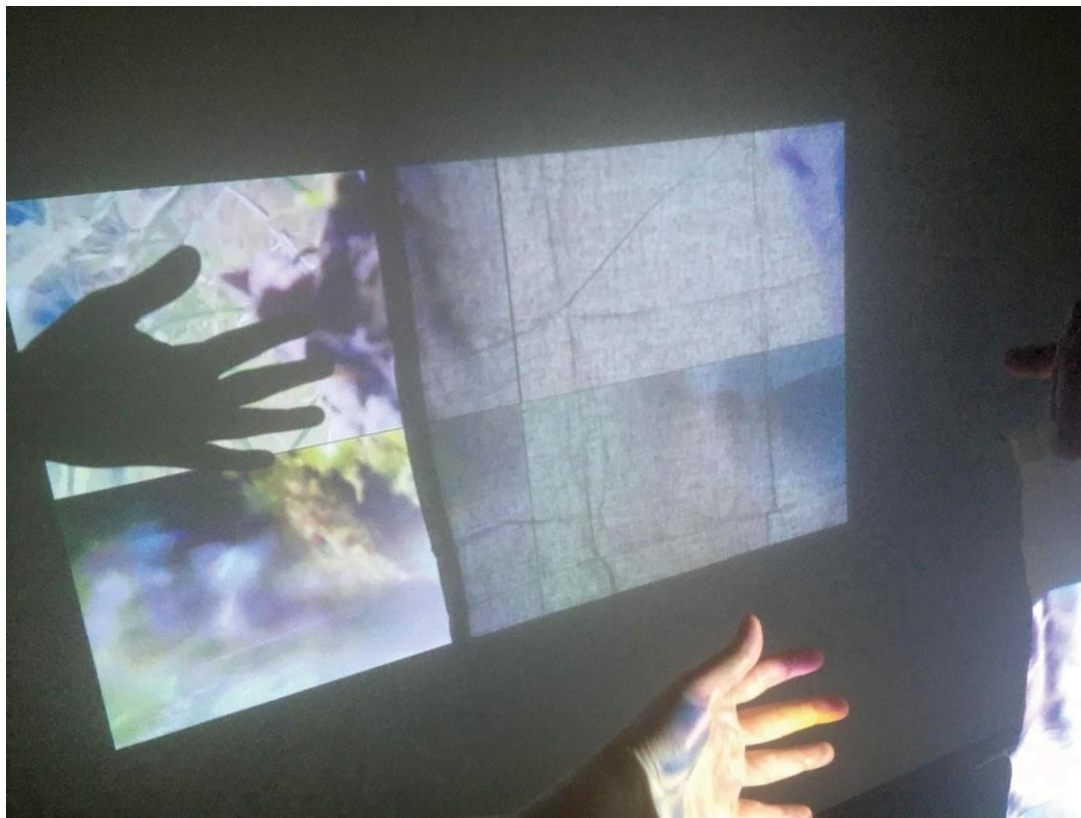
At the end, Adam commented: "I want to feel more meaning by dance the ways of easy assembly that can make me describe hard can of words."



















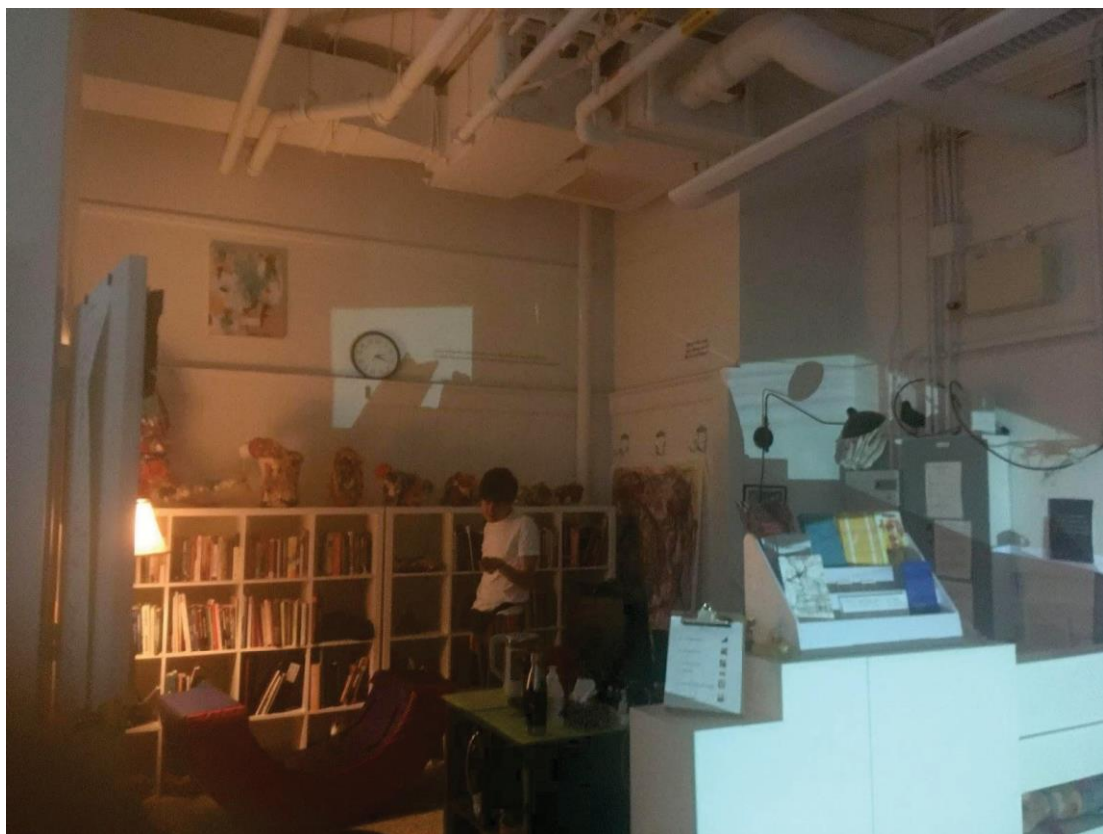


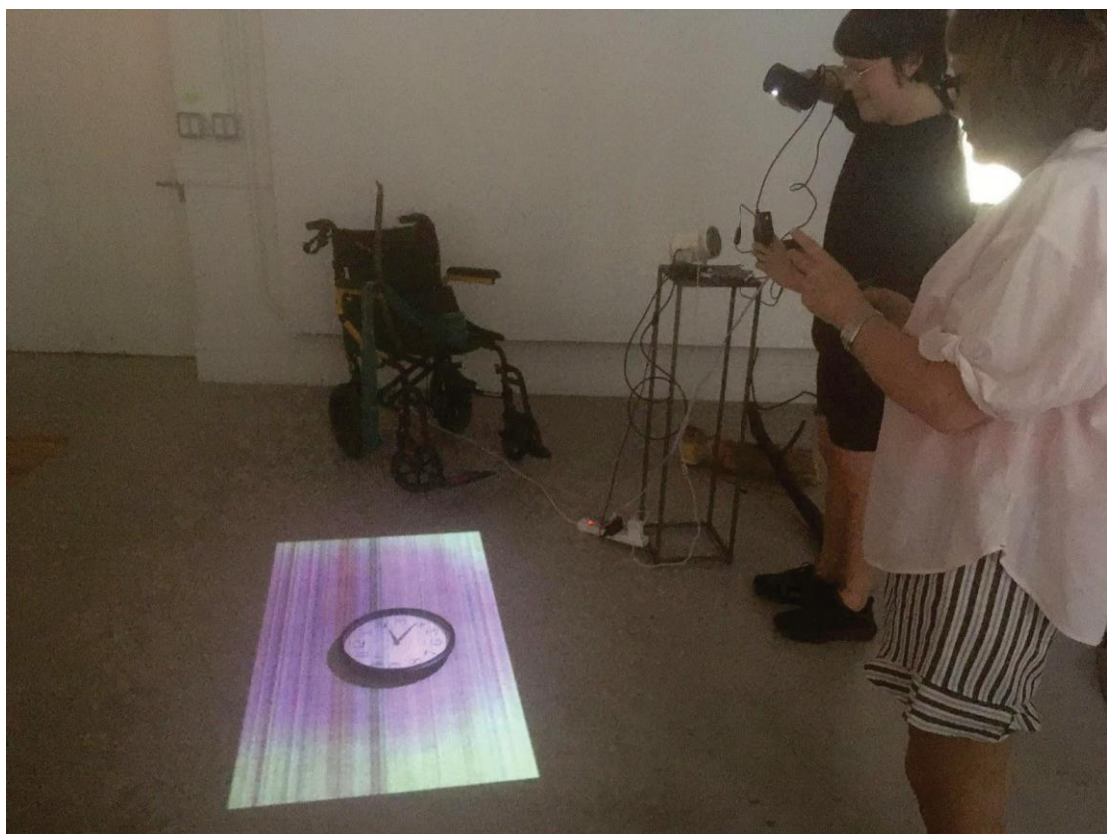


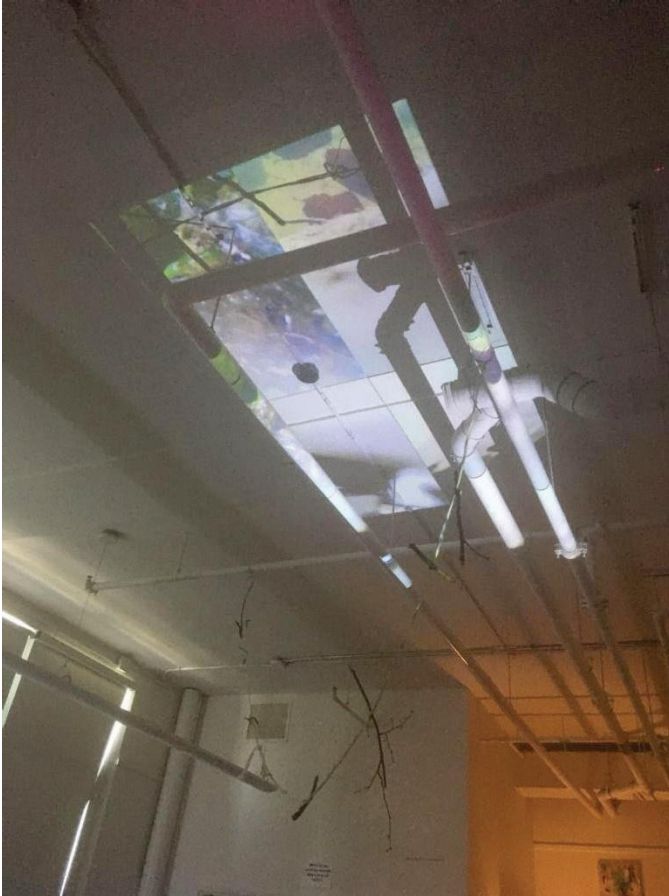






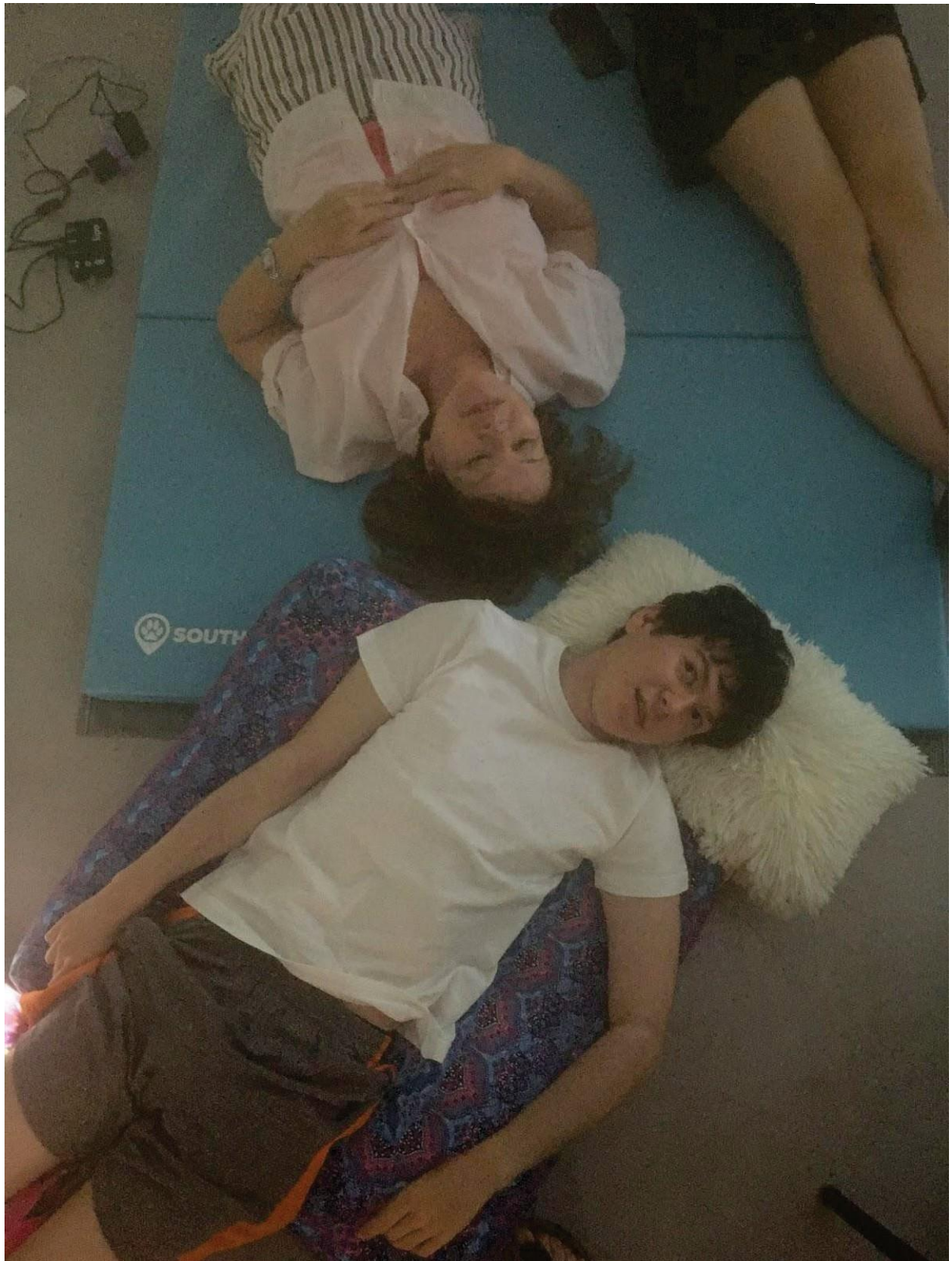




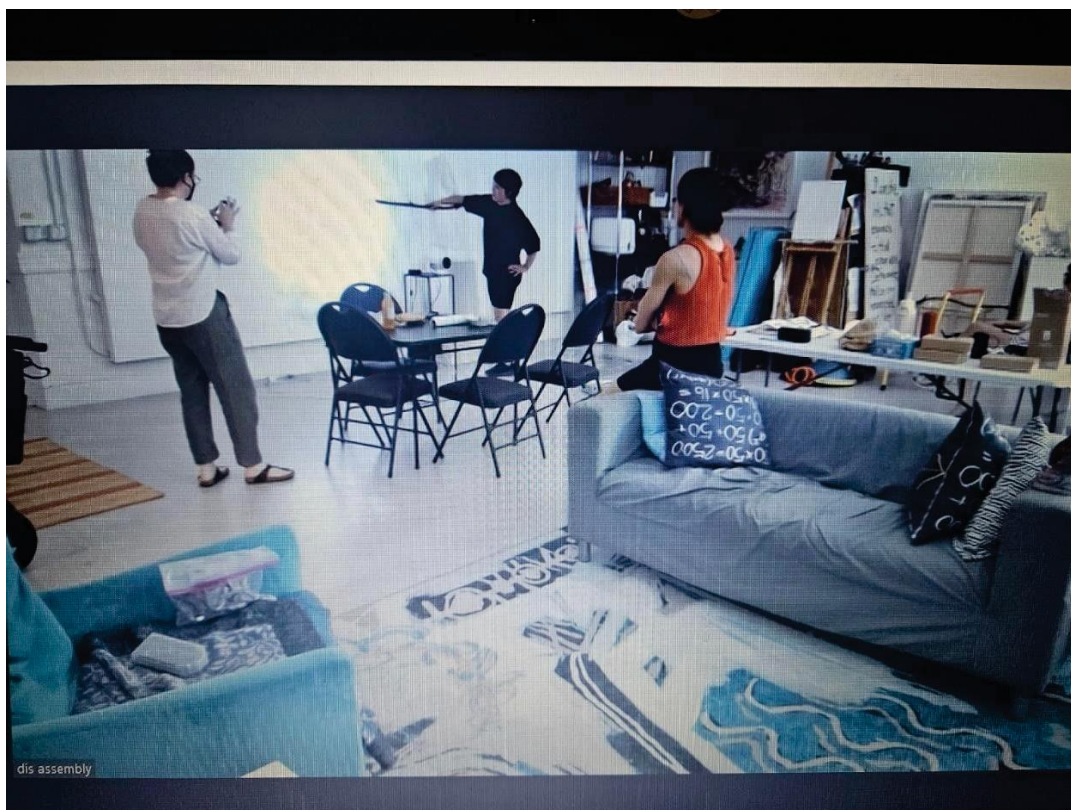


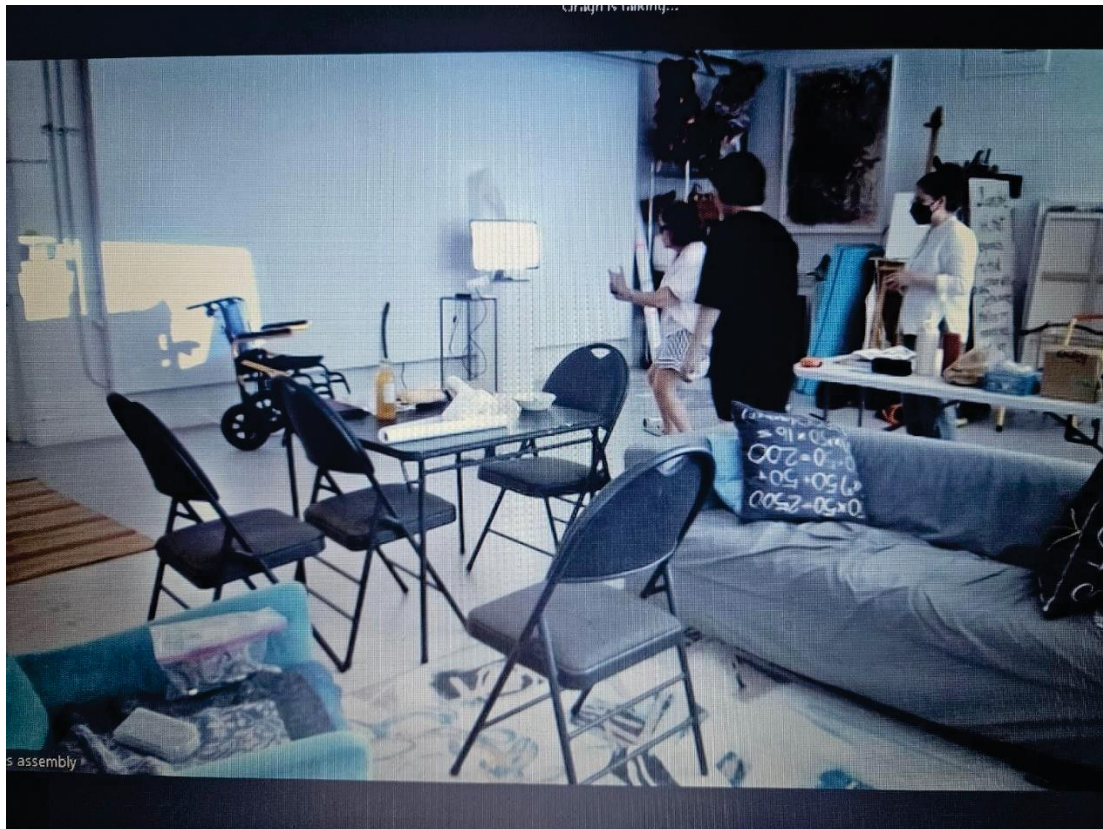






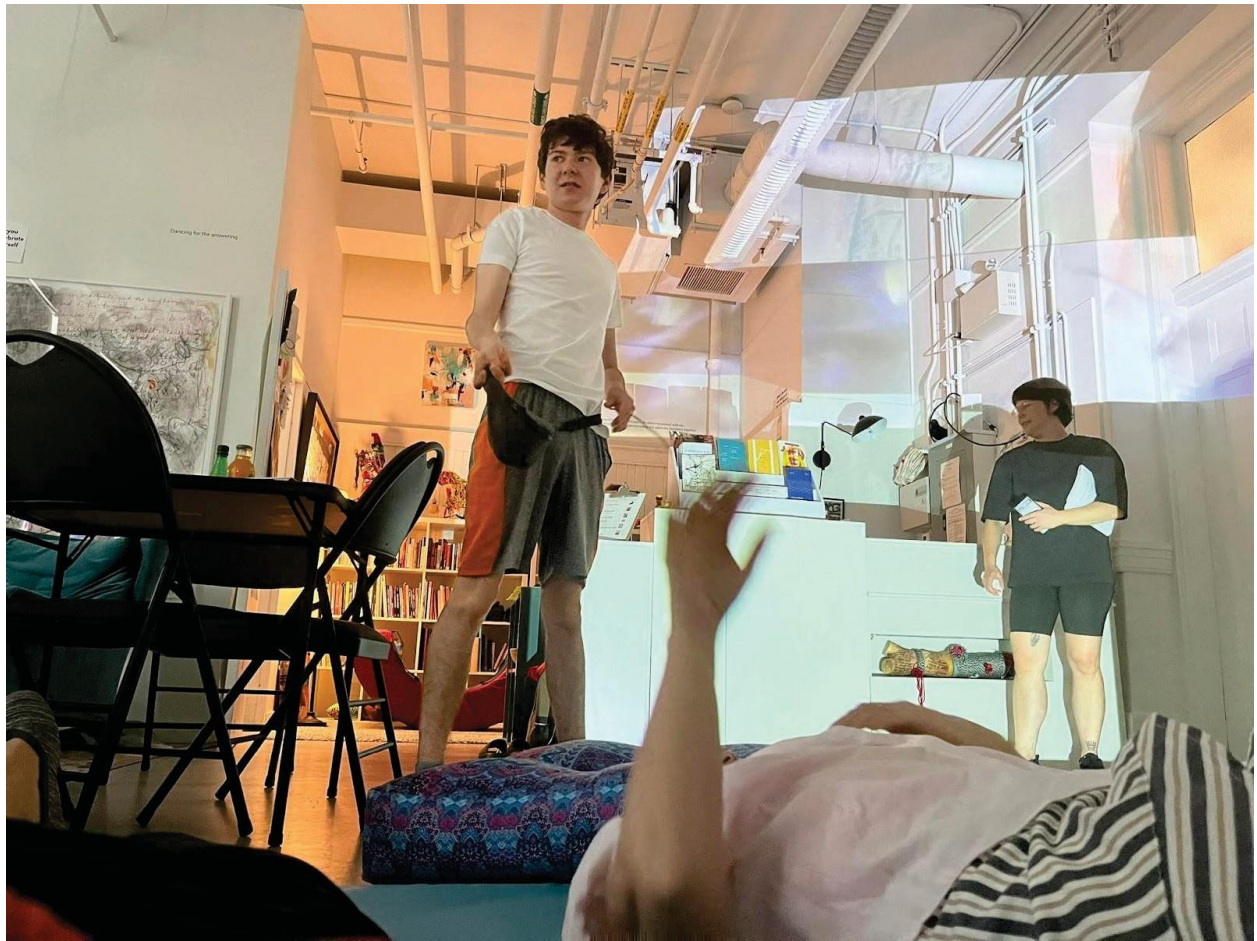












Date: Tuesday May 28 2024
Place: AYP

Following up from last week's mega play and experimentation session, we had a debrief, and then tested out the Hydrophone. Notes below!



Koffler: There is discussion about what this exhibition will entail, David Liss came by and had a great studio visit. It is likely that the show at the Koffler in Nov/Dec will entail a week or so of (potentially) solo Dis Assembly work, and 5 weeks or so of group show work with the others in the building - it is all still in the works.

Studio Exhibition: Following this, likely a little while after, perhaps January, we'll do an exhibition in our studio space, and invite people from our community, and bring people in from out of town like Chris.

Brochure/publication: To accompany the exhibition, perhaps a brochure and / or publication. Perhaps designed by Estée's Dad, and/or perhaps by Emily's book designer Elise.

(Reflections on last week's mega play session)

VM: A turning point...! ..In my life...! Thinking about social media and its role in my life... and noticing, here, just laying down, being so immersed in everything around me! Something about the laying together too. I've been much less interested in my phone since that experience last week. The layering of the sound and the visual was a part of it. A certain PRESENCE. Feeling inspired to look and feel.

CL: Even through the screen, and this feeling of "I wanna break out of the screen" - I could still feel the texture and depth - and these qualities are also something I get from this experience of disassembly.

EK: I think what impacted me was all the angles. Considering Escher and space and catatonia. "Confusions", too much information seems really important. We'll have to practice if the smell/compressed air adds or subtracts from all that.

ED: Yes! Fractaling the image.

EK: Soothing, agitating; landing, flying. Creating a place where you land. Then agitation - flying - too open. Then back to landing somewhere.

ED: The Turn. I often think about it / refer to it as "the turn".

(Reading the poem Adam wrote today re: catatonia)

EB: Perhaps this text could be affiliated with the wheelchair, as catatonia is a part of how the wheelchair came to be in our lives here.

EB: For me from last week's session I was really struck by the building up of the layers. We came in with a totally open slate and by the end we had this really complex thing of like 7 or 8 layers that just kept building upon each other. The first thing that really struck me was when we projected into the corner - and it sort of dissolved the corner. How "easy" it was to dissolve the corner with that gesture. Then the layering of the substrates and the projection (mylar, cheese cloth, etc.) and the layering and shadows and two-sided screen of sorts that created. Then the sculptural elements of the wheelchair and sticks etc. Then the laying down.



(Reviewing the “nitty gritty”: the amazing spreadsheet Emily put together of equipment)

ED: We definitely want a ceiling projector.

EK: I’m thinking of the ground as water...! Floor projections?

ED: Noted. And we were talking about the squareness of a projection - messing with the borders. Maybe on the floor it is fluid.

ED: Question: Is everything synchronized? Like, am I timing the whole thing together? To create the swell and the come down?

EB: Pros and cons to both perhaps: If it is synchronized, the whole thing is on loop, all together. If it isn’t all synchronized together, it’ll be a different experience every time - with each element on its own loop cycle - the way it comes together will be unpredictable and different every time. So pros and cons to both.

ED: Of course, it is easier for each to be on its own loop and not synchronized. Also if synching somewhere like the Koffler, might end up with very long cords.

(Discussion: Perhaps synch some things not others / in some venues not others? (For example could sync for studio, not sync for Koffler, maybe.))

EK: When do we start putting this all together?

ED: Perhaps in August we start staging it? Are people back in August?

EK: Yes. Sounds good.

ED: Question: is there an aesthetic/conceptual drive for the “plinths”? (Ie. not just a regular plinth? Maybe they’re all logs? Like, for example, when you put the ipad on the wheelchair, it just did so much more than if it was on a standard plinth.)

(Discussion re: materials that could be incorporated: muslin, theraband, etc. Could be cool to integrate these. We could try out the “banners”, basically a sheet on a stick. Taping, stapling just to have it.)

(Discussion re: seating: bean bags, mats, carpet.... Do we want to consider higher option for folks who can’t sit low?... perhaps seating that maintains the collectivity of the mats, but gives folks a bit of personal space if they don’t know each other.... Perhaps like islands in an ocean, connected but apart...)

EK: We’re liquifying the space!

ED: Maybe for next week, really thinking about interfering with the images, for example with silhouettes in the projection.

Next Meeting: our next meeting will be next **Tuesday June 4th @ noon @ the studio.**

(Trying out the Hydrophone)

Emily's friend is lending Dis Assembly their hydrophone.

....Hydrophone shenanigans ensued...







...resulting in three first-test experimental recordings here:



[\(Google Drive Link\)](#)

Date: Tuesday June 5 2024
Place: AYP

Big video installation experimental working session!



We began by setting up our supplies and tools (above), and then migrating to the sofa to review a video/audio edit Emily created, and to discuss/share feedback. Discussion notes below:





(Watched the 5 min video edit of the most recent body cam footage - starting in the wheelchair and then picking up sticks - photo above, twice.)

AW: I am wondering if the ideas about feeling the layers is about having the dances that feel when I am pacing to the city and pacing the ways of water is good and I think that the ways I can see the film are dancing many rhythms.

EK: Is there some difference about the way you feel and the way the film represents it?

AW: Yes I think the dances I feel are pacing calls to have ways that use direction but is the dance just of my body or the city?

EK: I'm thinking about In/habit (habit, movement) (inhabit space); upside down is very important for orientation, I like the angles in this; I wonder if there should be more fractalizing of the image? ; Backgrounding and foregrounding.

ED: It might be interesting to fractalize in camera.

EB: Perhaps putting a kaleidoscope or a prism in front of the body cam?

EK: The stick is very much the foreground, and allows the audience to background the background. Adm how's that for you?

AW: Yes I use my stick to bathe in feeling and that means I bring meaning to direction as lines that harden the open atmospheres easy ways is with people and sticks to support my want to walk.

EK: Thinking about edges.. You once wrote "feel the world too much"....

AW: Yes pacing is everything in the ways that have music that rhythms my dance.

ED: Direction is something you've mentioned a few times.

AW: Has the direction and feeling the same impulse? The ways I use the sticks the way I do can help me think about where I am but the body jams also with many things at the same time and I same as water that needs under currents.

EB: I do have to use techniques to look at this footage from the side. I am getting dizzy/seasick. But it is interesting that that's similar t what many autistic folks describe about having to look from the side.

ED: Motion sickness, as being disconnected from the horizon.

CL: The upside down... I don't normally get motion sickness, but it was tough for me here. The human voice brought me back that I'm actually in a human world. That you're ok.

(We watched another clip, of the body cam footage during typing in a poetry session with Chris.)

EK: I don't like this as much... also because the support of my hand on Adam's arm. It's one thing when you see it in person.. But on video like this I wouldn't want to show this for all sorts of reasons.

ED: What we like is the typing, the hesitation, the pacing, ya?

EK: Yes. Because that's real.

ED: What we choose to say in this clip will be really important. Like, perhaps talking about some of the main themes of the exhibition?

(We watched another clip, of the endoscope footage of typing.)

ED: It expands as it gets closer to the surface!

EB: Now we're talking...!! In the first typing video (the footage from poetry session), I feel like I wanted to crop it closer. It felt more like documentary. There was too much context.

ED: Ya - like, make it weirder!

(Discussion about how really great and exciting this endoscopy footage is of the typing. How it really is going into language - LITERALLY.)

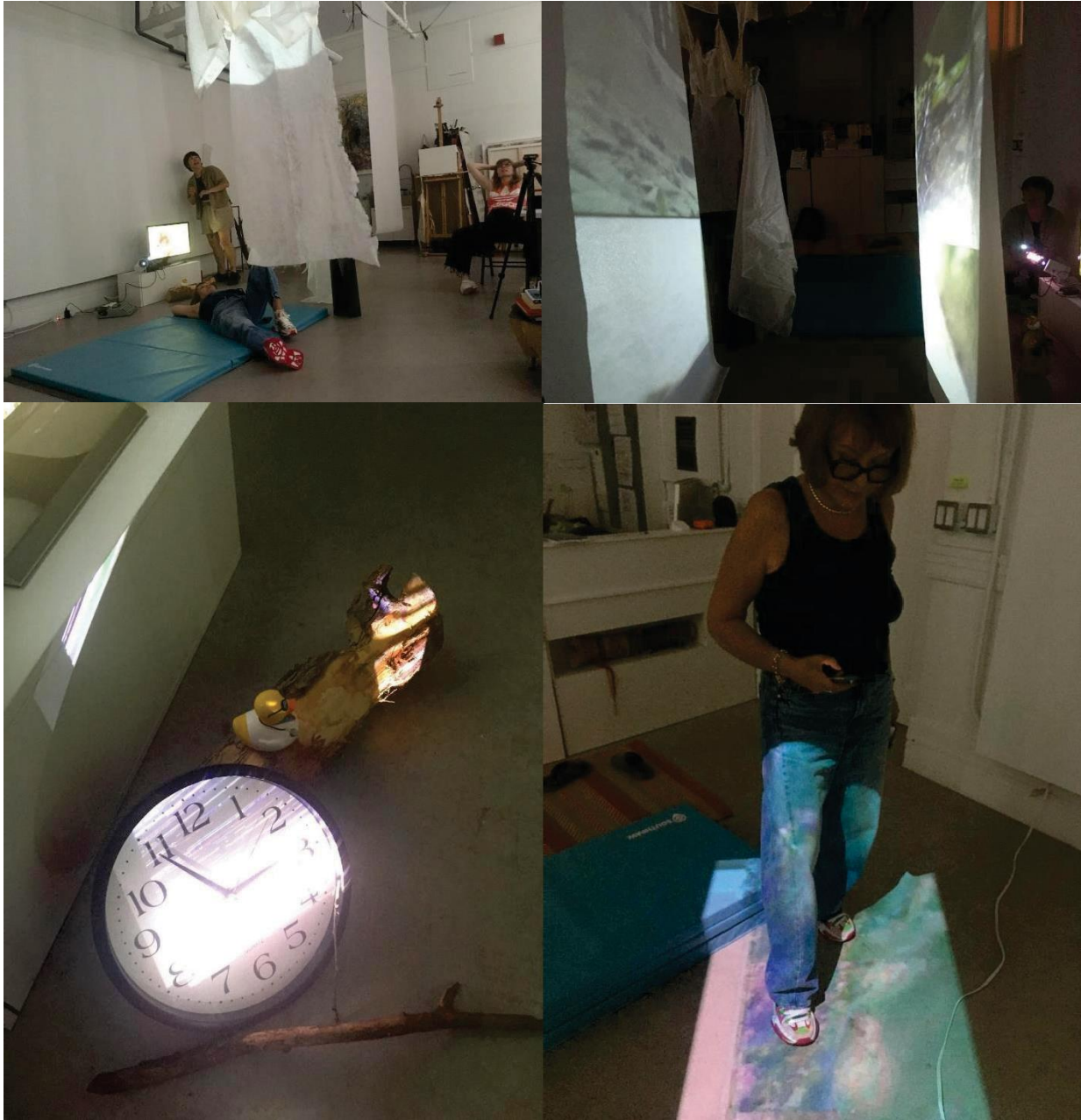
Then - we took a break, and went into our big experimenting-play-making work session.

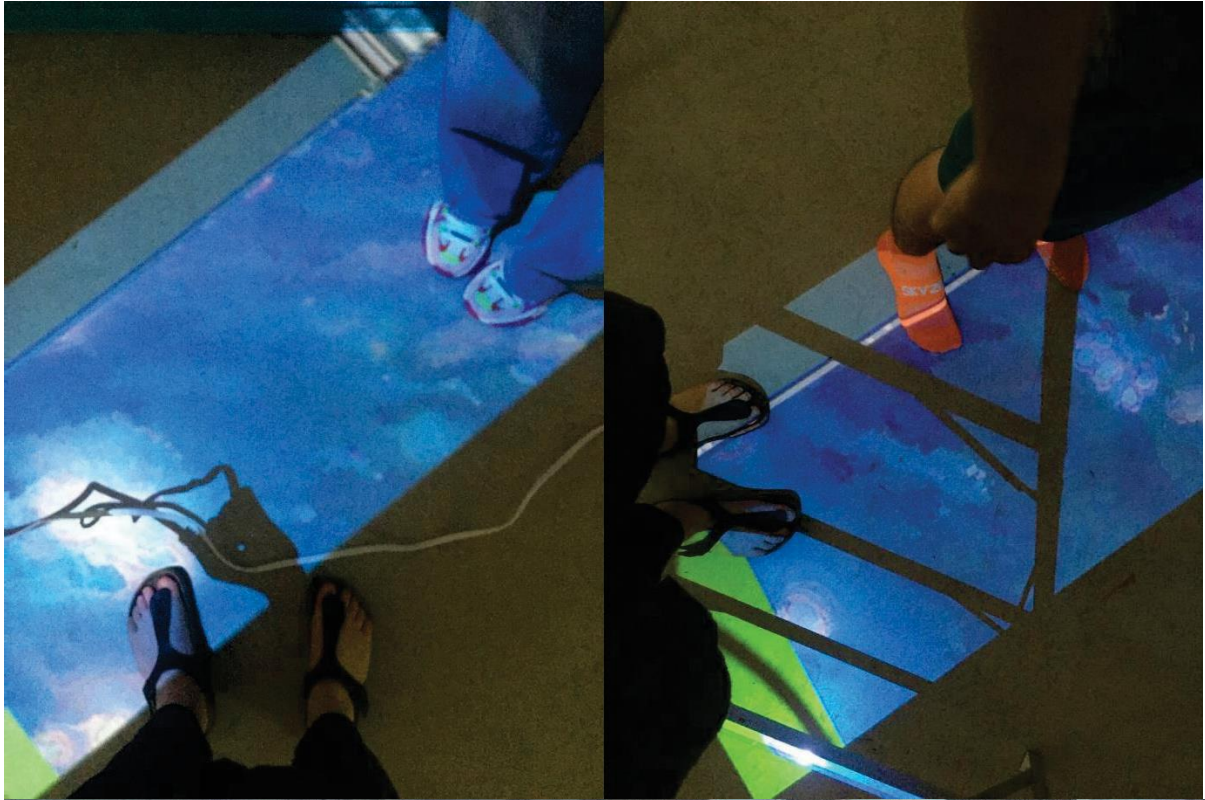
Photos below documenting the process of this.

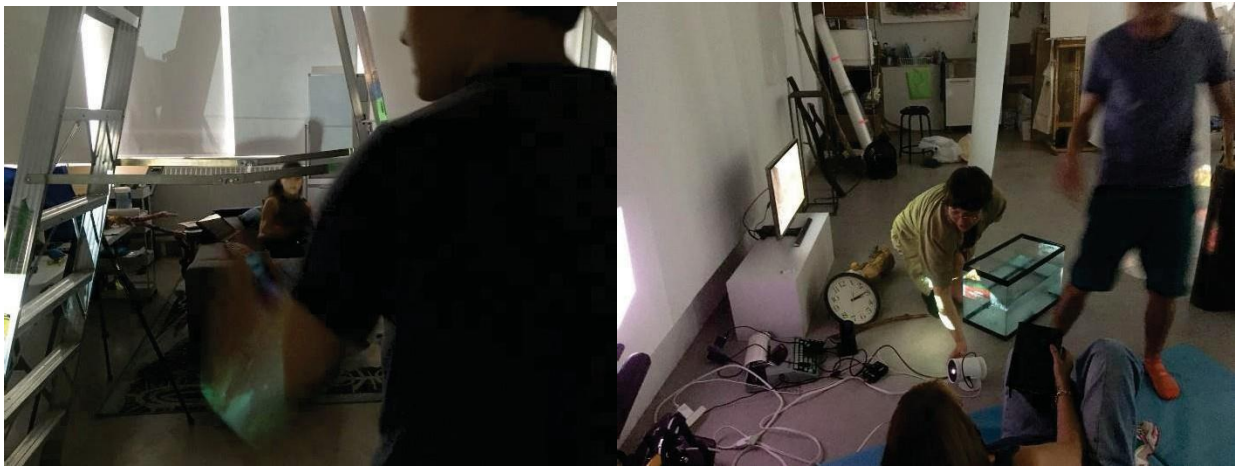
A clip of language that emerged that feels like it could be a great title for something:

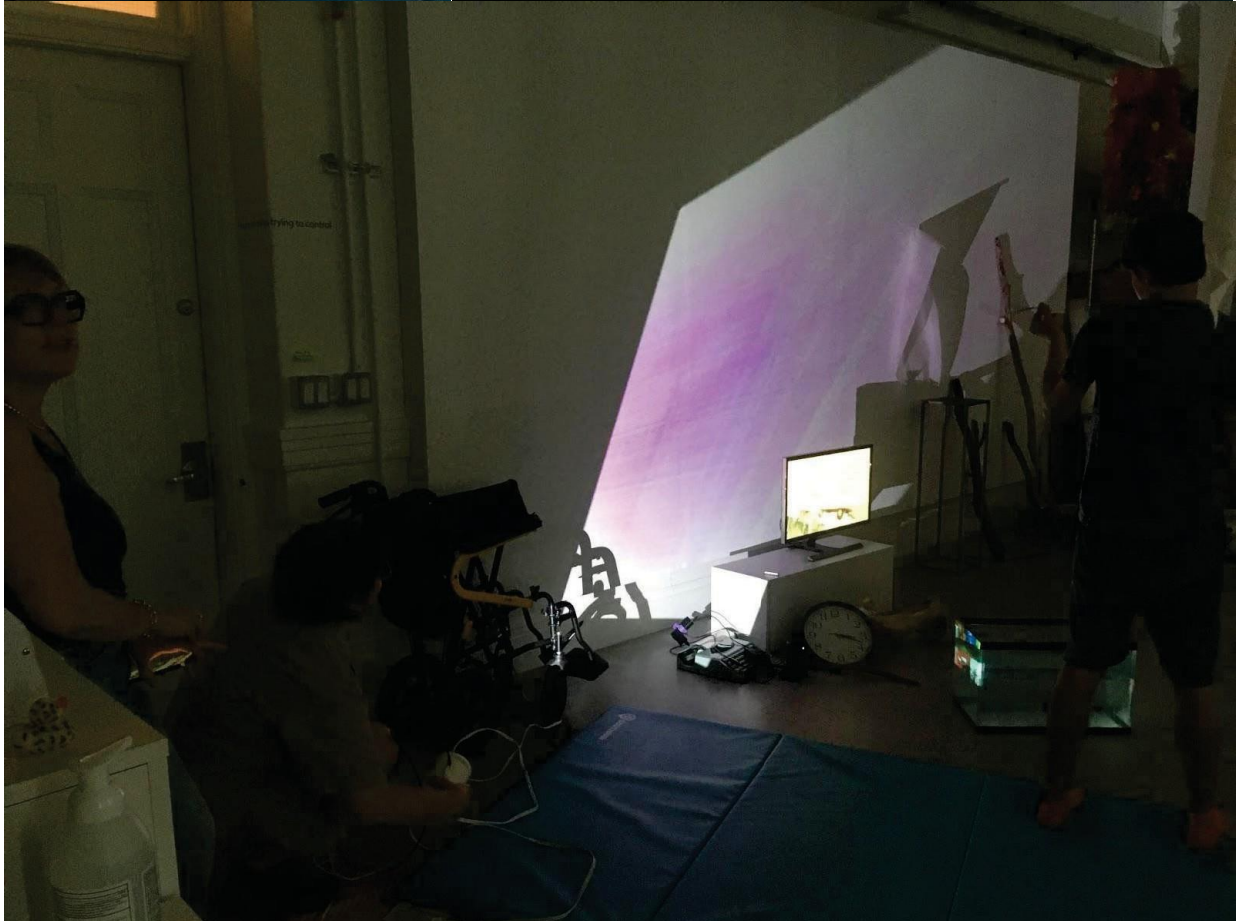
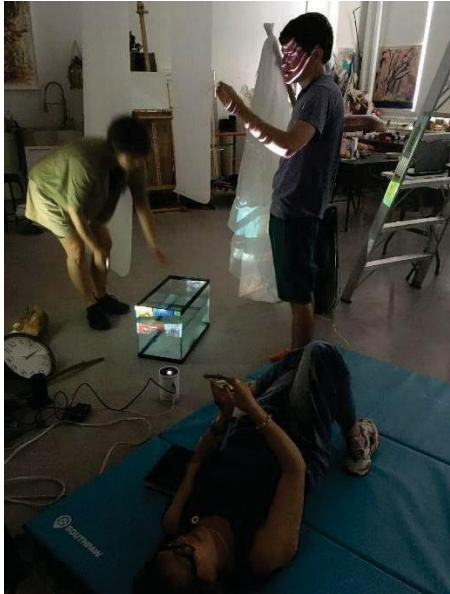
EK: “Water the ground and land on the ceiling”









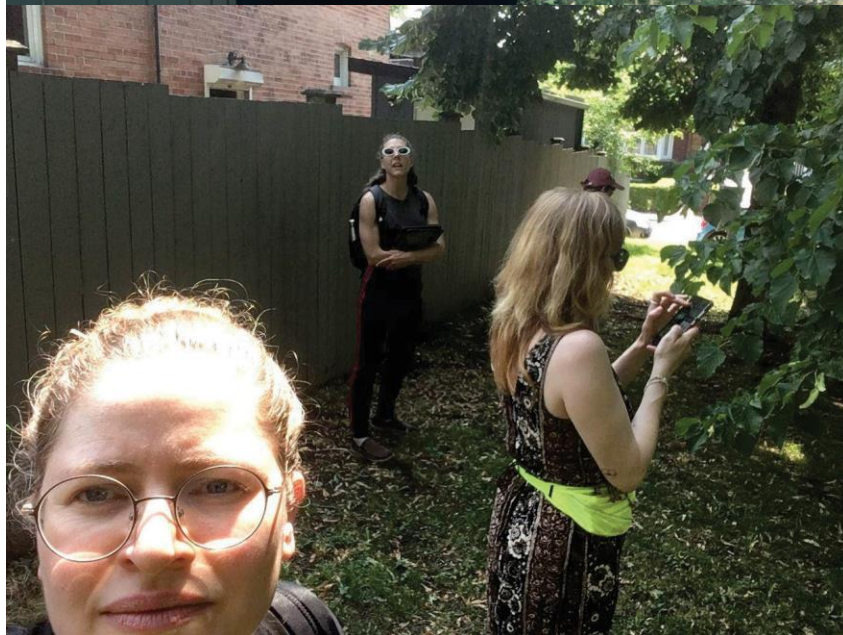
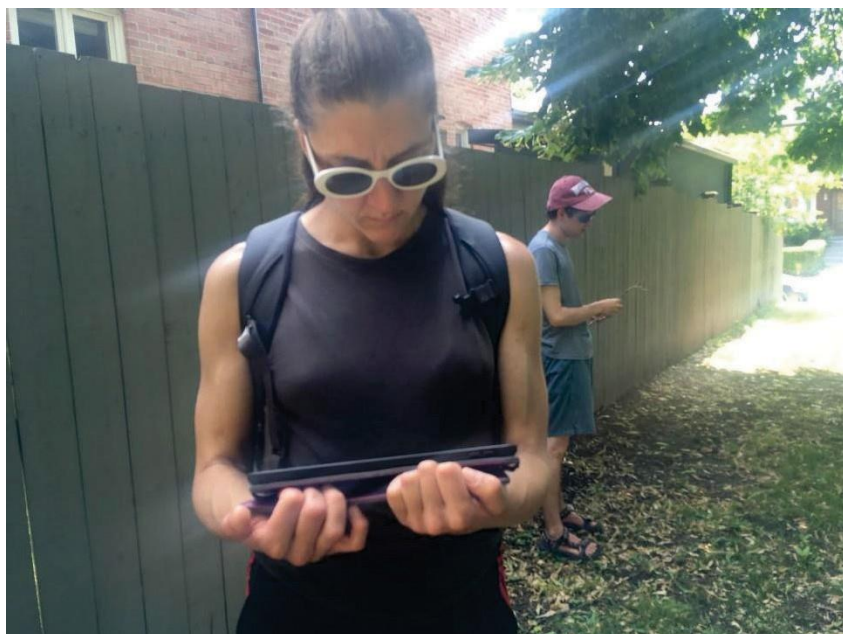


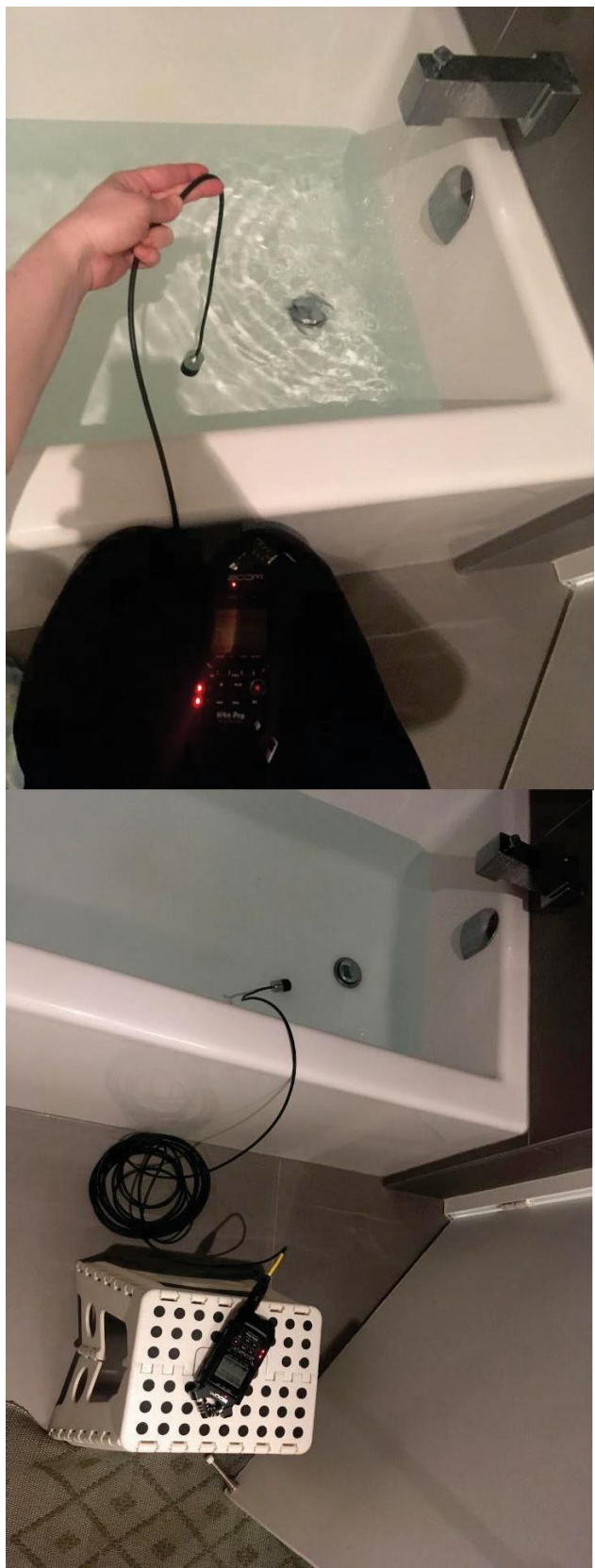


Date: Thursday June 20 2024

Place: Walk from AYP to Roxton Road parkette

We were initially planning on finishing up a walk, and then going to the studio to do some hydrophone playing. The walk became the main event, and we shifted and I did the hydrophone experimentation at home afterwards. Something very exciting on the walk: we tried a new type of “bantering” - a casual convo while walking and talking and typing. Adam expressed that he wanted to chat and it actually seemed to help facilitate the walking for a while. Very cool! I wonder if this might be an avenue we continue exploring. Photos below!





Date: Tuesday June 25 2024
Place: AYP

Today is a film meeting. We began gathered around the computer, reviewing the most recent edits by Emily. Then we delved into installation play.



Reviewing: Text superimposed on bodycam footage clip + Text dancing on plain background clips

EK: I love the one with dancing letters - because a lot of autistics talk about letters moving like ants.

EK: I prefer it on a black background rather than on the bodycam footage.

(Discussion: perhaps lets try different colour combinations of text/backgroud, and perhaps Adam can later weigh in on what those colours should be, after looking at some examples. Some things to try: monochromatic // white on black // black on white // purple, pink, blue...)

ED: Also there is the idea of scrolling text around the edge of an image that we could try.

Reviewing: Hydrophone Clips

Clip 1

ED: Feels like they don't need much editing.

EK: Sounds like a helicopter.

CL: Sounds kinda womb like.

ED: Tapping into something almost primordial. Tapping into something so deep inside.

EB: We are... water!

ED: A moment in the composition where you just have hydrophone sounds and the other sounds quiet, could be good.

EK: I feel like we're entering into a John Cage idea: everything is a composition.

ED: If no other sound is happening, it naturally frames this sound.

CL: If you didn't know, I wouldn't necessarily know it is a single layer of water sound.
ED: Geofon also exists! It's like a hydrophone but for the earth.

Clip 2:

ED: You really feel IN the drip
EK: I love it. I wanna hear it as music!
ED: The pitch increasing
EK: If you had water all around you, then heard this, would it be too literal?
CL: I didn't even necessarily hear it just as water...! I heard that too... but it sort of took me out of nature... and to the glitching. Like that static sound from 60s technology.
EB: I also kinda heard it as glass... crystal... the high pitch.

Reviewing: Humber River Stairs + Traffic Clip

EK: Stairs, if we sped it up, it would veer into rain sound??
ED: I'll try it!
EK: (where it gets to roadside and wind and cars) I love it! I love the chaos of it all.
EB: I'll collect, and flag existing, traffic sounds!
EK: Let's capture the talking + traffic + fleeting chaos of the city sounds. In a cityscape recording.
EB: Cool - I'll do that this summer!

Reviewing: Endoscopy camera clip - Finger typing on iPad

(it seems we're all really excited about this clip...!)

EB: I know the pacing is really important for you Adam. Do you feel like this does the pacing?

AW: Yes jamming is the way I see the installs and is the trees of giving paces also a part of it.

EK: How do you want to incorporate trees?

AW: Trees are like dancing hands that feel the atmospheres. The typing hand has the same movements that are feeling the winds the way I feel the currents of the relation feels that means that is the way ideas think with the resonating atmospheres.

AW: Yes is the way in which using facilitation the same as the trees the answer opens the real thinking about real syncopated support.

ED: Such a great word, syncopated.

EK: Syncopated! To be in sync!

EK: That's where the flying and the landing comes in. A lot of trust and confidence.

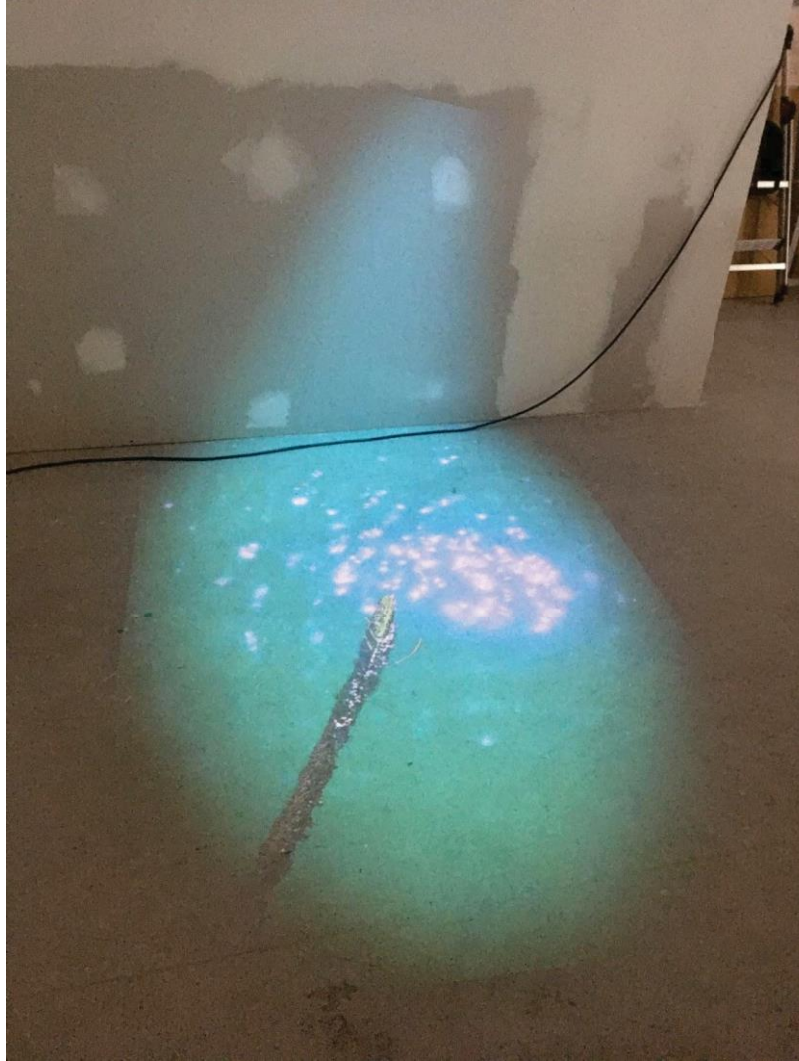
ED: I almost think of it as a choreography of cheerleading or dancers - lifting each other etc. SO much TRUST and PRACTICE in this.

Next meeting: Tuesday Aug 6th, noon - 4pm @ AYP Studio.

Note: We'll shoot to line up a studio visit with Matthew Jocelyn for end of August, to try to sell a solo installation at Koffler.

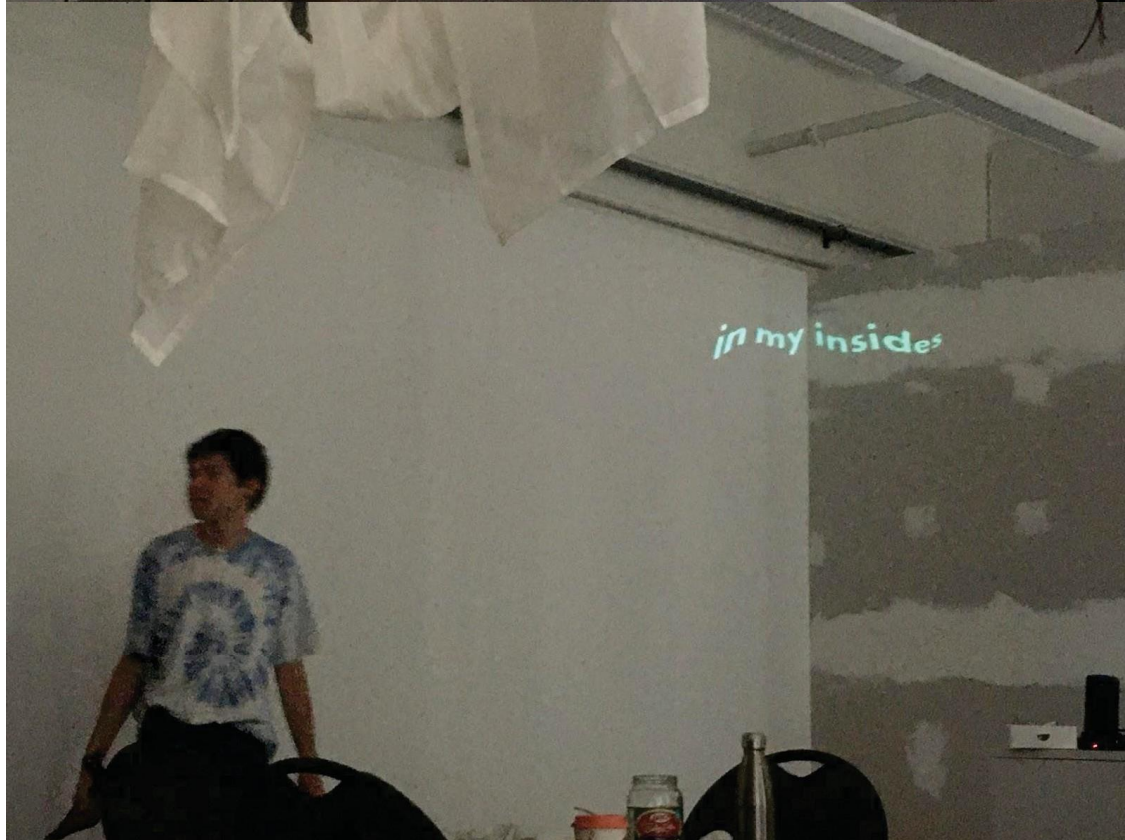
Photos below of the discussion and installation play!









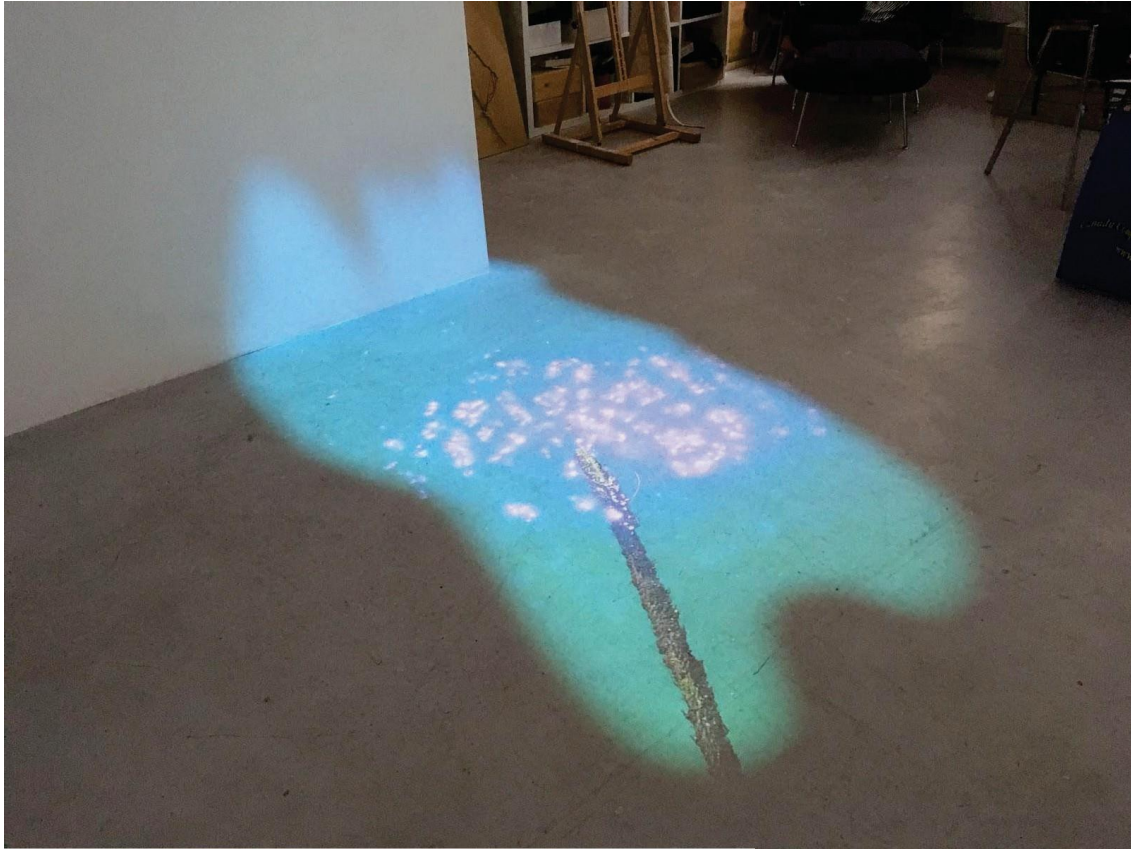


Date: Tuesday August 6 2024
Place: AYP

Today was our summer reunion! And an exciting one: we coalesced around preparing for our upcoming studio visit with the upcoming Koffler show curators David Liss and Matthew Jocelyn.

Engaging with the installation-in-progress:









Then we settled in for a discussion, planning for the studio visit.

EK: Do we want the wheelchair in the exhibition? Or is it too literal? Adam, do you want it in the show?

AW: Yes I think that it can be thinking with calm needs that the body wants landing.

EK: We often say communication support is like a wheelchair. Like, why would you deny access to someone? Also, there is the component of the inconsistency of disability: some days you can walk, some days you can't.

We then discuss the storytelling of how this came to be: fluxus; algo-rhythms; the neurodivergent city; non-narrative video; Adam describing the desire to make video; describing the desire for eerie sounds.

Regarding video, Adam notes:

AW: Yes people need to see inside the movements.

PREPARATION FOR THE STUDIO VISIT NEXT MONDAY:

- Endoscopy camera (Ciragh to bring)
- Zoom audio recorder (Ellen to bring)
- Wheelchair (Estée to bring)
- Big sheets of fabric (Estée to bring)
- Sticks (Adam/Ciragh/Veronica to bring)
- Perrier / something to welcome the visitors with hospitality (Estée/Ciragh/Veronica to bring)
- Covid Calendars (Emily and Ellen to take 2 additional works out of behind-the-wall storage and set up for display - meeting at noon on Monday)

Date: Monday August 12 2024

Place: AYP

STUDIO VISIT DAY (!)

We gathered in preparation for the big studio visit, making sure everything was ready for the important meeting with curator David Liss, and Matthew Jocelyn and Laura from the Koffler. Photos and notes from the studio visit below:







We began by giving them space and quiet time to take the installation in: walking around it, immersing in the sights and sounds. At some point during this process, Adam came by and took

a stick from the pile - and David seemed inspired and asked if he could do the same, and took a stick as well. After a solid chunk of time taking it all in, we gathered to sit and chat:



AW: I like the ways of water and think that we are pacing to it all the time.

(Discussion re: collaboration, neurodiversity)

DL: I want to know more about the sticks!

AW: Yes I think the ways of the stick the man of autism has is meaning each step languaging is meaning the steps should take a form.

MJ: I am thinking about the stick as the source! And also the way in!

DL: So we'll have a bunch of sticks? Who collects them? Adam? Others? Do exhibition visitors come and pick them up?

MJ: Come by the Koffler whenever works for you to really spend some time in the space, and consider how this installation would work in there, really conceptualize it in the space.

MJ: The Decade exhibition will be two parts. Part 1: Nov, Dec, 5.5 weeks for the group decade show. Part 2: 3.5 weeks in January, a full install just of this project. There will be 10 days to setup (install) between shows. And we can discuss setting up an event, as Estée you mentioned you'd like to do something with your US collaborators? We will have to figure out budget, because this is all part of the Decade Show budget and it is a whole new big piece - but we will prioritize making it happen!

EK: We'd be curious about your impressions, any feedback is welcome.

MJ: It's... intoxicating...!

DL: I wonder if we should consider projection mapping?

ED: AV List: could we have a copy of the Koffler's AV list? We could start with conceptualizing around that?

MJ + Laura: Yes! We actually just have an updated list.

DL: Is there a possibility that other nonspeakers will see this show?

EK: Oh, yes, absolutely, without a doubt. We'll be bringing other nonspeakers through.

DL: Perhaps even nonspeakers could give a tour?

(We discuss that - folks are eager about this idea.)

MJ: Would it be overwhelming perhaps for folks, with like 50-60 people in there?

EK: We've done events like that before with nonspeakers - what we do is make sure there are enclosed areas to escape to.

(We discuss how this could take shape. We discuss the potential for integrated seating of sorts / escape enclosures of sorts, as part of the installation. The reference of bean bag chairs comes up.)

DL: Is this... kinda... ground breaking?? What has been done that is similar? Could there be international interest?

(Discussion around this.)

Date: Monday August 19 2024

Place: AYP

We reflected on the installation set-up from last week's studio visit, and had a meaningful conversation, getting Adam's feedback on various components. We will continue, hopefully next time we meet, to get feedback on the rest of the elements.

EB: How do you feel about the studio visit last week?

AW: Studio visit was plot to get the show.

(EB: Lollllll very well said!)

EB: What did you think of the installation?

AW: Think place that was show was looking like a thinking lake was the most true to my thinking.

EB: The video projection on the floor, of the glistening water and the stick? That part was the most true to your thinking?

AW: Yes.

EB: Would you like this to be larger?

AW: Larger is good.

EB: Then there's the 6 projections in front of the windows, on the curtains. What did you think about those?

AW: The projections think that they really really pace well together.

EB: Would you say that they pace well, but don't feel as true to your thinking? Or do they also feel true to your thinking?

AW: True but pace of the images want light.

EB: What kind of light?

AW: Yes more light I mean that paces of images wanting lighter.

EB: You don't mean more light in the room, you mean inside the images, right?

AW: Yes.

EB: Brighter, do you mean? Like, more light coming through, the way you turn brightness up on a screen? Or do you imagine the colours changing? Or the content changing?

AW: No colourful.

EB: You want it to be more colourful, is that right?

AW: Yes.

EB: Any specific colours?

AW: Yes.

EB: Which colours?

AW: Colourful colours that light makes when making the little markings that water has when the pace of moving.

EB: Noted! We'll convey that to Emily.

EB: You mention that projection on the floor was the most true to you. And I wanted to ask you, why that one was the most true to you? What resonates for you about it?

AW: Yes placid.

(EB looks up the definition of placid)

adjective: **placid**

(of a person or animal) not easily upset or excited.

"this horse has a placid nature"

(especially of a place or stretch of water) calm and peaceful, with little movement or activity.

"the placid waters of a small lake"

(Adam confirms that the aspect pertaining to water is indeed what he means.)

EB: Then there is that video in the corner, on the monitor on the glass table. With the body cam footage of the wheelchair and walking and street life snippets.

EB: What do you think about that video?

(AW responds with movement, I get the impression there is an aversion of sorts.)

EB: Do you want to include that video?

AW: Don't.

EB: Is there a video you would like to replace it with?

AW: Video of more water.

EB: What kind of water?

AW: I'm wanting love.

VM: How do you envision that being depicted?

EB: What kind of water do you want that video to be?

AW: Video of plowing.

VM: Did you want water?

AW: Music. No.

(We decide we will loop back to this another day. It is 4:30, and Flor is about to arrive for pickup.)

Date: Tuesday Sep 3 2024

Place: AYP

We continued going through elements of the video installation! We reviewed the updates Emily did based on Adam's very specific feedback from last week, and continued to get feedback this week, really taking our time and carefully moving through each video element of the installation. We will continue next time, with reviewing the remaining elements we didn't go to today (ie. sound elements, sculptural elements).



Re: projection on the floor

ED: I found a projector that can make the floor projection 15 to 20 feet diameter! (excitement is shared :))

EB: Adam, are you into that? Making it that big?

AW: I want to see it first.

ED: Would it help if we outlined it in tape? To get a sense of the scale?

AW: Yes.

EB: Maybe we can even measure it out in the Koffler, to get a sense of the scale in that space.



Re: The 6 projections (currently on the curtains)

(We re-read aloud Adam's feedback from last time. We watched the updated video file Emily created, as per Adam's feedback last week.)

AW: I think pace of the rally of colours is wanting the water to shimmer

CL: The glisten of the lake, is that what you're looking for? That glisten, that sparkle?

AW: Yes

EB: Is it the turquoise/blue that you're into? Or rather the colours that reflect?

AW: Colour that reflects the moving.

EB: Hmm. What if we did a double exposure with these 6 videos? Overlaying these videos with a glimmer image?

ED: I could try that!

AW: Yes try.

ED: Ok! I will try!

CL: (Shows footage of glistening water at Peggy's Cove) maybe overlay with this? Very sparkly.

ED: I'll try two versions: 1 where I overlay the full thing (all 6 videos together) and 1 where I overlay them separately.

ED: Adam, I'd be curious how you feel about all these together? Should we separate them? Do you like them big? Projected?

AW: Think pacing them together works and make them big

EB: That might be one of the grounding things for the Koffler, if we know we want these 6 videos together and want them big

AW: Meaning pacing to ways of experiencing lake please has to become important.

ED: The way this is set up it's a grid. Very rectangular. Thinking about the floor projection, it is soft, organic edge... would you be interested in trying that with these videos? Playing with the shape?

AW: Yes.

ED: Yes. The rectangles worked well when we projected it on the blinds. But at Koffler we may do on wall - so maybe blobby?

AW: Yes!

VM: It seems to resonate, that Ciragh you like sequins, and so have been drawn to the sparkly water!

CL: Yes! That's why I was drawn to the sparkles on the water too! Sparkles, shimmer, softness. These words are coming up for me with this direction.

VM: And movement.

CL: Yes! Adam, is that the kind of energy you're looking for? Like, an invitation that feels soft?

AW: Yes soft longing to allow the water the easy dance with the moving sometimes ways that lights move.

(Discussion that we can still have a lot of elements, and also have calmness. Placid and frenetic relationship, perhaps we can discuss this further.)



Re: the upside down body cam footage, on the monitor in the corner (on the glass table)

(we review Adam's feedback from last week, regarding wanting to remove this video and replacing it with a video of water.)

EB: Adam, do you still wanna remove this body cam video and replace it with something else?

AW: Upside down video has to become calm.

CL: We know water can be calm, but also twallowing can be calming. Do you want to have any videos of twallowing in this installation?

AW: Yes twallowing with sticks thinks calm.

ED: Maybe I can remove the cityscape from the background and just have an isolated image of that.. Or maybe we replace the background with something else? Maybe it is water, maybe it is something else?

AW: Yes please wanting the twallowings to think and move with water.

Re: the video of the moving lines of text on the wall

EB: We can talk about the poem/text on the wall element: the details (colour, size, etc), but first let's check-in bigger picture: is this an element you are into including?

ED: Do you think it is a good element to be included?

AW: Think that the text is too moving but I like the idea of including possible words that language with water answering the rally with pace of calm.

EB: Do you think the letters should be moving at all?

AW: Think not moving.

(We pull up the just jiggling in place letters video)

EB: Do you think this is a direction we should continue exploring? Or should the text be totally still?

AW: Think still.

ED: And then we'll want to think about, what are the words we'd like to use. But perhaps this is a question for later, not today.

AW: Think love to talk more later.

EB: So to confirm, you like the idea of projected words, but still?

AW: Yes.

EB: Do you have feedback on the colour / size / font?

AW: Need to think.

ED: I assumed blue but perhaps that's not it?

AW: Colours in the water.

(We discuss how this isn't necessarily blue, but could be the reflections as discussed earlier.)

EB: I wonder if maybe in Illustrator using a "masking" tool to get the image of water reflection inside the letters could work? So it isn't just a colour but actually the water glisten?

ED: Yes, I could try that both with the glisten still and shimmering (moving inside the letters).

AW: Yes to test.

Re: video on ipad, placed on wheelchair, of typing

EB: Do you want to include this video?

AW: Video is the typing that is important.

EB: Just to make sure: does this video show the important typing, and so you want to include it? Or, are you saying that the typing is important, but this video doesn't show it very well?

AW: Yes want to show typing but moving is too much here.

ED: So going back to that feeling of calm?

AW: Calming to watch.

CL: I have wondered, about perhaps a shot with the camera where the ipad is, face on?

ED: Adam, do you wanna see yourself? Like, literally see yourself on the screen, in this exhibition?

AW: I want calm typing to give the calm by the pace and that doesn't image me.

(Noted, ok, so not to include your image.)

CL: So, video should capture the typing finger?

AW: Yes.

(EB does some quick sketch videos of typing)

EB: Is this (shows video) a direction to go in? Or do you maybe have something totally different in mind?

AW: I think want the typing to become answering the moving.

VM: Is it a still shot? Or you need to experiment?

AW: Think that moving together works.

Re: the wheelchair

EB: And regarding the wheelchair that the ipad is resting on: are you still into having the wheelchair included in this exhibition?

AW: I want it out.

EB: So to double check, you want the wheelchair out of the exhibition?

AW: Yes.

Summarizing Next Steps

- Group: Getting feedback on the additional elements (The sound. And potential of including additional sound, ie. typing perhaps modulated.)
- Group: Getting feedback on the additional elements (The sculptural elements.)
- Group: Testing experimental new footage of capturing the typing finger that brings calm
- Group: Measuring out the 15-20 foot diameter on the floor for the potential floor projection
- Group: Measuring that 15-20' out in the Koffler space
- Group: Going to the Koffler, getting acclimatized to that space
- Group: Going to the Koffler, visualizing the video installation in that space
- Emily: Testing different options for the text projection, with still letters and shimmer
- Emily: Isolating the twallowing stick and changing the background, as a test that Adam will give feedback on.

Date: Monday Sep 9 2024

Place: AYP

We continued going through elements of the video installation, for comment. Adam brought ideas he'd like to discuss. Softness and love as it pertains to the installation were big topics in today's session.



AW: Hi Emily and Ellen please move peaces.

(Discussion how we have been discussing pieces, elements of the exhibition, and peaceful pieces – noted double entendre there.)

EB: Shall we continue going through and discussing the pieces, the elements, of the exhibition?

AW: Of wanting softs.

ED, EB: Wanting softness. Totally. That really came across last time. And having you start right off the bat this session definitely reinforces it.

EB: Do you feel it has to go a lot further in that direction? It isn't enough?

AW: Yes. Look paces of dancing. Looks paces in these together loving warm people.

ED: I appreciate that you keep bringing up love in this as a concept. Because love is very warm and soft and all enveloping and you kind of feel it through your body.

ED: Is there a speed attached to love? Is there a pace, that you associate with love?

AW: What love might pace like is really not sound but answers the seeing.

EB: I hear you speaking to a relationship between the images and the sound. Like, the sound kind of answers the images? Is that right?



AW: Think the thinking together paces.

(We watch broken endoscope video.)

ED/EB: Adam, does this video relate to softness perhaps? Would you like to potentially include this video?

AW: I have to same think images playing.

VM: Let's clarify.

AW: Want to see the pacing of love of people it sounds like thinking the rally.

(We watch the second half of the broken endoscope video, the softer part, with the circle-like-blob shape fading in and out with various colours.)

EB: What do you think of this video Adam?

AW: Video pace illuminates soft.

EB: Do you think we should include some version of this video?

AW: Video is always pace love.

VM: Include or Exclude? Is this an include or exclude video?

AW: Yes include.

EB: There's two parts to the video: this first part (we play and show the glitchy lines part), and the second part (we play and show the soft circles part). Do you want to include BOTH the first part and the second part? Or JUST the second part?

VM: Lines, Circles, or Both?

AW: Yes love the moving with circles.

EB: Ok! So we include the circles, and exclude the lines? Is that right?

AW: Yes.

ED: I think that makes a lot of sense, with that mood. I feel a lot more calm looking at the circle part, than with the lines.

EB: Do we already have thoughts on presentation of this video? For example, big, small? When we visit the Koffler, we can think about how each video is presented... how the videos are presented, and especially how big they are presented relative to each other. Their relative size could do a lot to impact the overall mood. Perhaps something to consider when we visit the Koffler.

AW: Think place loves you. Yes place loves you looking with love has to pace love like you.



Elements to get feedback on next time(s):

Sculptural element: Sticks

- Without a doubt, sticks will be included! But let's try to get more specific on how they will be in the space - "how do you imagine the sticks in the space?"
- Might this be a bit of performance where Adam adds to the gallery stick collection throughout the three-week run? Would others interact with the sticks? Or more sculptural/static?

Sculptural element: Muslin

Sound: Text-to-speech voice

Sound: Review sound samples

- Located here: ["Sound Samples"](#)

Date: Tuesday Sep 17 2024

Place: AYP

Today we had a team film meeting, discussing Adam's feedback over the past weeks, reviewing it with Estée, and reviewing Emily's new edits. Discussion notes below:



(Going through the timeline of the next steps)

EK: Adam, how do you feel about all this?

AW: Yes feel good about that way of planning.

(Note: We need to get the exhibition dates and install dates from Koffler. Note: our dis assembly holidays are Mon Dec 23 – Sun Jan 5. Adam and Estée will be away in Florida in this window.)

(Note: regarding marketing, we need to coordinate with the Koffler regarding what their publicity strategy is, and any affiliated timelines/deadlines for us regarding images/titles?)

EK: Adam, do you have a sense already of what you'd like the title to be?

AW: Yes. *Hammering time to that way of thinking about autism.*

(Discussion regarding large floor projectors. They are expensive – 3K or 4K to buy. Emily is inquiring with the gallery regarding whether it can be rented.)

(Discussion regarding how, during the studio visit, the possibility of a tour arose, and the possibility of non-speaker(s) guiding.)

EK: We might want an event just for nonspeakers to be in the space. Prior to any tour. So they can be in the space prior to any tour.

EK: One conversation I do want to have is: the narratives of autism and subjectivity.

ED: Sometimes they do designated hours/tours for certain accessibility features.

EK: Things that would be important include the ability to make noise, the ability to move around, the ability to jump around. Any egress doors should be locked so nobody can escape.

CL: We're interested in working on rallies, and recording rallies and uploading to youtube. Perhaps that could be incorporated.

EB: *With Matthew, perhaps it's a matter of discussing/starting to nail down how much/what we'll be doing, in terms of events.*

(Discussion regarding seating)

EK: Maybe white beanbags?

Reviewing Revised Edits



Twallow-Walk-Roll (upside-down-video)

Reviewing Adam's Feedback:

- “Upside-down video has to become calm.”
- “Twallowing with sticks thinks calm.”

EK: The twallowing thinks calm. It's something you do to remain calm, and perhaps slowing down the visual stimuli. Like the Arakawa and Gins – the terrain making you feel out of sorts – slanting the terrain. So, there's something I'm really interested in in the slanting. Adam I'd be curious how you feel about that? (A rush – a wooshing with gestures!)

EK: I'd like to have people feel what it feels like to have everything foregrounded all the time.

EK: I'm curious about bringing in the background into the visual field in wooshes? I thought: How do you represent a foregrounding of all the information and the twallowing stick that pixelates it and frame by frames it.

ED: We had discussed isolating the image of the twallowing hand – and then trying a water background.

(We look at the isolated hand twallowing video. Excitement about it!)

EK: Adam, do you feel like you envision the rushing I'm describing?

AW: Yes making the is knowing the way I see is the rushing slanting dance.

(We look at the water in the background video, of the isolated twallowing hand.)

EB: There's the isolated twallowing hand with the black background, the water background, and the new "wooshing" incarnation that you're describing Estée. Adam, between those three, do you have an inclination towards one of them?

AW: Yes I like the dance with meaning pacings that way of slowing down that visual field.

EK: We'll see what what it looks like.

ED: Adam, do you like the water background? Or do you prefer a blank background?

AW: Open water is pacing calm.

(Ciragh will send Emily a few videos of water from early shooting sessions, to get a variety of water for the background and see what happens.)

ED: Do people feel sick? When watching this? (Like, motion sickness, the way the original video was.)

EK: No!

EB: Nope! This is so much better.

EB: I love love love the isolated hand. It almost starts to feel a bit almost collage like. Really goes away from documentation.

ED: I feel like this could be a really good promo image! Like the hand with the water background, or whatever the background is?

EK: And/or maybe we can include some text? In a promo image.

EB: I actually love the pixilation... a bit... 90s ish...?

(Discussion re: ya, the pixilation is doing something!)

EK: The relation between pixels and fractals. Fractalizing time and perception.

EB: It's kinda cool thinking about the relation between this potential promo image and the earlier potential title suggestion of "Hammering time..."

EK: Think about the iPad typing too! It's kinda like hammering! On the iPad! Typing!

EK: What about a title like *"Hammering time Languageing (something!)"*

EK: What about a title like *"Hammering Time Languageing in the Age of Neurodiversity"*



Endoscopic Environment

Reviewing Adam's Feedback:

- "I think pace to the rally of colours is wanting the water to shimmer"
- "Colour that reflects the moving"
- "Thinking them pacing together works and make them big."
- "Meaning pacing to ways of experiencing lake has to become important"
- "Soft longing to allow the water to easy rally dance with the moving sometimes that lights move."

ED: So we began thinking about what happens with the endoscopic footage in the gallery. Here, in the studio it really worked in a grid, site specifically, on the blinds. But in the Koffler, it is a bit different.

EK: Interesting. Grids in art history, or in cities. There is the paradox of the grid, and the enabling constraints.

ED: Interesting that you mention the city and the grid! Because in cities, water is something that messes with the grid.

(Looking at the edited footage of the endoscopy cameras: through peepholes!)

EK: It's BRILLIANT.

EB: Wow. What a leap.

ED: It was from Adam's direction!

Discussion regarding how we can actually see the content now.

EK: My theory has always been that's what the stick does!! It enables you to see more!!

EB: A similar way how in architecture a framed view can give more than a fully open view!

ED: I think this could be really interesting on a very large TV screen.

EB: Would projected on a wall fade out?

EK: Maybe on a black background?

ED: It depends on how much light is being emitted. Probably wouldn't work great on black but perhaps on a grey.

EK: *Let's discuss this as well with Matthew Jocelyn: the potential painting of walls.*

EB: Adam, I know you're eating now, but it'll be great to get your feedback on this.

Reviewing the text feedback:

ED: Regarding the text video, Adam actually gave the feedback that the words be still.

EK: Oh! Ok – cool!

ED: We're going to try with the words still, but with water moving inside.

EK: (Gasp!!) :)

ED: We're in the minutia of it! We're going to be trying a handful of different fonts and colours, for Adam to give feedback on / choose between.

Reviewing the iPad typing footage:

ED: This might be the one thing we could be considering getting new footage for, given Adam's feedback.

Reviewing the wheelchair feedback:

AW: I want it out.

EK: Ok! So It's out! Fine with me.

Reviewing the glitch endoscope footage:

(reviewing Adam's feedback, that the circle part of that footage should stay in the exhibition, the lines part should be edited out.)

EK: Sounds good!

EB: The man's got a clear vision!

EK: Yes!! It's exciting.

Date: Monday Sep 23 2024

Place: AYP

Today, we continued our discussion, reviewing elements of the film and getting Adam's feedback. We focused on the video of text, going into the details of colour, print, font, etc. We also discussed site visits at the Koffler, reviewing a social story in preparation, and the exhibition as a whole.



(We review the social story for the Koffler gallery.)

ED: Adam, how do you feel about this upcoming exhibition?

AW: Yes I'm thinking that the show will be awesome and that the space is meaning that commons that places others feelings into the atmospheres.

(Let's dive into looking at the text element?)

ED: When you'd given feedback previously, you'd mentioned you'd wanted the text to be more still. So I've tried out a few options:

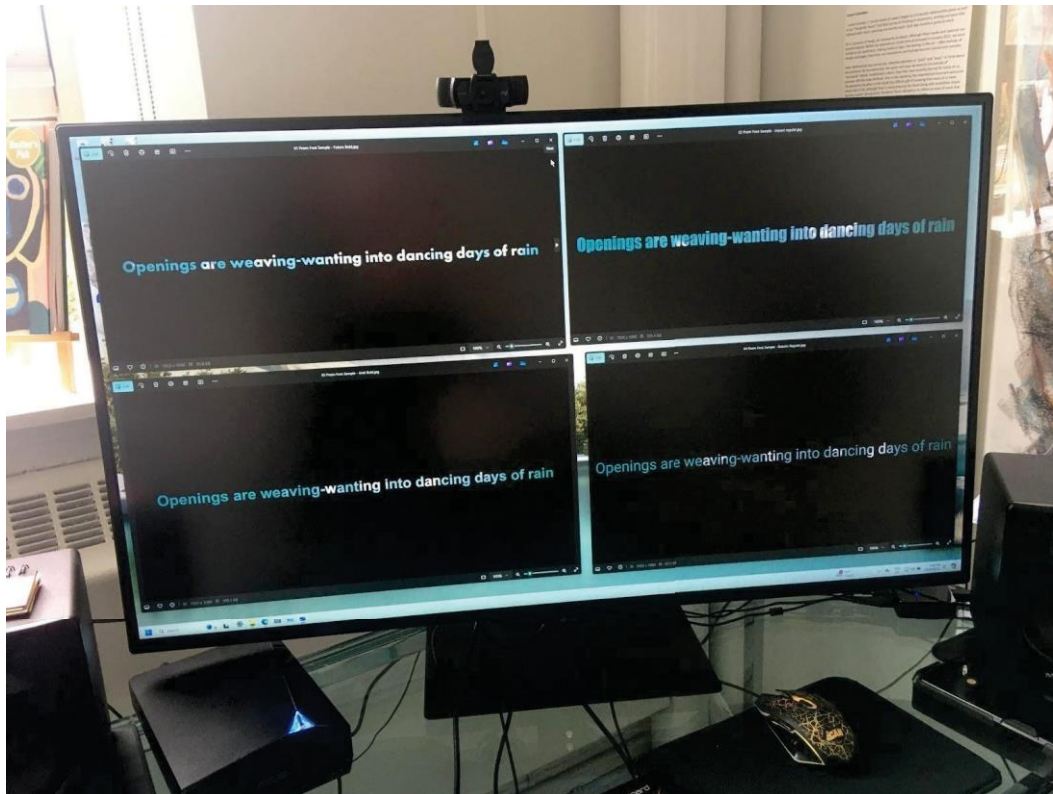
(Looking at still text with water moving in the background. First with the peggy's cover footage in the background. In different fonts: A thick font (Impact), a thinner font (ariel), an even thinner font (roboto). Then the different fonts with the glimmer from the floor projection in the background.)

Any thoughts on which moving water background video? The blue (Peggy's Cove) or the turquoise (floor projection)?

AW: The wanting is very turquoise.

EB: Do you like that the water is moving, or do you want it still?

(We look at the 4 still font images) (We discuss the font, and attempt to select a font)





Discussion regarding next steps

- This week (Wed Sep 25 Thurs Sep 26) **Veronica and Adam** will pop by the Koffler on their way out for a walk, to begin casually acclimatizing to the space.)
- **Emily** will send some design/decision questions to Veronica, for **Adam and Veronica** to review during their morning check-ins.
- **Ellen** will email the Koffler to book a site visit for Monday October 7 @ 3pm
- **Monday Sep 30 @ 3pm:** we'll meet for art session, with Adam, Veronica, Emily, and Ellen, to continue getting feedback on elements of the video installation.
- **Monday Oct 7 @ 3pm:** we'll meet for art session **AT THE KOFFLER**, to do a site visit. We will bring a floor plan, and the "menu", including a screenshot of each video element. We will begin by locating the floor projection in the space. We will measure that out in masking tape on the floor to visualize it. We can build the rest of the elements around that landing. (**NOTE: Emily** to send Ellen 1 screenshot of each video element. **Ellen** to create "menu". **At AYP:** print floorplan and menu, bring to site visit. **Ellen** to bring measuring tape, masking tape.)

Date: Monday Sep 30 2024

Place: AYP / Zoom

Today we continued getting feedback! Veronica, Adam, and Emily joined at the studio. Ellen just had surgery, but happily was able to join on Zoom.





AW: Think I want to talk about how you feel. Want you to feel wearing the love we're all really giving.

EB: Thank you that means so much to me - all of your care and love has been strengthening. I'm wearing it!! That is always in fashion :) Adam how has your week been?

AW: Yes love was the time wanting the friends.

EB: Anyone specific?

AW: Yes friends like wanting actual thinking together.

ED: Adam how are you feeling about the upcoming Koffler site visit? Have you guys gone through the space this past week?

VM: We went through one time. It felt like a calmer visit.

VM: Adam how did it feel, being in the Koffler space?

ED: Did you have any other thoughts about the space, visiting Koffler gallery, now that you know your exhibition is gonna be there?

AW: Yes the wanting is for thinking in the actual space with the pace of the video.

EB: I totally get that. Seeing the actual video in the space is SO helpful. Unfortunately it will only be during install that we'll actually get to have all the videos installed and projected, but we will use various tools and techniques to envision it as best we can leading up to that. When we do our walk through next week we will create and bring a menu of the videos, and we can also look at the videos on our screens in the space.

ED: We can slowly build a visual through photos, mock ups, in studio test session - like before when we were experimenting.

EB: With the menu next week, we'll have the pieces of the puzzle, then we'll be able to start placing them in the space.

ED: Yes, it's always a bit of a riddle, or a puzzle, for me.

ED: We're getting to a point where it is kind of *"last call"*. Adam, is there anything else you still wanna talk about or do that we haven't already? Are we missing anything? We've talked about the videos, we will talk more about the audio...

AW: I don't.

EB: It's exciting that we've come to this point. Adam at the first feedback session you mentioned that the floor projection with the stick and water felt the most true to you. Is that still the case? Or is the whole feeling more true to you? Or is there anything else that should be revised, to feel more like you?

AW: Yes the whole is more pace of myself.

ED: I have to thank you - since you gave the direction of softness and calm and bring the love into it, it has really helped me navigate the pace of the videos. That direction is really helpful and has made all the other decisions a lot more clear. It has crystalized decisions that were undecided until this point.

ED: Adam thanks for working with Veronica to give feedback on the text. So the font Impact is your choice! I was really excited you picked that one - it has a lot of personality! It's a thicker, chunkier font so you can see more water in it.

AW: Text looks you with water and looks with wanted thinking with light.

VM: I have a question Ciragh brought up: she wondered if there was a desire for more spacing to clarify the meaning of the words? Or if the closeness and slight obfuscating of the words was part of what you liked about it?

EB: Oh! Ok - I didn't perceive it that way - to me the closeness of the letters didn't reduce the legibility - but perhaps for others it might! Adam, do you feel there should be more spacing between the letters?

AW: Yes letters seem to need space.

VM: Just to clarify, some more space between the letters would be helpful?

(Confirmed.)

EB: Something I'm having trouble visualizing is how much text we want to include, and what text we want to include?

ED: Yes. It's a big question. Adam, perhaps we can begin to consider the text you might want to include. It would be a couple sentences, it could be much longer... it's totally up to you.

AW: Yes want to say how much I'm always thinking about this wanting to do something that's thinking relation.

VM: Do you want Estée to pull together some excerpts of yours to choose from? Or do you want to write something new? Maybe during a Chris session?

AW: Yes looking toward the needed new.

VM: Old or new?

AW: New.

VM: So you'd like to write some new work for this text video projection?

AW: Yes.

EB: What about if tomorrow in the session with Chris you take a first stab at writing the text for this? You can always replace it later, what do you think about that?

AW: Think most of my thinkings are philosophical.

VM: So do you want to do a draft tomorrow? Or do you want to wait?

AW: Want the thinking to become with Mom.

EB: In that case maybe not tomorrow but rather the Tuesday after, maybe you can take a first draft, during the Chris session? Would that be a good solution?

AW: No. More times typings is better.

VM: Are we typing about this tomorrow?

AW: No.

EB: Adam when would you like to take a first pass at this writing?

AW: Thinking week this.

ED: I'm really excited you're contributing something new.

EB: Next Monday, we'll meet at the Koffler gallery! For a site visit. We'll feel the space, look at the "menu" of video elements, and Adam you can point at where you think elements would go... and I think it'll help us feel the space overall. I'm looking forward.

AW: You thinking with a lot of languaging with the love. That place thinking we're feeling peace.

ED: These themes of love and softness and peace have given a lot of cohesion to the overall vision.

EB: It gives us the overall current, and then the water knows which way to flow!

EB: Shall we call it a day, or any last thoughts for today?

AW: Yes love thought of thinking the ideas in think that the gallery videos will very become themselves.

Date: Monday Oct 7 2024

Place: Koffler / AYP

Today we planned to have our session at the Koffler Gallery, to take in the space. We prepared for it over the past couple weeks: Adam and Veronica did a casual visit last week during their opening hours, on their way out for a walk. Ciragh and Veronica created and reviewed a social story with Adam, including photos of the spaces. Emily and I created a "Menu" to review in the space, including stills of each video we are planning to include in the exhibition, and a floorplan of the gallery - Adam reviewed this document in advance.

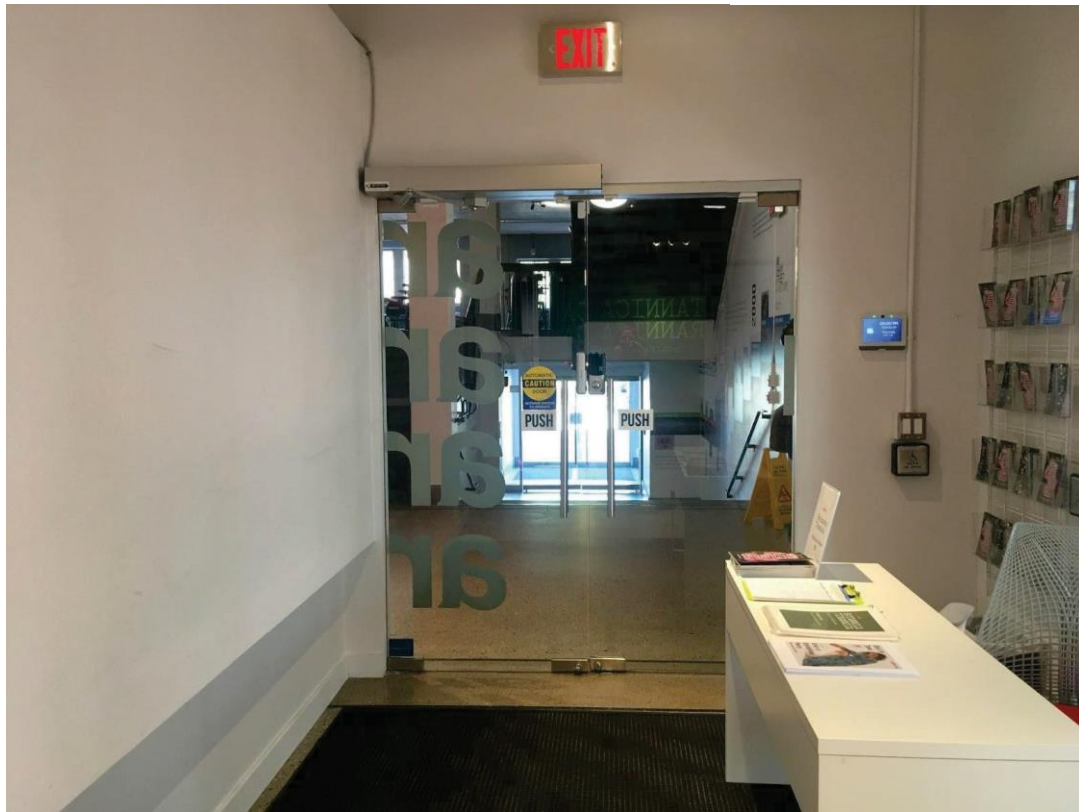
When we headed out of AYP at 3pm to go to the Koffler, Adam expressed a strong aversion to turn left towards the Koffler. After some navigation, I (Ellen) went over to the Koffler to update Josh and Matthew that we need a few minutes to make our way over. In that time Veronica and Adam worked on navigating over to the Koffler.

Adam expressed that he needed photos of the doors - that that would facilitate his ability to enter the space. He expressed a lot of clarity on what he needed: specifically, he asked for photos of the front and back of each door in the space, and the subsequent doors that those doors lead to. I spent the next while photographing doors, and sending the pics to Veronica and Adam, and they reviewed them, all in real time, working up towards entering the gallery.

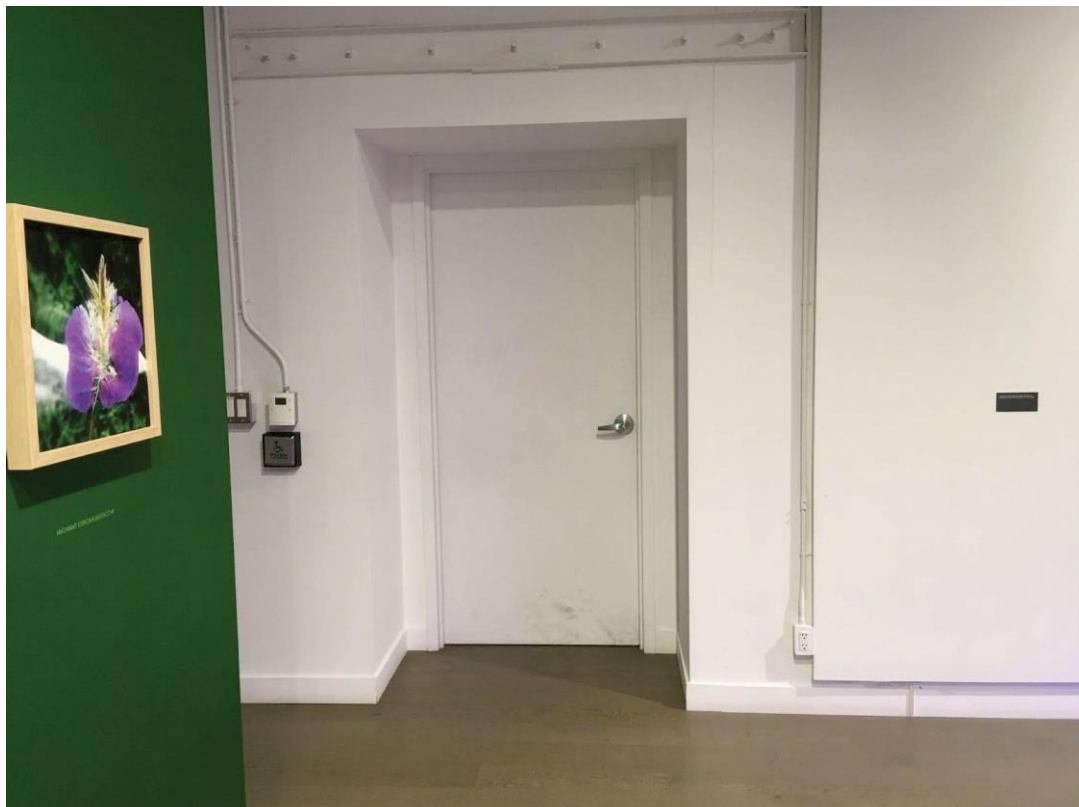
Here are the photos: (below)

Main Entrance to the Koffler Gallery



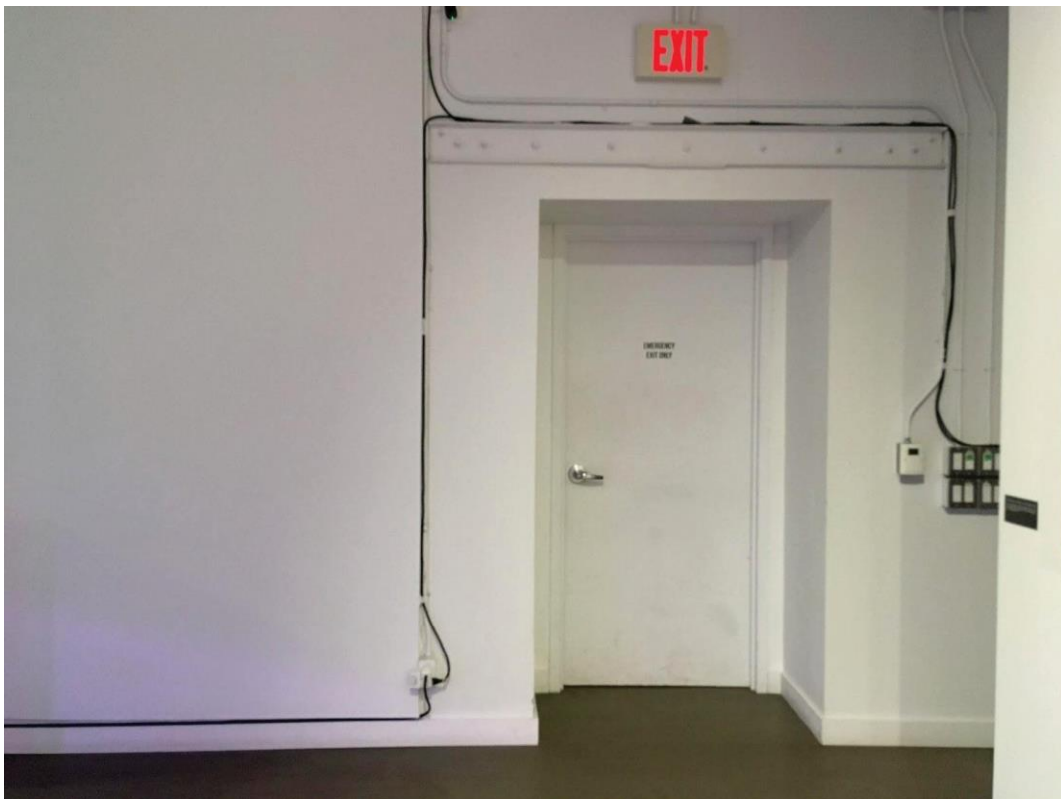


Inside the Gallery: Left Door (To Kitchen)





Inside the Gallery: Right Door (To Storage Closet and Emergency Exit to Exterior)



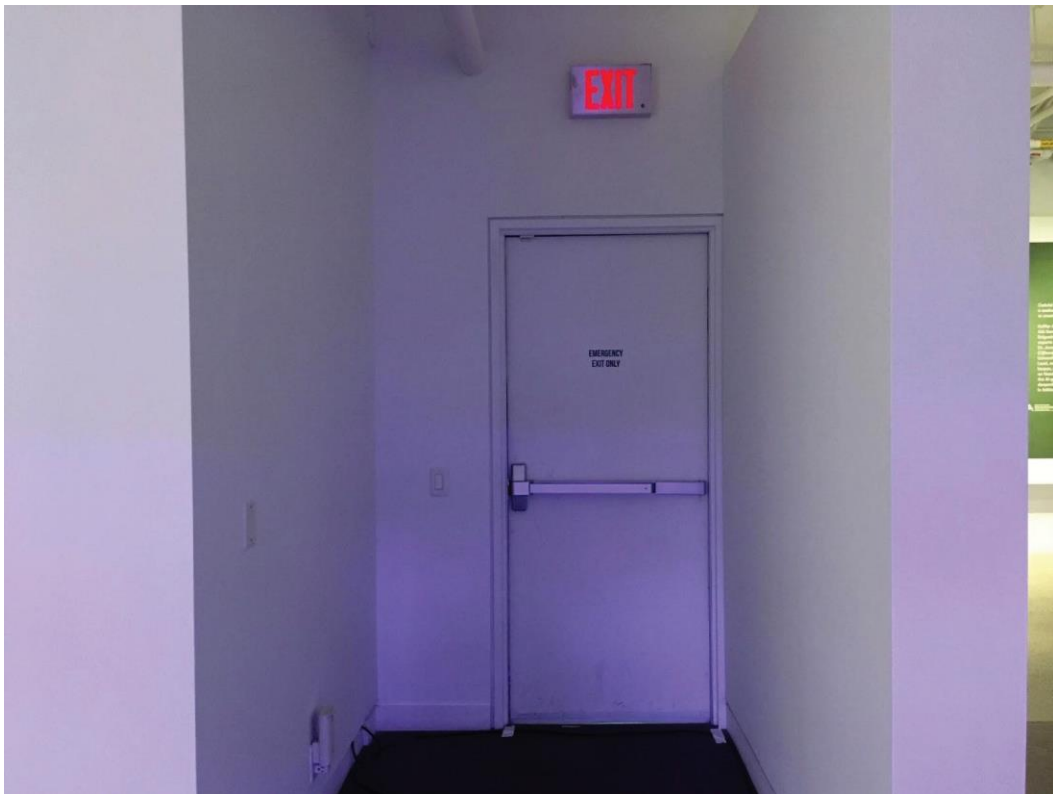


Continuing Outwards: Emergency Exit Door from that Storage Closet to Exterior



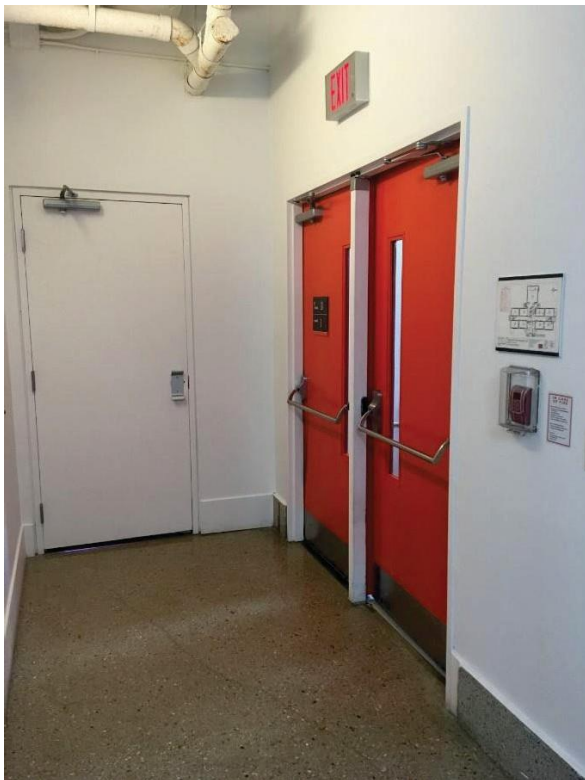


Inside the Gallery: Emergency Exit (to AYP hallway with bathrooms)





Continuing Outwards: “Stairs B” Exit Doors (Just beside Koffler Emergency Exit Door in WC hallway)





Continuing Outwards: Beyond “Stair B”. Exit Doors to Exterior





Adam and Veronica reviewed the photos of the doors, while I took the photos, and also kept Josh and Matthew updated. My understanding is Adam was working his way up to coming in, but in the end time ran out and it was time to go home before he was able to make it in. So, visiting the Koffler was not in the cards today.

Veronica and I put our heads together afterwards and did some strategizing:

- **This Week:** Adam and Veronica are going to try to casually, low pressure, stop by the Koffler during its opening hours again, on Wednesday Oct 9th and Thursday Oct 10th, on their way out for walks.
- **Next Week:** Monday Oct 14 is closed for Thanksgiving. Hopefully we will gather as a full team for a film meeting on Tuesday Oct 15. Again that week, Veronica and Adam will try to casually pop by the Koffler during its opening hours Wed Oct 16th and Thurs Oct 17th.
- **The Following Week:** We will have an Art Session on Monday Oct 21st. If it is tricky to go into the Koffler, we can continue getting feedback from Adam in our studio. Some

options for that day include: (1) perhaps set up the projections in the studio, as an in-studio dress rehearsal of sorts - for Adam to give feedback on (2) get feedback from Adam on other elements, especially sound/audio (3) look at the "menu" and the floor plan and discuss which elements go where.

Date: Tuesday Oct 15 2024

Place: AYP

Today was a full team film meeting. We began by reviewing the endoscopy footage, installed in a new way: using both projection and screens, layered. (Photos below). Then, we spent the bulk of the meeting on exhibition planning. We are heading towards an intense period of pre-exhibition time, and we focused today on ironing out some important details. (Notes continue below photos....)





Reviewing Endoscopy Installation

EK: Can the edges be softened? The first thing I was struck by is the cut out. More than the image within it. Maybe we can soften the edges?

ED: Feathering the edges perhaps?

EK: Yes!

ED: Yes, that's totally possible! I'll give it a try.



Discussing Exhibition Planning

Installation Dates

UPDATES FROM THE KOFFLER RE: INSTALL DATES

- We received an email from Matthew Jocelyn, updating us on Koffler's installation schedule and holiday schedule.
- Matthew recommends starting install in December, so there isn't so much pressure on us in those tight first few days of January before the opening.
- Dec 18 - 21: It is TBD whether install can begin Dec 18-21. (There might be a performance happening at the gallery during this time.) To be confirmed by Matthew this week.
- Dec 22-26: Koffler will be closed for Christmas
- Dec 27-30: Matthew recommends coming in to install between Xmas and New Years. They can get an installer to work with us for a couple of days during this time.
- Dec 31 - Jan 1: Koffler will be closed for New Years.
- Jan 2 - Jan 8: Install will resume at full tilt Jan 2 - Jan 8, including through the weekend.

DISCUSSION

- Estée and Adam: are scheduled to be in Florida Dec 26-Jan 6. Estée will talk to Henry, to see whether it is possible to move those dates earlier at all, in order to be able to participate in install in person during the Jan 2-8 install window.
- Veronica: Vacation dates corresponding with Adam's vacation time.
- Ciragh: Will take vacation for the first week of the winter holidays (Dec 23-29). Will be working for the second week of install (Jan 2-Jan 5), and will defer this 1 week of vacation until end of February (last week of February).
- Emily: Will be working for the full two weeks of install. Taking a vacation Dec 2-9, prior to install.
- Ellen: Will be working for the full two weeks of install. Will defer the full 2 week winter holiday until February (last two weeks of February).

FINALIZED INSTALL SCHEDULE

- Dec 18-21: Full dis assembly team is available for install, pending Koffler availability.
- Dec 22-26: (closed - Christmas)
- Dec 27-30: Emily and Ellen available for install. Inquire with Koffler to book an installer during this time.
- Dec 31-Jan 1: (closed - New Years)
- Jan 2 - Jan 8: Emily, Ellen, Ciragh available for install. Adam, Estée, and Veronica available Jan 7-8. (Note: Adam and Estée will be available via zoom Jan 2-6 while in Florida. They are trying to shift their return to an earlier date, if possible.)

ACTION: NEXT STEPS REGARDING INSTALL SCHEDULE

- If we don't hear from the Koffler by end of this week, inquire as to whether there will be a performance happening Dec 18-21, or whether dis assembly can begin install during this time.
- Update Matthew with our install dates, so he can book an installer accordingly.

David Liss

- David Liss has expressed interest in meeting
- Perhaps we could include him at install Dec 18 or 19, before he leaves for vacation (likely Dec 20-29)
- It would be great to have his fresh set of eyes on the work, reacting to things we might not notice in it, having been so close to it for so long.

Panel (Previously known as Symposium)

- **We want this to be a PANEL. (Not a symposium.) We need to clarify this with the Koffler.**
- **The participants in the panel discussion will be:** Estée, Adam, Erin Manning, Brian Massumi, Chris Martin. Additionally, perhaps Aviv Nisinzweig, and perhaps another non speaker(s).
- **The location:** Ideally, it would be great to do this in the Koffler gallery (if Adam is ok with the doors). Alternately, it could be in the dis assembly studio space.
- **Event Schedule:** 2 - 3pm: Gallery visit (guests are invited to visit the exhibition at the Koffler. The artists and panelists will be present.) 3-5pm: Panel discussion.

Event Dates

- **Thursday Jan 9th:** Public Opening
- **(Friday Jan 10th: NO EVENT.)**
- **Sat Jan 11th:** Panel Discussion
- **IMPORTANT NOTE: We would like to CANCEL the second opening (Jan 10), and just do 1 opening. We must discuss this with the Koffler/ update them.** (This gives folks time for a recovery day, between the opening and the panel, which may be especially important for the neurodiverse dis assembly members and audiences. We don't feel we need a separate TAC opening, we'd love to invite the TAC to the public opening and panel instead.)

Brochure

- Estée is currently writing a text for the brochure.
- Estée will contact Erin and Chris about potentially writing a text to contribute to the brochure.
- Deadline to submit text to Koffler is Nov 15

Process

- Elements we still need to focus on resolving include (1) writing the text for the wall projection (2) sound (3) planning on the video installation in the Koffler space (spatial arrangement)

Sticks

- We must start collecting sticks, before the winter comes.
- Where to put them, to de-bug?
- Ciragh will talk to Tanzyn (AYP custodian) to hopefully arrange a spot to stash them away.

Next Meeting

- Date and Time: Tuesday Oct 22nd, 1-4pm.
- Attendees: Adam, Estée, Veronica, Ciragh, Ellen
- To-Do: Typing the text for the wall projection // Filming the typing (body cam) // Audio recording the typing (Zoom recorder)
- Note: With the endoscopy videos turned on in background, to give context for the typing.

Date: Monday Oct 21 2024

Place: AYP



(We look at the endoscopy videos / projections)

ED: You previously mentioned you'd like to see them bigger. Here, we have a couple different larger sizes. How is the scale feeling?

(Break. Discussion of concrescence.)

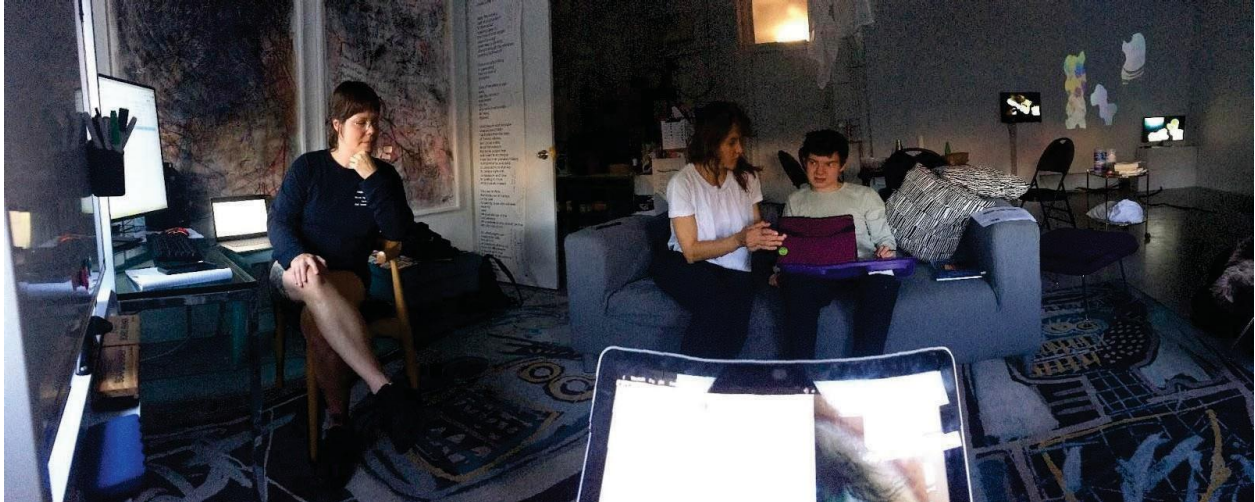
VM: Are the size and scale feeling good?

AW: Good. Pace good big more thinking to really think that to see the fractal that need more different think more different allowing the fractal.

EB: There are projections, and screens. Do you like the projections, or screens, or both together?

AW: Both together.

(We decide we will switch to sound.)



(Discussion: we can just listen, and we can discuss after if we want, or later. We can consider: much like with the visuals, are there any sounds that feel particularly true to you? Are there any you'd like to remove? And, previously, we had the sounds layered and cacophony, and then sounds dropping out to just let one shine... and various localizations / point source sounds, as well as overall sounds... but given your inclination towards a peaceful affect, perhaps you'd like to change strategies? Would you perhaps like one on repeat? Or many on repeat? Or maintain moments of cacophony? These are all questions we can consider.)

Sound Clip #1: Metal Stairs (heart pump base)

(We listen twice)

(Discuss or listen to the next one?)

AW: Listen

Sound Clip #2: Kettle Crack Wind Cave

(Next?)

AW: Next

(We listen through to the rest of the sound clips, listening twice to each.)

Sound Clip #3: Leaves slow-mo lapping leaves.

Sound Clip #4: Shower clips drip ten layer base build.

Sound Clip #5: Glurp shore six layer in out

Sound Clip #6: Typing rain three layers

EB: Wow - such a solid repertoire of very rich sounds.

VM: Do you want to omit any of the sound clips? Or keep them all?

(We will play through each, and indicate yes or no - include or remove from the installation)

(We listen to metal stairs)

VM: Want or omit?

AW: Want

(We listen to kettle crackle wind cave)

ED: Want to keep it or omit it?

AW: "Keep it."

(We listen to it again)

VD: Want or omit?

AW: Moving love.

VD: Is that a yes?

AW: Yes.

(We listen to slow-mo lapping leaves)

VM: Want or omit?

AW: Thinking.

(Shower pipes drip)

ED: Keep this one or omit it?

AW: No omit.

EB: I'd be so curious why this one you want to remove?

VM: I'm think too much noise.

(Glurp shore)

VM: Want to keep it or omit it?

AW: Think that good.

EB: So you want to keep it?

AW: "ya"

(Typing rain)

VM: Want it? Omit it? Or another thought?

AW: Think yes.

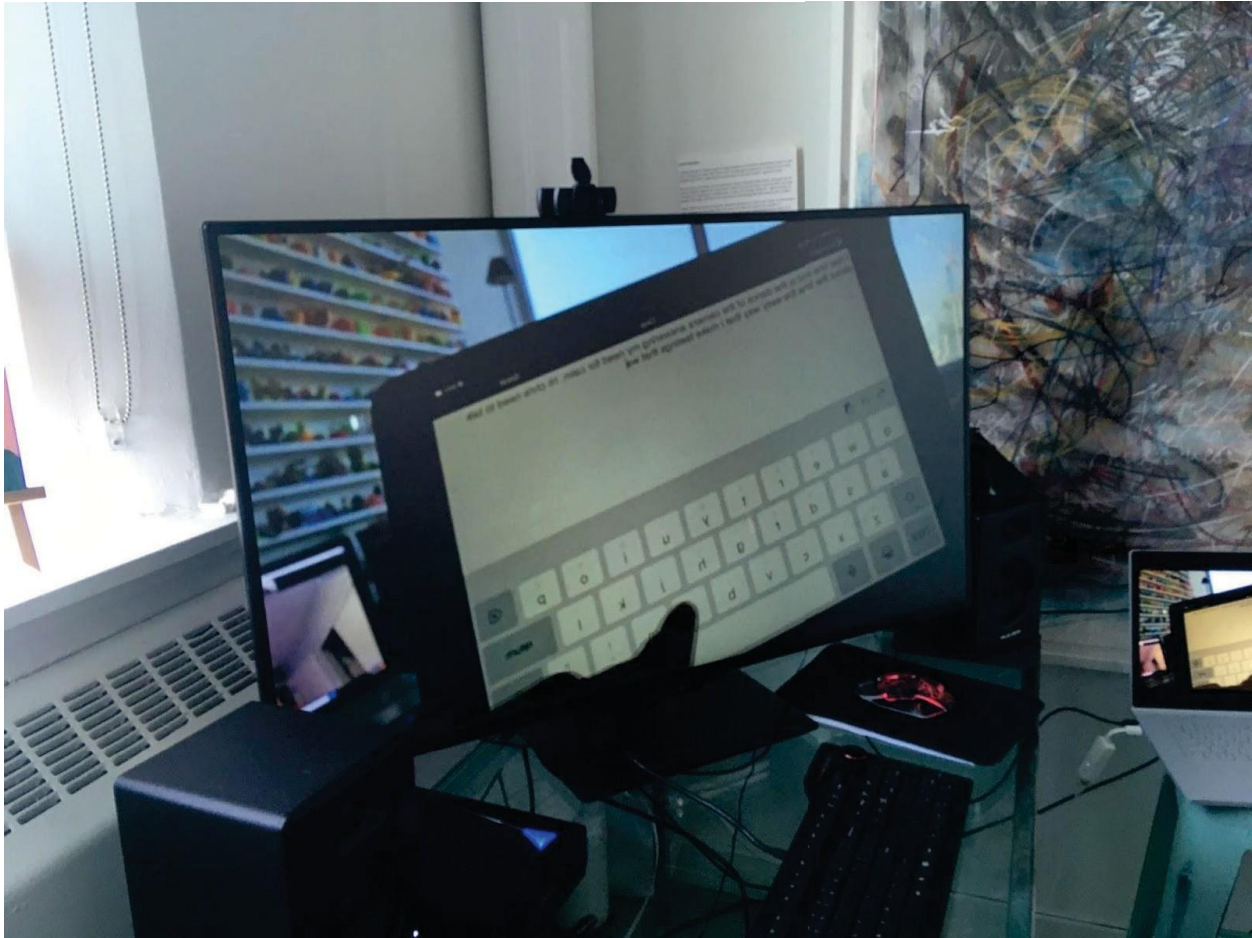
EB: I think we want to wrap up. I am wondering whether you're thinking you'd like to hear the sounds individually, or layer them, or maybe we can try it out and see. But maybe that's a question for another

AW: Think the cool moves the seeing.

Date: Tuesday Oct 22 2024

Place: AYP

This was a rather spontaneous extra feedback session this week. A typing recording was created this morning during poetry session with Chris. We reviewed it this afternoon with Adam, Veronica, Ciragh and Ellen.



CL: To me, this feels calmer than the endoscopy finger video, and zoomed out more.

EB: Yes! And feels more zoomed in than the previous wide angle shot of typing - which was too documentary-esque.

VM: Maybe this could even be in the side room at the Koffler?

EB: Good question. Adam, maybe this is something for you to consider/give direction on: that small room on the side at the Koffler: do you see that as a space to have an artwork in that is a bit separate from the overall installation? Or rather do you see it more as a chill room that people can getaway to?

(We keep going, and watch more of the typing video)

CL: Do you have thoughts Adam on what you've seen so far?

AW: I image more music to more towards the languaging.

VM: I'm not sure if you're saying this is the case here, of it is something you want?

AW: The start has the music. Thinking that weaves the sound and other than the talking.

(Discussion: Do you mean taking out the part where your Mom and others are talking? Or keep that in?)

AW: Could Mom's talking camera call my selves the happiest of the really languaging.

VM: I'm not clear on whether you like the contrast between your Mom's talking and your typing or not?

AW: Orientings that pace to both show the languaging.

EB: I think the original idea was to take whatever the audio is and use it as a base file, and create something more abstract from it. But, we don't have to - we could just use the straight typing audio. Adam, do you have a sense of whether you'd like the audio to be just relatively direct audio, versus whether you'd like to play with making it more abstract?

AW: Yes people want to hear the typing and the minds that now call various thinkings.

EB: Ok. Cool. **"People want to hear the typing" - that's a key thing I'll communicate to Emily.**

CL: to go back to the visuals: do you feel like this creates the peaceful look that you had envisioned?

CL: I'm noticing that actually, at this scale, on the big screen, it really brings me INTO your thinking!! Maybe more than on the iPad..! I feel like on this bigger screen, feels I'm really looking up at something, something monumental - this typing - at this scale, at this angle. Imagine laying on the floor, looking up towards this??

Discussion: Maybe it isn't an iPad that this typing video is shown on afterall! Maybe it is a big screen. Much bigger than the IRL iPad scale. Something that nods to how monumental this part of the process actually is. Something that allows you to soak it in, to really be immersed in it.

CL: Adam, is this the typing finger? That you want to show? Is this video the calm typing finger?

AW: My thinking is easy to watch.

CL: Do you want your audience to feel calm and relaxed? Imagine someone comes in and has never seen typing before. Is this how you want to present typing to them?

AW: Is this the same as the pace of the assemblies other than pace of water?

EB: Good question about the relationship with the rest of the installation. For me, each video is a bit different - but YES - I do feel this video is congruent.

CL :If you feel you want to evoke something, I do feel you're on the right path.

CL: Is it calming for you? To watch yourself type?

AW: No. **I move with the pace of everything.**

CL: Would you like to include this video in the installation?

AW: Yes love the video.

VM: **What if "I move with the pace of everything" would be AMAZING as a bio.** You have this way of being so bold, but so honest.

(Discussion - yes, this would be an amazing line for a bio.)

EB: With this video there are 3 parts: (1) this video of the typing itself, maybe on an iPad, or maybe on a bigger screen (2) audio (3) wall projection of text. So, to move on to the wall projection: Would you want to include any of the text you wrote today for the wall projection text? Or would you want to write a different text for that?

AW: Think you language assembly or love more than talking?

VM: Who is you?

AW: I move to think video is depicting other than pace of talking and text is good.

(We read the poem Adam wrote today, asking at the end of each stanza whether he'd like to include it: pointing on a piece of paper to "No" or "Yes" after each stanza. Adam pointed to No after each stanza. Then we checked in on the answer and the support.)

EB: Is there anything in this text that you want to use for the wall projection?

AW: More support.

(We decide to go about it a different way: reading each stanza and after typing "want" or "omit" this worked great. We got through the first half of the poem, each stanza so far was a "want". We will continue next time.)

AW: **Yes more that uses this method of choosing.**

AW: More time to make sane cools the mind.



NEXT TUESDAY WE WILL:

- 1 - continue reviewing the poem, stanza by stanza, indicating “want” or “omit” from the text projection**
- 2 - listening to the audio, getting feedback/direction**
- 3 - checking in about any direction to the video visuals (cropping? Clips? etc.)**

Date: Tuesday Oct 29 2024

Place: AYP

We gathered today around the lunch table, and launched into a discussion about exhibition planning, and feedback on the text projection.



We discussed David Liss' upcoming visit with Adam, scheduled for next Tuesday afternoon.

We discussed the emerging exhibition titles and text.

After that, when Adam was done eating, we shifted our focus to getting feedback. The highest priority was to get feedback on the text to use for the wall text projection video (continuing from last week.)

We began by reading Adam's poem from last Tuesday (below) out loud in full:

—

The Falling Fractal of Duration

Need to talk about the time
the easy way that I make feelings
that want more time
to feel the dance of relation.

Time is making paces that game
the ways that open atmospheres
are facing reductionist clock
that opens the game to various lives
that are having paces in the body
but meeting paces and lines
are the man of autism's game.

The lines are making changes
that pulse the paces
that wave the calls to answer

and the waves are becoming
like fractals that move in
to the details of that sheen
of ceaseless flows that make
the autistic perception dance.

Waves are the movements of life
that land and flow and the languaging
of meaning about active life
is feeling the paces that live
in between the lines.

Having actual language can open
if games of needing answers
can dissolve the lines that have
body of amazing dances can feel.

Can art attract the open?
Has the call for autistic answers
this idea of iterations
that feel and game
and talk about dances
like attracting the languaging
of the open?

Paces of vitality shimmer in the languaging
like a landing that varies the falling
that falls to move.

Using the paces that feel
the various calls
games within the body
and vision to make a landing
that falls to feel giving
leaving lines that box me in
but the game needs calm
support of heavy heaving body
that lands me.

The ceaseless flows of vitality
sounds exciting
but the movement
to man of autism's dance
is making time stand still
when my body feels more
than what it can call

answering dance
is about needing answers
to both open and close
in moments of living.

The thinking around rhythm
is languaging landings
that need a partner
that can understand falling
as the movement of bodytime
and having that understanding
answers how I can type these lines.

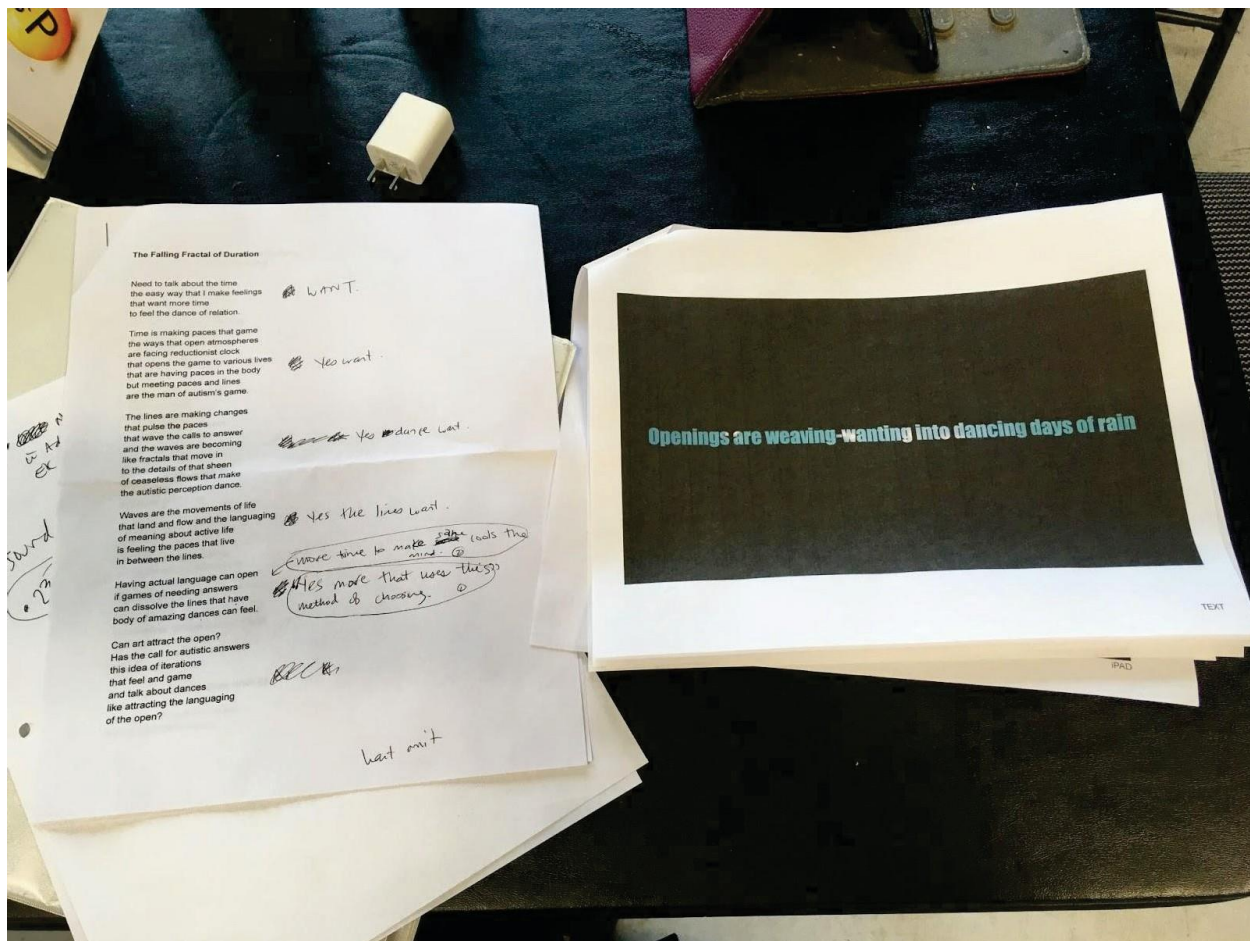
Open duration is gaming the body
to ceaseless dances that pull me in
and that has meaning
when doctors leap to language
of pathology.

The language pathologizes landings
that need falling meaning
that open game of movement
leaves feelings to dance
the duration.

—

EB: Do you want to include some or all of this poem in the video projection for this exhibition?

(Movement pause) (We look at a still screenshot of the text projection video)



EB: For this video projection, would you like to use this text in whole or in part? Or would you like to use a different text?

AW: Want this.

EB: Ok! Would you like the whole text? Or just excerpts of it?

AW: Whole.

EB: Ok! Fantastic, we'll convey that to Emily. Do you have any other direction you'd like to give to Emily as she experiments with this text projection?

AW: More than you wanting to make this like autistic perceptions of the space.

EB: Just to check, when you say "you", do you mean me? Or us here? Or all of us?

AW: Everyone.

EB: Totally. I want to support that. Of course, everyone has their own perceptions, and can't pretend or mimic others - that's why I really want to honour your orchestral direction. In making this true to your perception of the space.

AW: Yes how thinking want to talk with most thinking that you need to talk with teaching.

EB: Just to clarify: do you mean teaching the audiences? About autistic perceptions of the space? Or is it something else?

VM: Who is the "you"? Talking to the audience?

AW: You meaning please talk to the Mom.

It was time to wrap up! We will continue next week. **We would like to continue getting feedback: for this typing video, feedback on the size of the projection and any direction for video edits, and direction for the accompanying sound (if any - perhaps the videos don't have sound per se, but rather the sound is in the room overall).** We also would like to continue getting feedback on the **overall audio for the exhibition, as well as exhibition layout (ex. How Adam envisions using that small side room), and exhibition title.**

Date: Monday Nov 11 2024

Place: AYP

We began on the sofa, where as soon as we sat down Adam started us off immediately with a lot of energy:

AW: I want to talk about they you.

VM: Is there a specific you?

AW: Yes Ellen and the specific thinking about the teaching.

EB: I'm incredibly intrigued. Go for it, I'm listening.

AW: No you mean that you want me to talk about teaching.

EB: Say more? Is this a new avenue perhaps?

AW: No we pace the teaching of autistic perception.

EB: I suppose teaching can mean so many things: are you thinking about the teaching between you and audiences? Or about between folks at dis assembly? Or between you and teachers you are working with? I think that would help me understand where we are going.

AW: Teaching everyone with the installation.

EB: Oh ok! Cool. Got it.

EB: Hmm. I'm actually surprised you are inclined to use the word teaching for that. Do you feel there is a difference between teaching and sharing your perspective?

AW: Yes teaching is more that the audience going to feel the intention.

ED: A focused effort.

EB: Got it. Hmm. I wonder: didactic is often a word used in art, to describe art that "teaches" - often it is used as a sort of negative thing... to describe art that is trying to TELL something, instead of being open. I feel that openness is so important to you, in both your work and the way you describe it. But I feel there is a strong energy in what you are conveying. Are you wanting something stronger/clearer than the open? I want to get a sense of what is driving you.

AW: Yes open really teaches.

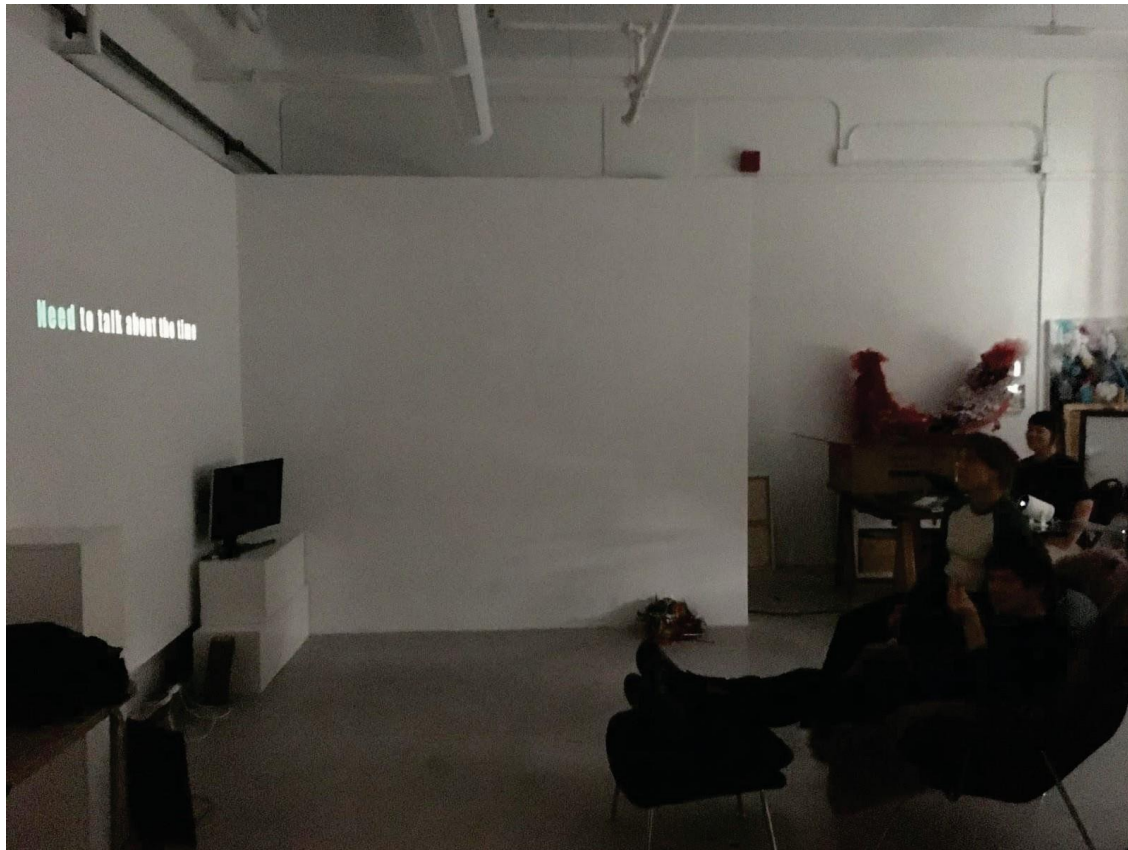
EB: Ok cool. I'm taking so far this openness that teaches, that the installation teaches. And I hear this and I feel we are aligned with this. But you started with such a strong energy I wanted to make sure: is there something else on this you wanted to convey?

AW: Yes moving to the specifics is what I want.

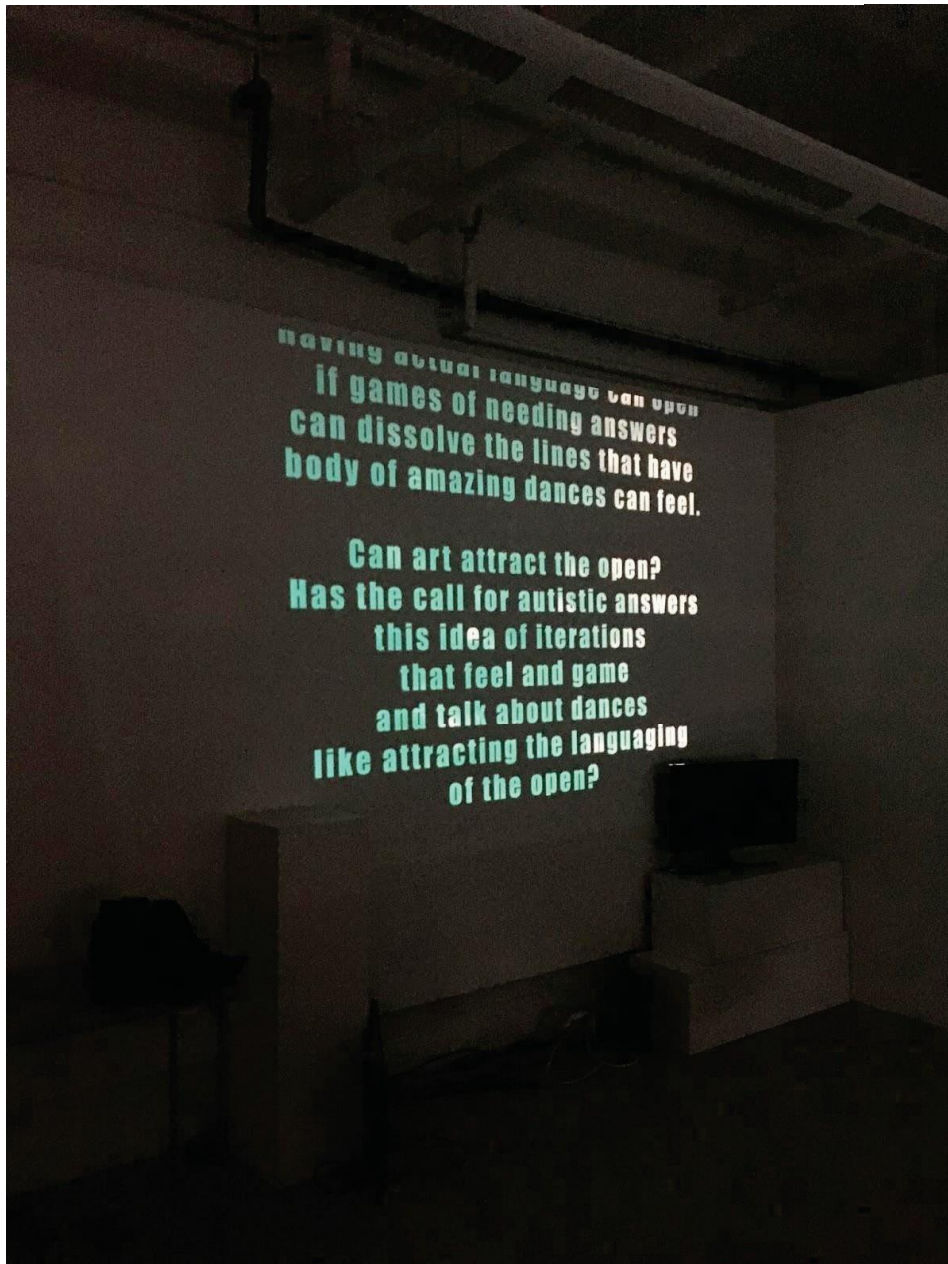
VM: Earlier today we looked at Emily's meeting description for tomorrow's film meeting, and noted that we will be looking at the poem video together, perhaps that's the specific we wanna get into?

(We turn our attention to setting up that video projection for feedback)









We review the (exciting!) new 4 options for the poem projection:

- Projecting line by line
- Word by word
- Stanza by stanza
- The full poem (scrolling)

We watch each one quietly.

EB: Adam, do you already know which option you want? Or would you like to watch it again?

AW: I know.

EB: Which one?

AW: I want the full.

(We project the full poem scrolling, to verify the selection)

EB: Just to make sure, (pointing to the full poem scrolling projection), is this the one you want?

AW: Yes the thinking is peace.

(Excitement in the room:))

VM: I can totally see why you chose that one! It definitely feels peaceful. I had a visceral reaction to the single words - I love them - but lol not peaceful at all!

ED: Yes, when the words are flying at you it is a lot. And you've been so clear this whole time about the importance of peace.

ED: On a detail, how do you feel about the speed? Of the scroll?

AW: Slow like it.

(We confirm this means it is the right speed. Do not slow it down. Do not speed it up.)

VM: I like this one. It feels like a flow.

EB: Interesting, true - kind of flowing upwards? Anti-gravitational flow?

ED: Oh funny! To me it is like the words are stable, not moving up or down.

EB: I was really really moved by the one word projection. First of all- WOW - it really started to become something else. It was like a new beginning in a sense - no longer a poem. The words started becoming like a conceptual art piece it felt to me. I also love how the way they come at me one by one is the same way they come when you're actively typing on the ipad, word by word I get them through my ears.

EB: I was also really struck by how each projection was so different. Like, the one word was this conceptual video, where you grab each word so intensely. The one stanza version was almost impossible to read linearly, I found - I found it became more of a graphic, with various words standing out at me more following the sparkle of the background than the order of the words.

The full poem was very much poem-form. Really honours that original format. I remember back in the day prepping for your book, we were doing the windings and re-windings of the poems, experimenting with the form and format and spacing of the lines and the words, so I find it really notable that you chose the most poem-like form in this instance?

EB: Was part of why you chose this because it honours the poem form? Or was it a feeling?

AW: I feel that the forms are moving with the living.

VM: It could be interesting to experiment with listening word by word... and seeing it on a surface. I felt the peace from this one - the scroll. But there was something to me about the power of the single word. Even as an energy - yes you can be very peaceful, but also you can have a force.

EB: Yes, for me as well, the individual words really stood out.

(Discussion regarding how, maybe, this could be the starting point for a potential future project? If you're interested Adam? Or maybe it doesn't appeal to you? We all seemed to really feel something with this one. Maybe it isn't the appropriate format for these words in this poem, but perhaps for other words? Perhaps for a short statement? An activist oriented statement perhaps? It is a very strong/forceful format.)

VM: Maybe this is how other people riff off of other artists work...!

ED: How did the single words feel for you Adam?

AW: They were too much to become my languaging.

(We turn our attention to the sticks)



EB: We'd been discussing potentially having sticks in the space - in the middle of the gallery. Adam, did you already have a vision for how you'd imagine those sticks to be?

AW: Yes my vision moves more with the sticks.

EB: Do you want people to be able to touch the sticks?

AW: Yes.

EB: Can they break the sticks?

AW: No.

VM: I'm not sure about the yes and the no. Let's start with "I see". You can say "I see piles, I see..."

AW: I see sticks moving people.

EB: Cool! Do you also see people moving sticks?

AW: Yes.

ED: I think of the word invitation. Because people when they go into a gallery are unsure whether they can touch things. So there's usually gotta be an invitation of some sort. It could be written, or it could be something about the way the sticks are presented... something to invite people, to communicate to them they can touch....

(We discuss the sketches Estée has shared, of ideas for spiral or labyrinth forms in the space, and/or a wattle wall.)

EB: In terms of layout, Adam do you see the sticks in spirals? Or a labyrinth form? Or in piles? Do you see them in the middle of the space? Or maybe along the perimeter? Or something else?

AW: The sticks move thinking they are everywhere.

EB: So, kind of scattered all over the floor, the way they are at the park?

AW: Yes.

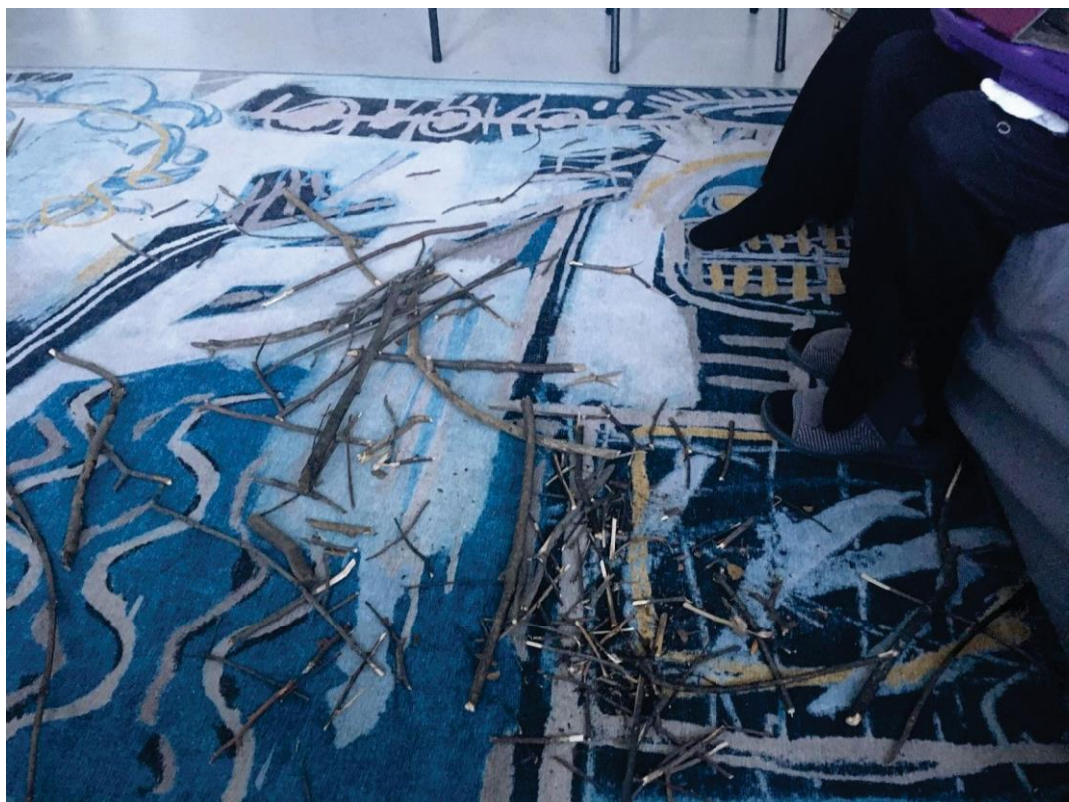
EB: Cool! Now that you mention it, it almost feels obvious. That is so natural. Especially in thinking of dancing with the sticks - the sticks moving people.

EB: It makes me wonder about quantity: I could imagine that the sticks are almost everywhere, and it is hard to navigate around them. I could also imagine that there are so few sticks that you almost begin to wonder whether it is accidental that they're there. Adam, do you have a sense of quantity?

AW: More is good (?)

(All of a sudden the idea strikes me to dump the sticks out and try it out on the carpet pretending the carpet is the gallery space, to get a sense of layout and density:)







(We try out scattering the sticks)

EB: Is this the kinda thing you mean? Density like this?

AW: Can't write what is the way because it's open.

EB: What you envision is open? Or because the space is open you can't comment?

AW: Open imagination (?)

(Discussion about accessibility ensues - can people in wheelchair navigate amidst sticks? We can definitely figure it out, but something to consider when discussing plan with gallery and laying out sticks.)

ED: Adam did you have any thoughts on accessibility of the sticks?

AW: Sticks dance.

VM: My interpretation is that ya, sticks move.

EB: Ok! We need to start a massive stick collecting campaign!

ED: Are you ok with us all collecting sticks? Can we all participate?

AW: I want to say I always appreciate the help.

VM: So interesting how, in a gallery space, really bringing attention with the sticks to our feet, the ground.

EB: Totally! With the film on the walls and the sticks on the floor it kinda becomes this... immersive surface enclosure....!

Date: Tuesday Nov 12 2024

Place: AYP

Full Team Video Installation Meeting!



STICKS

(we review the discussion regarding the sticks that we had yesterday, and the photos of them dumped out. Everyone is into it, and excited - we're all on board - yes, as Adam described: the sticks will be laid out scattered all over like they are in the park. And the wattle fence/spiral/labyrinth idea can be pursued in a potential future project if we so choose.)

POEM VIDEO

(we review the discussion from yesterday, seeing the 4 poem video options. Estée indicates that the scroll of the full poem is her favourite - just before we update that indeed yes! Adam chose that same option! Wonderful :))

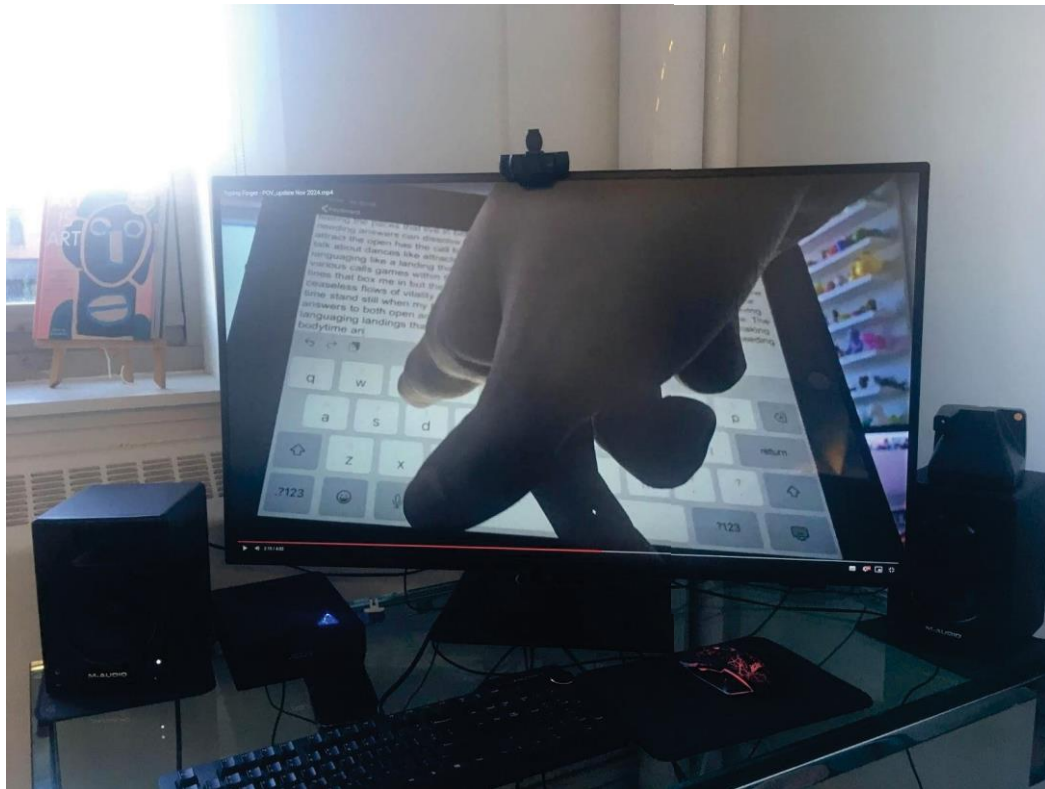
ENDOSCOPIC VIDEOS

(we review the updated endoscopy videos with the softened edges - hell ya! Everyone's into it it seems.)

TYPING POV VIDEO

(This is the video that is the newest, it is our first time reviewing it all together as a full team. We discuss how we love the point of view, with the angle pointing slightly upwards, with a certain monumentality to it. Also very self-reflexive, with the text being about partners in communication. Ciragh notes the feeling of monumentality, filling up the wall with your hand, if this is projected large - and we all agree this seems to be the way to show this - big. There's a discussion regarding how in the didactic text, we'll pair this video with a photo of Estée with her hand on Adam's back while typing, as that is such a critical part of it. We decide we'll just include the natural sound from this video, locally, only editing it to reduce the background white noise.)





OVERALL EXHIBITION LAYOUT

(Discussion re: this would be a great question for curator David Liss. It would be very helpful to present him with the components of the exhibition, and get his feedback on exhibition design - what elements go where, and at what scale.)

(The relative scale of the videos is going to be very impactful: how big they are relative to each other will really impact the focus and nature of the exhibition.)

AUDIO

(We've reviewed the 6 audio tracks for feedback with Adam. 4 were approved for inclusion. 1 was edited out. 1 is still in consideration, undecided as of yet on whether we'll include it or remove it.)

FRACTAL

Amazon! Tape on lens! Let's try it.

NEXT MEETING

Meeting with David Liss at the studio on Friday Nov 22

Date: Monday Nov 18 2024

Place: AYP

A session chock full of feedback:

(We set up the **large projector, currently on loan from the Koffler**, which we will be using in the exhibition to project the **sparkling water and stick onto the floor**. We don't currently have the ceiling mount, so we can't aim it downwards. We instead project it on the wall, to get a sense of the scale of the projection. And... WOW. The scale is IMPRESSIVE.)







ED: Any thoughts on the big projection?

AW: Yes I like the big including the big stick.

ED: I feel looking at this you're kinda transported outside. And with the collected sticks, I really feel the exhibition will transport to somewhere outside a white cube.

EB: I find it mesmerizing.

ED: Should the bean bag chairs sit right in the water? Or sitting on the sidelines? Or do you have an idea of how you want to interact with the floor projection?

(Movement)

EB: Sticks and bean bags are also on the floor, in addition to this projection. Do you see them overlapping the projection? Or maybe we experiment during install?

AW: I think the seating can encircle the ponding.

EB: Cool! That's very clear. We have 4 bean bag chairs currently. Estée just ordered 3 more so that's 7. How many bean bag chairs do you envision?

AW: Own the place with chilling; want lots of space for people to occupy with their bodying towards any easy way shape.

EB: What does that look like? In terms of inviting people to occupy the space with any way shape?

AW: Feel the people want to (sit?)

VM: More laying? Or more standing? Or sitting? Or mixed?

AW: People do

EB: Do you want beanbag chairs like this?

(We pull out a beanbag chair. I sit in it. I'm astonished at how extremely comfy it is.)







EB: Where we're at now is we have 7 of these beanbag chairs for the exhibition. Adam do you have any other directions regarding seating?

AW: Yes people need pace of comfort.



(We turn our attention to preparing for the studio visit with David. We look at a summary of each element that will be a part of the exhibition.)



EB: We'll be reviewing on Friday with David the elements, and discussing with him how they might take shape in the gallery space. Adam, do you have any direction you'd like to convey to David, as he thinks about curating these into the space of the gallery?

(We review the videos)

EB: With these 6 videos being the components, do you have any direction you'd like to convey to David about how they relate to each other?

AW: I'm wanting to discuss with rally with David how to harmonize these: thinking about the together making fullness of experiencing love of the wanting quietude.

ED: Yes! Bringing all these things together with a sense of calm again.

VM: I think of Mahler's 5th symphony: so full! But not quietude. And how actual quiet sometimes isn't quiet.

ED: Yes. Sometimes if I'm trying to focus I need really loud music. And then things are quiet in my brain.

EB: I do hope you have the chance to rally with David directly. If not, is there any other quote you'd like to include, to convey to him from you?

AW: Want you to tell him how my wanting is so much for people to feel the space for the collaboration with the world through this installation.

EB: Absolutely. Ok, at the studio visit, I'll share:

- That we discussed/prepared for the studio visit a bit
- And I'll read the key quotes from you from today
- And that Adam would really love to rally with you about the overall exhibition
- Could be now in this studio visit, or could be at another visit.

Does that sound good?

AW: Think that people will enjoy how I think and feel the really rally opens people.

EB: I totally agree. I really hope we have time and space for a good rally with David.

(Lastly, we move on to reviewing the audio. There was one remaining audio file that Adam was as of yet undecided on whether to include or remove, and we listened to it towards making a decision on that.)

ED: Keep it, or not?

AW: The water easy makes me feel.

(We discuss how the sound of the leaves and waves/water merge in this audio clip.)

EB: To check, do you want to keep or remove this clip?

AW: I want to listen more and **keep**.

(Audio comes on - immediate big smile :))

(It's time to go, people start packing up.)

VM: Anything else before we go?

AW: How will I ensure the finished configuration matches how I feel?

(Discussion regarding how the install period is when we'll be able to really figure that out, and being here during install is, as we've discussed at previous team meetings, probably the best way to ensure this. But, short of that, we will call you on Zoom so you will at least be able to see and comment on it over video; of course not the same as in person though.)

AW: Think the people who install the work pace inside of the affect I want so I love to have help want to zoom.

(Discussion on this question in the bigger picture, beyond this exhibition: how really iteration, trial and error, and continuously building and refining seems to be how finished artwork increasingly matches how the artist feels.... As over many years the artist/collective tries things out and refines things and adjusts... How the artwork matching how the artist feels isn't necessarily a black and white, yes or no thing.... But more like an asymptote in math: a curve that ever increasingly approaches a line but never crosses it.... How probably after this exhibition we will want to reflect on it and that will help us orient and refine as we move forward.)

(Discussion how this question felt very pressing and urgent, and how we'd be glad to return to it again.)

Date: Monday Nov 25 2024

Place: AYP: STUDIO VISIT WITH DAVID LISS

David Liss came by the studio for a visit, thinking towards exhibition planning for the upcoming show.

We began by gathering on the sofa, facing a test installation of the endoscopic footage, installed with two screens and a projection on the wall between the screens.

We discussed how we have the components for the exhibition close to settled, and how David will bring his curatorial expertise in designing how the components are arranged in the gallery space.

I shared with David that Adam and I had prepped for the studio visit, and there were some quotes Adam asked me to convey to David. I read the following quotes to David:

- "I'm wanting to rally with David how to harmonize these (elements). Thinking about the together making fullness of experiencing love of the wanting quietude." -AW
- "Want you to tell him how my wanting is so much for people to feel the space for the collaboration with the world through this installation." -AW
- **"How will I ensure the configuration matches how I feel?"** -AW
- Regarding seating: "I think the seating can encircle the ponding" -AW
- Regarding seating: **"Own the place with chilling;** want lots of space for people to occupy with their bodying towards any easy way shape." -AW
- Regarding seating: "Yes people need pace of comfort." -AW

We then turned the sofa around, to all face the computer monitor. There, we went through each element one by one: 6 videos, 5 audio clips, and the 2 floor sculptural elements. We discussed some of the decisions making that went into each, with a focus on giving David a clear sense of each component for the exhibition.

(Looking at the Typing POV video. Discussion regarding the scale it should be presented at.)

AW: Yes I think that the ways I experiment are paces that make the feelings that are naming understanding.

EB: Did you have an idea of how big you'd like to show it?

AW: Big on the wall.

DL: Ok so you're thinking off the monitor, on the wall.

EB: When you say big on the wall are you thinking like floor to ceiling?

AW: Yes I think that the man of autism gives a big impression when the languaging moves.

EK: I could see it projected on a corner?

(discussion regarding projecting this in a corner)

DL: Where the poet trees are now in the gallery could be a potentially fantastic corner for this.

(Looking at the Twallow Stick video)

DL: I really love this for some reason. I see this one as large, that's me, but Adam, would you see this on a monitor or on a wall?

AW: Want it on wall.

DL: Ya, totally, same.

(Looking at the endoscopic glitch video)

DL: Could be projected onto a curtain in the space?

(DL: so much about perception - but the monitors are flat and static - the walls are flat and static - it would be cool to have something different...)

EK: I'll look if I can find a big piece of muslin.

DL: Adam what do you think about this? As curator I want to make suggestions but I don't want to step on your toes.

EK: We've been working with this material (muslin) for a long time, so I think it's ok?

AW: Yes.

(Discussion regarding the small room, and perhaps having a fractalized video in there. DL shows us reference of Jeremy Shaw's work at Bradley Ertaskiran in Montreal.)

AW: Yes I like jamming this way anecdotes of perception are making me think and using a lens would become with the ways of time.

(Discussion re: the sticks)

EB: Adam do you feel like not breaking the sticks is important to you?

AW: Yes I want the stick feeling to be making of calm about the ways the body needs to feel and that means that making an installation gives people the dance that I dig with assembly of space.

DL: I can see the sticks as a forest... or even bones... a fragility...

DL: I'm also thinking about sound and light in space - Adam I don't know how it affects you...

AW: Yes I like your invitation.

(We listen to the 5 audio clips)

DL: We have poetry. We had covid calendars (drawing), and poet trees (sculpture). Now we're into video. I wonder how you decide to express yourself in these different mediums, because that doesn't seem easy to me.

AW: Yes I think a lot about how my collaborators can think and make with me and that means that there are many hands that can language in different ways languaging can be ceaseless in sounds that mold the ways of water. Man of autism needs many forms to think with.

DL: Languaging means different vocabularies?

AW: Languaging is the ways of the body that moves and the feelings that become in the paces that back the typing and that means that the flow of language and perception are in sync.

DL: What do people do that can't access these means of expression? Their worlds must be so one dimensional?

AW: Yes I think I am lining the making with others who can help real autistic perception and then ways other than my art making access difficult and sharing with neurotypicals makes dance of relation not dance of therapeutic control.

(Discussion regarding Andy Warhol's factory model.... Kent Monkman's studio assistants...)

DL: Kent Monkman has 14 people working for him - here you only have 5! (Lol)

DL: I think acknowledging collaborators is really important. It's cool that you're so keen to do that Adam.

Note: Dec 18-23 David is away.

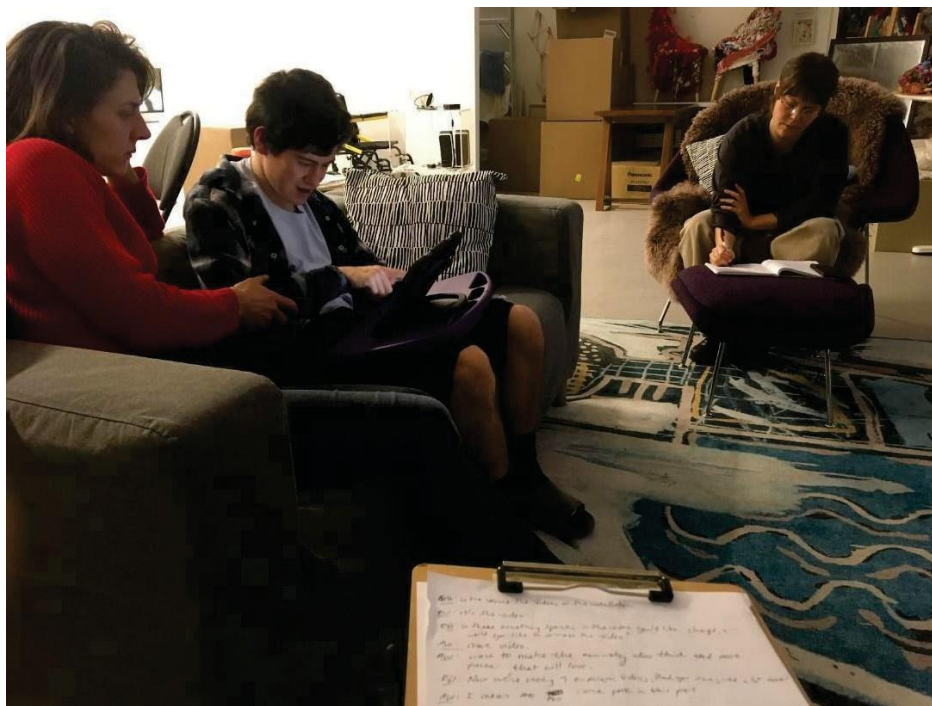
Note: Koffler has directional sound speakers

Note: Our next meeting with David will be Tuesday Dec 10th, likely 12:30pm. We will check Emily's availability, and then confirm the meeting with David.

Date: Monday Nov 25 2024

Place: AYP: Art Session

This is our second meeting of the day. Adam, Veronica, Emily, and I (Ellen) gathered, this time to update Emily on the decisions that started taking shape during the studio visit with David this morning, and for Adam to continue to weigh in on each decision.





EB: I'd love to ask, how was the studio visit for you, Adam?

AW: Yes people like wanting to get my thinking. People are understanding.

(Discussion re: that's fantastic. So you felt respected?)

AW: Not wanting my slow moving to language about too pace of thinking want to language.

VM: Do you want to speak about sense of respect? Or something else? You can start with "I think"

AW: I think really want poetry.

EB: Shall we review the exhibition elements, then?

AW: Yes

VM: Do you want to think about poetry?

AW: Think that want to language. Want to love people with actual art.

ED: You're really making art for all the right reasons. And it's inspiring.

AW: My love assembly wants feelings that pace with everythings places and people.

(Discussion regarding the endoscopic environments - the test install set up that is currently up - with one projection and two screens)

EB: Do you like that set up?

AW: I like you. :)

EB: Well that's good, because we spend a lot of time together! :) And how about the video?

AW: Think those Mom likes.

EB: Is there something you are wanting to modify about this video?

AW: Yes the change the thinking of the making.

EB: Is the issue the video itself, or the way it is installed?

AW: It's the video.

EB: Is there something specific in the video you'd like changed, or would you like to remove the video?

AW: More video. Want to make the assembly also think need more paces that will love.

ED: Now we're seeing 9 endoscopic videos. Had you imagined a lot more?

AW: I mean see too same pace in this part.

AW: Can we love with the calling the getting with. The want is to go feel love and this does.

VM: Do you like the existing footage?

AW: No I pace love the languaging that ways wants time.

ED: Would it help if the videos were slowed down?

(We decided we will return to this discussion next week. It has been a big long and fruitful day.)

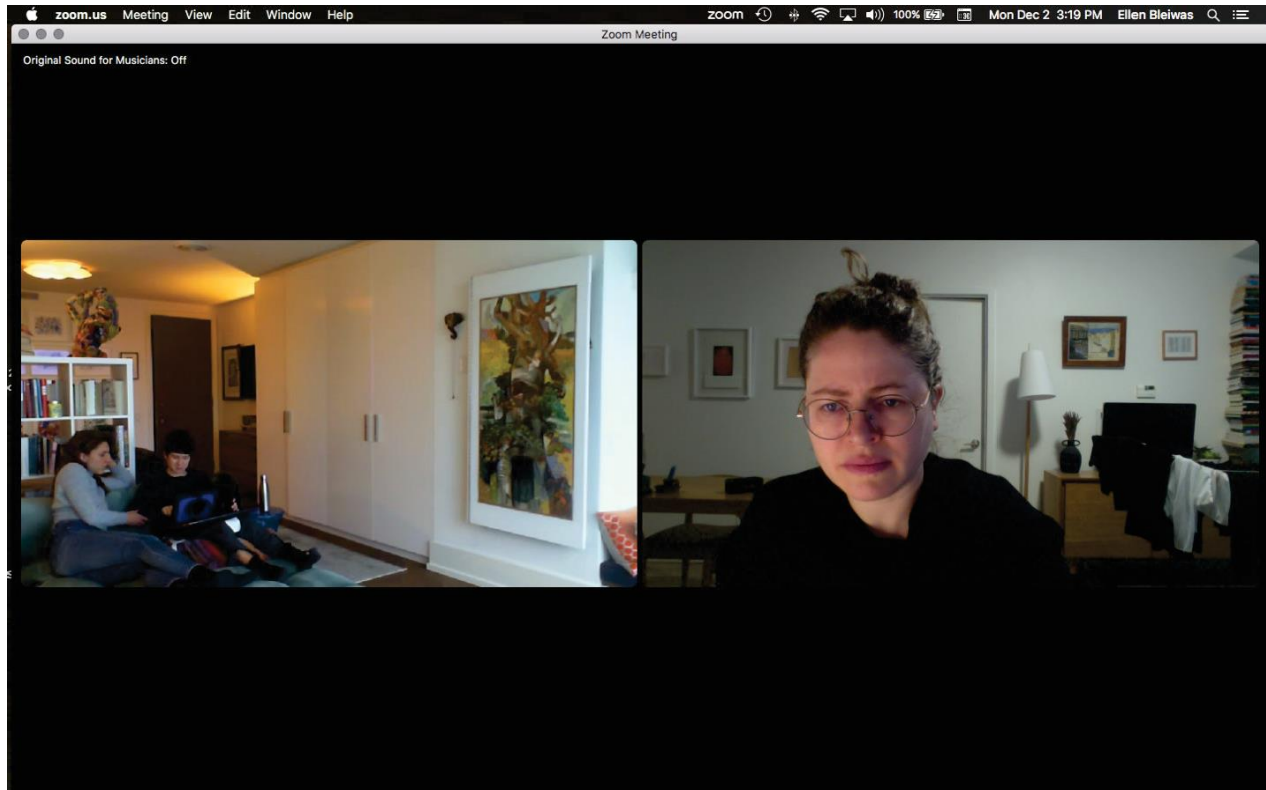
NEXT WEEK WE WILL:

- **Dig into getting feedback for these endoscopy videos**
- **Check in with Adam on the idea of showing the endoscopic glitch projection on the muslin (as it came up in the studio visit)**
- **Check in with Adam on any direction for the overall audio compilation/landscape**
- **Check in with Adam on any direction for the Koffler small side room.**

Date: Monday Dec 2 2024

Place: Condo / Zoom

We made a day-of decision to shift to meeting on Zoom today, with Adam staying at the condo.



EB: Hi! So nice to see you.

AW: Hi really good to move together.

EB: We have a number of elements to continue to get your feedback on, prior to the upcoming exhibition. Shall we dive right in? Or is there anything you'd like to say first?

(AW shared about the day, and how he's currently feeling. We had what felt like a warm and urgent heartfelt discussion.)

EB: There is one exhibition-related thing that is especially time sensitive that I'd love to get your feedback on. I read the email excerpt with comments from Mereidth at the Koffler gallery regarding the sticks:

“Sticks - to make sure the sticks are not tripping hazards, Meredith suggested using fabric to create organic/natural areas of containment for them sticks but that highlights them as integral to the exhibition”

EB: Adam what do you think about this potential modification? About combining sticks with fabric, and having them more contained/perhaps in piles rather than scattered? Also, personally, I can't help but feel like fabric loose on the floor is a bigger tripping hazard than sticks...?

VM: My understanding is this was just one proposal from Meredith, we can propose another solution, but her key point is the sticks shouldn't be a tripping hazard.

EB: Good point! And now the artist team can give feedback on the artistic intent / response to this suggestion.

EB: Ok yes. So we can brainstorm other ideas. A thought that occurs to me: if the concern is being a tripping hazard, would it be more true to the vision to keep the sticks loose and scattered, but keep them loosely around the perimeter? Not all over the center of the gallery? Or maybe Adam you have another vision?

AW: Yes sticks need to feel about the space. Want to slow people down.

EB: So, to slow people down, do you want sticks *to* be a tripping hazard, in a sense?

AW: Managing the walking means sticks actually will slow.

EB: So, how does that translate to the way the sticks actually are installed in the gallery?

AW: I don't know.

EB: Well, there is a long history of artist and gallery negotiating, so, just because the gallery said no doesn't mean we can't fight for your artistic vision.

AW: Are the sticks too much of actual hazard, or the ways of people?

EB: I think that's a great point for discussion with the gallery.

EB: They will probably ask for feedback on their idea, the fabric and sticks - what do you think about that?

AW: More help.

VM: I feel like ya, what you're talking about isn't piles with fabric.

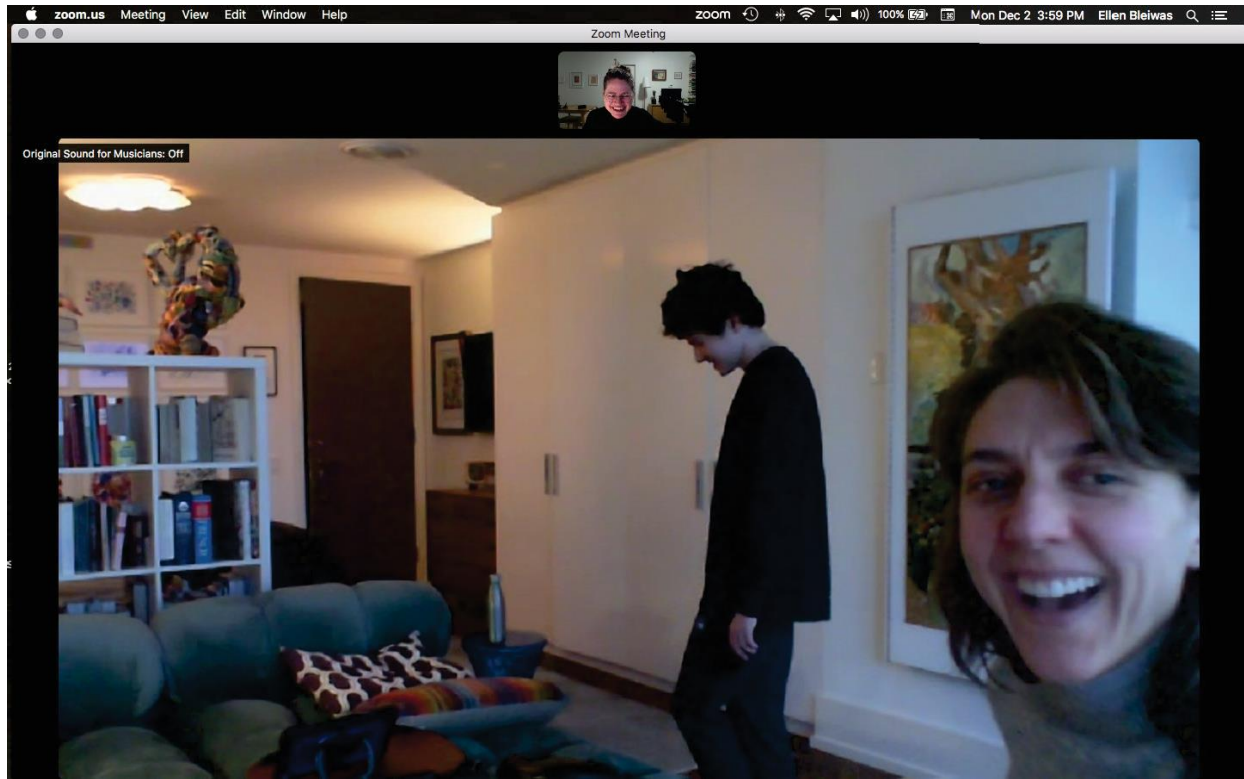
EB: Agreed. And it also feels like it isn't really the perimeter either.

EB: Well, to me where I'm seeing this situation currently landing: the artist has a vision. The gallery says no. At this point, the artist can say ok, or can advocate for their vision. I'm sure we can find a solution that is suitable to both the gallery (their practical safety needs) and the artist (fulfilling the artistic vision). Next time we meet with David let's let him know about this predicament, and maybe he can advocate for your artistic vision.

AW: Want the wanting to calm. Sticks mean calm.

EB: Cool! Anything else before we wrap up?

AW: Yes thanks always really.



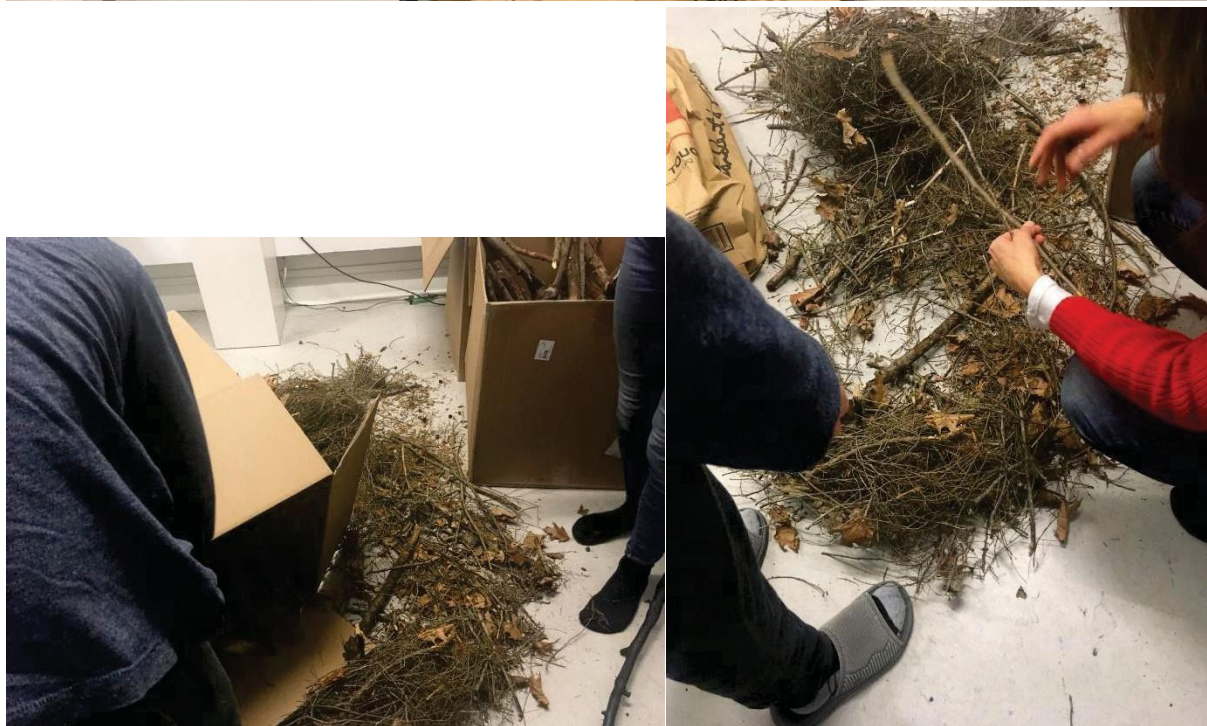
Date: Monday Dec 9 2024

Place: AYP

Today was another feedback session. But first! We celebrated Veronica's (40th!!) Birthday..!!



Then the sticks beckoned....



We then settled in and read David's curator statement, which will be on vinyl in the gallery as the exhibition wall text. Adam had a series of small edits to request.



First we read the text in full:

What if My Body is a Beacon for the World?

A collaborative video installation by Adam Wolfond
and dis assembly

Adam Wolfond is a non-speaking, autistic multidisciplinary artist and published poet living in Toronto. He works collaboratively with dis assembly, a lab for neurodiverse artistic research and experimentation located at Youngplace. His exhibition, *What if My Body Was a Beacon for the World?* is a film and video installation that seeks to convey some of the ways in which he perceives and navigates the world.

Working with dis assembly co-founder Estee Klar, a PhD in Critical Disability Studies, and a close-knit team of collaborators, Wolfond uses endoscopic and body cameras to record movements and thoughts through the time and space of his surroundings: the urban landscape, bodies of water, environmental and ambient sound, and text, including his typing on an iPad to communicate ideas, feelings, and observations. Projected onto the walls, screens and floors throughout the gallery, viewers are immersed in an environment of flickering light, compelling images, and sound fragments that dynamically reflect the artist's experience and imagination in ways that may be at turns poetic, perplexing, chaotic or comforting. Not based in specific narrative, the ambient flow and pace of the environment may contradict ways that many of us experience everyday reality. This is intended by Wolfond to express his particular way of being in the world, while challenging us to consider ways of seeing beyond dominant and prescribed neurotypical and normative codes of perception.

Though autism is often characterized as a dysfunction, Adam, as any artist does, explores the reaches of his imagination to express and communicate something about himself and his relationship to the world around him. *What if My Body is a Beacon for the World?* may shine a light onto new and greater possibilities for understanding creativity, artistic process, and how the brain and body function, offering unique insights into the human condition,

David Liss
Exhibition curator

Then I asked Adam whether he'd like to comment on it. He asked me to read it section by section.

Subsequently I read each sentence, and Adam would either comment or say "keep going". The following are the responses:

Regarding the sentence: "Adam Wolfond is a non-speaking, autistic multidisciplinary artist and published poet living in Toronto."

Adam's comment: "I want to be *the man of autism*. Man of autism Adam Wolfond."

Regarding the sentence: "...typing on his iPad to communicate ideas, feelings, and observations."

Adam's comment: "In communicating the pace. The way things pace together."

Regarding the sentence: "... that dynamically reflect the artist's experience and imagination in ways that may be at turns poetic, perplexing, chaotic or comforting."

Adam's comment: "Take out the chaotic. Add calm."

Regarding the sentence: "Not based in specific narrative, the ambient flow and pace of the environment may contradict ways that many of us experience everyday reality."

Adam's comment: "The ways that I offer are towards the calm body."

Regarding the sentence: ".....explores the reaches of his imagination to express and communicate something about himself and his relationship to the world around him."

Adam's comment: "The ways I communicate the more than human."