

Neurodiversity in Relation: An Artistic Intraethnography

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Abstract

We move research creation by inventing with neurodiversity. Neurodiversity is relation. This moves autism away from the concept of dis-order and as non-relational and we untether from the pathology paradigm (Walker) to express and language otherwise. As my non-speaking son and collaborator suggests, this is a new way of “linguaging” neurodiversity through art and movement to consider the question: *can a good body feel without another body?* to address concepts of independence and agency as it is imagined by neurotypicality. Invention allows us to remain open, without goal and directive, letting movement, relation and creation unfold to think of what we may not have yet conceived. We extend the idea narrative towards artistic experimentation and relational expression to “blast” (Wolfond) form, inspired by Melanie Yergeau’s call to “queer the lines of rhetoric, humanity and agency” (Yergeau, 2018, 25). We create the concepts of *aligning* and *wayfaring* to think about relation and support as a way of “lining to pace” (Wolfond) with perceptual and expressive diversity, and also to experiment. We question notions around authorship and intelligibility that forces to a dominant neurotypical body and form; a form that is instrumental and directional. We propose the notions of relation and support as mutual, and also, incorporeal (Grosz) thereby eliding the false binary between dis/abled and my supposed hierarchical role to fix my son or direct this project.

An ecology of practices as “a tool for thinking through what is happening: a co-becoming as a habitat of practices” (Stengers, 2005; Manning, 2016; Massumi, 2015b), becomes within the relational event as artistic intraethnography that thinks about the conditions and techniques for neurodiversity. We think

that creative and collaborative speculation through the arts to find our own language. Our practices “think with sticks,” (Wolfond), rubber bath toys, tics, hums and hand-flaps, space and pace, and our work emerges through improvisation, movement and poetry in our film *S/Pace* (Klar & Wolfond, 2019). Synesthesia and proprioception are the intramodal-relational expressions that shift our thinking about support, care, and research-creation outside the pathology paradigm, moving us toward mutual attunement that changes the way we intrarelate.

*For my mother, Helen Irene Klar, who passed away near the completion of this
dissertation*

For my dad, Michael Klar who encouraged me to think differently

And always, for my son, Adam Wolfond.

Contents

| | |
|----------------------------|------|
| Abstract | ii |
| List of Images | vii |
| Dissertation Portfolio | x |
| note on language | xiii |
| citing with neurodiversity | xiv |
| OPEN | 1 |

Aligning

| | |
|---|----|
| aligning | 3 |
| let's go for a walk | 7 |
| neurodiversity moves | 18 |
| neurodiversity in relation | 28 |
| intraethnography | 31 |
| the incorporeal and the intrarelation | 37 |
| facilitation as collaboration | 41 |
| proprioception (relational-motional) as intrarelation | 43 |
| distancing relation | 53 |
| rallying strange horizons | 56 |
| questioning knowledge | 65 |
| research creation | 67 |

Process

| | |
|--|-----|
| artistic process as intrarelation | 69 |
| attunement | 74 |
| sharing the work at esteerelation.com | 81 |
| process as contribution | 84 |
| inventing with neurodiversity | 95 |
| past present process | 97 |
| force of habit | 100 |
| managing together | 103 |
| intuition and movement | 108 |

Language Intelligence Sense

| | |
|--|-----|
| language politics, identity, vulnerability | 120 |
| parsing the sensory (affective) field | 129 |
| questioning intelligence | 132 |
| subjectivity and identity | 135 |
| transitioning | 140 |
| the break | 147 |
| intrarelational expression | 157 |
| the masterful ticcer | 161 |
| i want more say in how i am touched | 171 |

Collecting-Arranging

| | |
|--|-----|
| wayfaring | 175 |
| saturating language | 179 |
| the rhythm carries | 181 |
| patterns of motion | 186 |
| relationships or, answers toward questions other than what is autism | 190 |
| flying and landing patterns | 200 |
| S/Pace | 205 |
| I am Collected | 211 |

Surviving

| | |
|----------------------------|-----|
| surviving moving artmaking | 214 |
|----------------------------|-----|

Acknowledgements 222

References 224

Appendices

| | |
|--|-----|
| The A Collective | 244 |
| Syllabus Suggestions: Activating Techniques for Neurodiversity | 258 |

List of Images

| | |
|--|-----|
| 1. Photo: Klar, pathway of rubber path toys, 2018. | 12 |
| 2. Photo: Klar, Adam in Studio with Sticks, 2018. | 13 |
| 3. Film Still from S/Pace as installation at Critical Distance Centre for Curators, 2019. | 16 |
| 4. Klar, Walking in the Apartment, Relationshapes Series, Pencil and Charcoal on Paper, 16x24," 2017. | 55 |
| 5. Photo: Klar and Wolfond, The Shallow Hand is Thinking, Sticks, Vinyl Letters, Rubber Bath toys, Film Installation. Installed at Critical Distance Centre for Curators, October-December, 2019. | 63 |
| 6. Klar, Moving-Typing, paper and acrylic on board, 30x30," 2019. | 72 |
| 7. Klar, Proprioceptive Writing, Pen, Pencil, Charcoal on Paper, Notebook, 2019. | 73 |
| 8. Klar & Wolfond, Biogram: A kitchen installation made out of experiments with cut up diagnostic reports, paper models of space, drawings, paintings and other woven materials to create a woven palimpsest of thought and movement. Thought goes for a walk, 2019. | 78 |
| 9. Wolfond, Drawing made with "chicken feet" machines that attached to Adam' legs while he walked and jumped, 2017. | 81 |
| 10. Photo Still of Adam, from Diversity-in-Diversity, Inflexions, 2019. | 83 |
| 11. Klar, The Movement of Thought, Watercolour on Paper, Notebook, 2018. | 85 |
| 12. Photo, Adam carrying large stick, 2018. | 86 |
| 13. Klar & Wolfond, Biogram: the way our feelingthinking moves us, 2019. | 92 |
| 14. Klar & Wolfond, Biogram detail, tulle, stick against window, 2019. | 93 |
| 15. Photo: Experimenting with repetition, A Collective, 2018. | 100 |
| 16. Film Stills from S/Pace, 2019. | 101 |
| 17. Photo: Biogram Detail, Reforming Diagnosis: "well below average," 2018. | 104 |
| 18. Klar, Sentence, Relationshapes Series, Pen on Paper, 9x11", 2018. | 113 |
| 19. Klar, The A Collective, Relationshapes Series, Pen & Watercolour on Paper, 18 x 14," 2018. | 120 |

| | |
|---|-----|
| 20. Klar, The Typical Classroom, Relationshapes Series, Watercolour & Pen on Paper, 18 x 14,” 2018. | 130 |
| 21. Klar, Stop Talking, Charcoal & Pencil on Paper, 18 x 14,” 2017. | 138 |
| 22. Film Still, Painting on Film, 2019. | 140 |
| 23. Klar, The Time it Takes to Get Out the Door, Relationshapes Series, Charcoal & Pen on Paper, 9 x 11,” 2017. | 143 |
| 24. Photo of Adam’s Flapping Fist with object in it, 2018. | 144 |
| 25. Photo: Klar, Moving with Adam in Studio, 2018. | 145 |
| 26. Film Still, S/Pace, 2019, shows my hand that touches Adam’s back that activates his movement to type. My hand does not move, but there is a lot of movement in the act of typing. | 146 |
| 27. Klar, The Team Meeting, Relationshapes Series, Pen & Watercolour on Paper, 18 x 14,” 2017. | 149 |
| 28. Klar, The Energy of Behaviourism, Relationshapes Drawing, Charcoal on Paper, Notebook, 2017. | 151 |
| 29. Klar, Glass-Breaking, Relationshapes Drawing, Charcoal on Paper, Notebook, 2017. | 154 |
| 30. Klar, The Behaviorist and Adam, Relationshapes Drawing, Charcoal on Vellum, 6 x 3,’ 2018. | 155 |
| 31. Klar, Adam & Me. Relationshapes Drawing, Charcoal on Paper, 18x14,” 2017. | 156 |
| 32. Klar, Seizing-Hesitating Path on a Walk, Pen on Paper, 9x11,” 2017. | 168 |
| 33. Klar, What the therapists call avoidance, Relationshapes Series, Pen & Pencil on Paper, 9x11,” 2017. | 170 |
| 34. Photo: Rubber Bath toys “landing” in Studio, 2018. | 176 |
| 35. Klar, Water Shaping, Pen and Pencil on Paper, Notebook, 2019. | 177 |
| 36. Klar, Cut Diagnostic Reports in vellum with ink, stitched, 2019. | 178 |
| 37. Photo of Adam’s poetry “Like Water I Am” underwater, 2018. | 179 |
| 38. Klar, Notebook, 2018. | 180 |
| 39. Klar, Notebook, Water & Pen on Paper, 2019. | 186 |
| 40. Photo: Shadows of Adam’s Stick-waving, tapping movement, 2018. | 187 |
| 41. S/Pace Exhibition Installation, 2019. | 188 |
| 42. Getting Ready for Exhibition at The A Collective | 189 |

| | |
|---|--------|
| 43. Klar, Stuck in the Bathtub, Relationshapes Series, Charcoal on Paper, 18x14,” 2017. | 190 |
| 44. Klar, Moving in the condo, Relationshapes Series, Pen & Watercolour on Paper, 18x14,” 2017. | 191 |
| 45. Wolfond, Water Stim Painting, Watercolour on Paper, 16x24,” 2017. | 192 |
| 46. Photo: Adam Wolfond & Ellen Bleiwas in Studio, 2018. | 193 |
| 47. Photo: Writing with poetry and artworking, The A Collective, 2018. | 194 |
| 48. Film Still, S/Pace, 2019. | 195 |
| 49. Photo: Drawings of Movement in studio, charcoal on vellum, string, stick, 2018. | 197 |
| 50. Klar, Squeezing-Tapping, Relationshapes Series, Charcoal on Paper, 16x24,” 2018. | 198 |
| 51. Photo: Stim Toy, 2018. | 199 |
| 52. Wolfond, Walking-Drawing Machine Series. He attached home-made cardboard “machines” to his body on walks to flap hands or attach to his legs to jump. These markings catch movement in relation to environment. Pen on Paper, 6x9,” 2016. | 201 |
| 53. Klar, “the blasting movements of movement” (Wolfond) – the many planes/horizons and also, the objects that are always moving in the visual field, Pen on Paper, Notebook, 2018. | 202 |
| 54. Photo: Adam at The A Collective relaxing “landing” with heavy weighted objects, 2019. | 203 |
| 55. Photo: Adam in studio waving stick in front of blackboard. The black, he says, reduces the busyness of the visual field. He didn’t like to film this movement against the white wall. The markings next to him are movements of the stick, 2018. | 204 |
| 56. Photo: S/Pace Exhibition Installation, 2019. | 206 |
| 57. Photo: When we began to experiment with “poetry sticks” in studio, 2019. | 207 |
| 58 & 59. Film Stills: Adam walking with sticks, S/Pace, 2019. | 209-10 |
| 60&61. Drawings, Klar, Pastel on Vellum, 6x3,’ 2019. | 211-12 |
| 62. Photo: Adam creating water “stim” paintings on photo-sensitive paper, 2018. named after “self-stimulatory behaviour” by psychology, Adam reclaims the stim as important movement and as a way of creation: stimvention. His hand “writes” with water, paper, sound, spacetime., 2019. | 219 |

Dissertation Portfolio

Dissertation Exhibitions:

- 2019. *S/Pace* installation as part of *Access is Love and Love is Complicated* exhibition with film at Critical Distance Centre for Curators.
- 2017. Relationshapes exhibited in group exhibition *Outside the Lines: An art exhibition exploring the blurring genres of gender, body, disability and racialization*. Eleanor Winters Gallery, York University.
- 2015. Walking-Drawing Machines, *Open Studio Exhibition, The A Collective*.

Poetry Chapbooks (see Publications Section of website):

- Adam Wolfond, 2019. *In Way of Music Water Answers Toward Questions Other Than What Is Autism*, Unrestricted Interest.
- Adam Wolfond, 2019. *There is Too Music In My Ears*, Unrestricted Interest.
- Adam Wolfond, 2019. *Tall Ideas*, featured at: <https://poets.org/poet/adam-wolfond>.

Films & Festivals (see Media section of website):

- 2019. *S/Pace*, funded in part by SSHRC Doctoral Award. Collaboration with Adam Wolfond, Estée Klar, Eva Kolzce and Ellen Bleiwas. Exhibited at Critical Distance Centre for Curators as

installation with sticks, as part of *Access is Love and Love is Complicated*. Co-curated by Sean Lee of Tangled Art and Disability and Emily Cook. Submitted to film festivals and conferences TBD.

- 2019. Exhibition Opening Short of *S/Pace* installation at Critical Distance Centre for Curators.
- 2018. *Painting on Film*, an experiment with filmmaker Eva Kolcze, Adam Wolfond and Estée Klar to think about stick waving, film, and duration.
- 2017. *Autism to Inclusion*, As part of Re-storying Autism Project: Enacting Autism Inclusion with Patty Douglas funded by SSHRC Insight Grant and located at:
<https://restoryingautism.com/este-klar>
- 2016-present. *YouTube Shorts* by Adam Wolfond and Estée Klar for early thinking prior to the making of *S/Pace*. These consist of “The Walking Man Series.”
- 2016. *Adam’s Barmitzvah*, shown at ReelAbilities Film Festival, Toronto and also throughout Jewish Day Schools in US and Canada from 2016-present.

The A Collective:

- 2015-present. The A Collective is a space for learning, creation and exhibition founded by Estée Klar with Adam Wolfond to shift the way learning is accessed and to think about conditions that support neurodiversity. The A Collective consists of 20 youth and neurodiverse adults to create art, poetry, social gatherings, and education. Current mentors/educators include Jessa Polson, Mariana Aguilera, Jean Malig, Chris Martin and Ellen Bleiwas.

Dissertation Website:

- 2019. *Neurodiversity in Relation: An artistic intraethnography with Adam Wolfond and The A Collective*; more conferences and journals may be found online under “Publications.” More works that capture processes, such as notebooks, experiments with rubber bath toys, water, repetition, sticks, drawing, painting, can be found on the website at www.esteerelation.com.

note on language

neurodiverse, neurodivergent and autistic

I will use terms neurodiverse, neurodivergent and autistic and acknowledge their nuanced meanings that have transpired over time. I understand these terms as culturally transient in the context of ever-shifting understandings of diversity. Autism, autistic person and autistic are also interchanged, recalling the movement to reclaim autistic identity from clinical-medical, and as disorder (in other words, person-first language) towards a way of being-becoming in the world. However, I also suggest identity-language, although it has been important to move neurodiversity and reclaim autism from the clinical vice, struggles with direction and positionality; an anti-movement. We wriggle from fixed positions. This is not how Adam Wolfond, my collaborator, orients or situates. Rather, he's interested in movement. *Neurodiverse* is therefore used as a gesture for *way*. *Autistic* is the signpost to remember autism's 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."¹ Neurotypicality, or neurotypical, suggests fixity – be it position, attitude and measures for an ideal that is described as normality. Adam's movement tends toward new concepts for relation. The

¹ SenseLab, Introduction to Diversity-In-Diversity issue, *Inflexions*: <https://senselab.ca/wp2/diversity-in-diversity-launch-sept-5-at-19h30-senselab/>.

movement of neurodiverse language suggests more movement to come; diversity is always making way for more, and just can't be held down.

citing with neurodiversity

As part of a relational meshwork, we are also cued by a history of autism, neurodiversity and autistic thinkers: "Think the new not as a denial of the past but as the quality of the more-than of the past turning toward the future," writes Erin Manning (2013, 33). We feel that others have done the job of citing the clinical history of autism, and we follow the emergent literature on autistic language and poetry (Mukhopadhyay, Rodas, Savarese, Yergeau). There are also so many other autistic contributors in the field we may not have not cited, but please know that your work carries us. Some of these citations are "scattered" (Adam's word) throughout this text. Fragments cue movement. "Responding to a cue is at once realigning and priming to future realignments" (ibid,105). We don't provide a literature review for the purposes of delineating the neurodiversity movement or the history of autism that has been comprehensively written.² Reading-thinking-feeling with you is an aligning towards this next move. The new work moves from an emergent critical autism studies towards neurodiversity as intrarelatational art and aesthetic.³ We have tended to align with those who felt familiar to our way of thinking about movement and relation. Erin Manning and Brian Massumi and their experimental work with SenseLab resonated — particularly when Adam and I attended the *Activating Techniques for Neurodiveristy* event

² As we discuss regarding process, we propose new experimental work that launches from emergent autistic artists and authors. Our way of writing and reading is also tangential as a way of linking ideas that resonate in studio.

³ We don't invoke relational aesthetic but instead, intrarelatational moves as an emergent aesthetic that implies continual movement, perceptual aligning, and attention to patterns of relation.

in 2016 (SenseLab) – with the work of the A Collective in Toronto, which was founded by Adam and I, where other neurodivergent people, and supporters, participate. As well, the works of non-speakers like Amelia Baggs, D. J. Savarese, Amy Sequenzia, Tito Mukhopadhyay who type to communicate, bring forth new work and they are folded herein. Neurodiversity is a movement that has activated this next creative step as we pay attention to movement as aligning; an artistic relational process and collaboration that *becomes* the work itself for rethinking relation and mutual support best explored in an artistic-movement practice we have come to name intraethnography. The way we move and relate in life as in art, has become a way for rethinking how research with autistic people is produced, what stands as creation and contribution, and shows how we support each other for thinking about new ways support and care.

This text is not the work *per se*, but an edited compilation of our thoughts that emerged over time with the theories that resonated with us so that the process of artworking can be considered as part of the PhD dissertation. This work is about relation (and research) as processual and collaborative. I have resisted making yet another object in addition to our film, particularly one that explains the artwork, or Adam's poetry.⁴ But it also seems to provide a necessary guidepost for thinking from which the process emerges.

We hope our films resonate for more work. One should also obtain copies of Adam's chapbooks of

⁴ This text is produced primarily for the dissertation requirements of my university, although I've tried to resist creating an additional textual object to support the artwork. The artwork felt like enough. Yet, this will provide some additional background to our thinking. We are already thinking of how to "do" this text in different forms. I wish to also point out that all of this work is in progress as we continue to move forth towards different ways of citation, writing, artmaking, languaging as process. I could have gone into more depth in citation, and think about how to do this moving forward, and also, how to make work accessible to those who are not familiar with our readings and the notion, "lines of flight" (Deleuze & Guattari).

poetry: *In Way of Music Water Answers Toward Questions Other Than What is Autism* (2019a) and *There is Too Music in My Ears* (2019b), which emerged with U.S. publisher *Unrestricted Interest* during this process, although I've included many of Adam's poems herein. Our process began with movement, thinking with art and discussion where poetry then emerged when we met poet-mentor Chris Martin. We were always writing as part of our practice but Chris and Adam became fast friends and the poetry enfolded into our work. Artist Ellen Bleiwas also met with us at The A Collective to think with materials, other artists and Adam's interests in water, rubber bath toys, sticks, pace, space, colour, music, language and time. To get a sense of this work, one can visit our website to view our films, including *S/Pace*, and view some of the artworks that constituted our process. This constitutes "The Dissertation Portfolio" at www.eesteerelation.com. Art, movement, poetry and relation make wonderful relational and movement partners.

In terms of labels and citation, as suggested, we wriggle in the discomfort of identity language and definitions regarding autism, although we've also found solidarity with other autistic/neurodivergent people who have shared some of our experiences and who have supported us over the years. We collaborate with the transitional movements that Adam brings forth as neurodiversity in relation. Our references might not always read the way the community invokes them. I do not intend to do so in ignorance. It is Adam who shifts the language as he does not tend to defer to terms that are frequently referenced by the autism community. He identifies at times as autistic, or as "man of autism," and simultaneously points out how the term *autism* is used in ways that that are too simplistic, particularly as medical labels of impairment (disorder, dysfunction and so on) are invoked to determine his character.

This launches a rethink about identity and subject positions in a collaborative practice as we propose that these positions may direct how autism, support, contribution are imagined, perhaps delimiting possibilities. Making sense of autism, utilizing identity markers, only critiques the current system rather than sharing affirmative ways to live. Elizabeth Grosz suggests that while critique shouldn't be abandoned, it has its strengths and limitations: "critique must always give primacy and privilege to what it critiques, it must internally inhabit what it wants to overcome in order to discover inconsistencies or vulnerabilities from within. It does not provide us with an outside, and other, alternative strategies, or different ways to live" (Grosz and Hill, 2017, u.p.). Living to critique can take away the energy we need to create and reimagine⁵ although we are not proposing to do away with it entirely. We propose that we need more creative, experimental work. To experiment with language, movement and relation is affirmative and exciting, as long as a particular way is never coercive or imposed. In other words, this energy of excitement and possibility comes from the emergence of work through a relational process rather than from a goal or directive. It is, as Adam writes, *the open way* and also what we refer to as a wayfaring. Adam has repeatedly emphasized that he is tired of questions that ask him about the meaning of his movements – the reason he does things: "I want to tic and stick and not answer ramming questions about autism," he writes. If he does generously answer, as he is incredibly patient, he will twist and turn and leave those seeking answers, hanging out in the open: "open is a question; a landing always

⁵ "So I don't think that everyone in all circumstances should abandon critique in order to undertake the constructive production of the new; but I do think that, especially in the case of the development and production of ideas, critique has both its strengths and its limits...I am not sure that I want to spend my life considering how bad patriarchy, racism, electoral politics, or even leftist politics is! This is a fundamentally depressing project!" (Grosz and Hill, 2017).

answers.” It’s a serious thinking invitation. He wants you to think with him and remain open, not simply answer ready-made questions with ready-made answers about autism. His language saturates, wanders, carries, drops; it is always arranging and patterning the body, space and ideas to think about “how you are with autistic people.”

“Art is the open way of telling” - Adam W.

OPEN

Open is how I think
Open is how I feel
Open is like water
Water forges toward
the long way of thought
the way the water always
moves is like the way I think
toward movement
Pace of water is pace racing
toward open easy talking people
Open is now always
awesome toward the pace of my good
talking body that races
through my veins
The heaving body is like amazing thinking laughter
of life
Laughter is proud arrangement
inside much hurt

(Adam Wolfond, 2019a, 4-5).

Aligning

aligning

A door is more than something we just pass through. If a door opens, how do you enter? Do you just walk through to the other side? Of course, there's so much to a door as it symbolizes access, entry, passage to a room or a place. Most of us don't really pay attention to doors unless they have pretty faces, or if there is someone we need to face before gaining entry. Otherwise, most of us just pass right through without too much thinking.

For Adam, my collaborator and non-speaking son who types to communicate, a door is more than its face. A door leads to many openings: a multidimensional labyrinth that requires complex navigation, or better stated, aligning. The door requires, for some autistic people, thinking in the process of moving – *how do I get my body to the door?* It is a cue for propulsion, a mode of escape, and inspires curiosity in a movement that keeps going to find more doors. A door can invoke anxiety: *What's behind each door?*

"A door is a question," wrote Adam when he was younger. Our condo where we live in downtown Toronto, Canada, is a rabbit-hole of doors that lead to rather frightening nooks and crannies in garages I never knew existed; doors connected to other buildings, offices, and a retail store – all with more doors.

Sometimes Adam can't get to a door easily – he hesitates. He might run circles around the dining table or back and forth in the hall before he can leave out the front door to get to school. A door invites a dynamic of relation, and it activates movement that invokes more than just a passing-through. A door is more than its affordance but an actant in the relational event that collaborates in the transition. As Jane Bennett notes, all matter is pulsing with life – all matter is agential in relation. Adam writes, "an object

is more than it is.” The door potentiates this entry through the inbetween that unfolds during the passage. The door’s proposition also activates anxiety, urgency, curiosity, hesitancy – feeling, thinking, moving affectively co-compose the transitional-relational event. But that’s not all. Movement through the door, if we attune to it, expresses the past presenting the future – an elasticity of movement in duration. These moments of passage are felt in the process of transitioning: “I rally the feeling space/to think about the pace/of the works of life,” writes Adam (Wolfond, 2019b, 14). The rally is a back and forth relation with a stick, a hesitating body, a rocking movement, a tapping hand to pace through space. Every single moment is a transition with a multitude of affects that make up the ecological milieu.

I Am The Calling Assembly of Talking Tics

and I am the masterful ticcer
I am the way
thinking that I am

ticcing

like wanting
open feeling
answers doing
to the

space

Adam has described his sentences, as well as his movement, like a saturation, or a blossoming flower, and at other times like a masterful tic. Simultaneously, sentences, like the body, tic and flow. The tic answers the open feeling as a way of doing, “answering” the space. Space and body are involved in a

relational becoming. As suggested, the movement through the door is more than opening to get to the other side — it's everything in between. It's about what's happening in the midst of movement, in the middle, and how it unfolds — spacetime.

Transitioning across a threshold is saturated with multiple affective assemblages that are activating new relations while moving — suggesting new directions. *Which door next? Which direction?* Even the choices overwhelm. Adam's body, registers "movement moving like a forge inside my eyes;" he tries to find a place to settle — *maybe that door, that stick?* There are so many possibilities *en route*. Hesitation is also a movement, an ingathering of the affective in the ecological milieu in the process of registering — saturating, blossoming "in my eyes" while trying to take the next step.

I might need to help him through the door or to reach it, particularly when we have to be on time for school. Some call this facilitation but I think of it also as intrarelation or collaboration, attuning to the inbetween. Facilitation is a way of aligning in the process of moving. Facilitation can also occur with the non-human — as in the toy. Adam might need to hold a toy while he walks to school. He taps his toy like an echolocation, creating a rhythm to walk. But if you ask what the toy is used for, be prepared for so many answers. Like affect itself, the toy is more than itself. It is colour heard as music, eyes that stay still (so he can look at them), a calming transitional object, a way to tap through space to "line my pace."

Aligning to many surfaces within the ecological milieu includes a sound, a tap, a stick, or a person. A door doesn't just lead to a room. Door after door after door — movement aligns and arranges as a way to find, settle, make room — actually, to create many rooms.

The Maker of Wanting Space

I want to say that I want
to amazing space think
about the way I move
to think

I game the space the way
I open with the body and the way
I think which is the way
of water

It touches me open and I am
away with really easy feelings
of dancing for the answering
really rare always rallying
thinking and it is rare with the way
people think

Really way of touching the world is
the way I am wanting with
my tics

I think that I want the way inside
questions opening the want to
the wanting way which thinks openly
toward the water and I am
thinking about it all
the time

I think that I want the way inside
questions opening the want to
the wanting way which thinks openly
toward the water and I am
thinking about it all the time
like eating words

(Wolfond, 2019a, 30).

let's go for a walk

Adam is younger and walks with me hand-in-hand. There is humming, skipping, hand flapping and a buzzy feeling that begins mid-way through the walk. I'm feeling it too; a buzziness that feels like anxiety ratcheting up. He begins pulling me. Door-after-door — the buzzy feeling gets stronger. His pace become faster the more doors there are. Suddenly, his hand slips out of mine and he bolts. This happens with stairs too — *where does that staircase lead? Emergency exits? Oh no — even more compelling — a way out.* Anything with the possibility of exit and away he goes (he giggles at exit signs). I have to find a way to block him, distract his attention away from the doors, or find a way to mute his body. Isn't this the way most of us walk in the world: muted, directed and registering numb? To register numb (Gins & Arakawa, 2002) is to follow without really thinking or feeling, and also, a way to follow an order. In order to follow easily, one backgrounds the layered environment. For many, routes are habituated without too much thinking. But Adam has to think about each step. The ecological milieu, pulsating with affects as they touch and lure a body, Adam says, "is a question" and a "want," and also, a question he feels compelled to "answer." The speed of his body once he gets going is like the speed of his thoughts transposed — he finds it hard to land. A person asks questions and "a landing always answers." Like environments, people ask — particularly those interested in understanding the cause of autistic movement — in Adam's words, "too many questions." Questions about why he does things, about autism, become demands for Adam to land in the language people want to hear.

Adam writes a lot about movement. He posits *want* as a desire or longing to answer the space: “I want the way inside/questions opening the want to/ the wanting way.” Questions for more questions, opening *the want*, never land. Every movement-moment is a transition, like the door. A door opens toward answers – but there are always more doors. “I game the space the way/I open with the body,” he says. “I game the space like a spiral that tries to find its way.” Adam “rallies thinking” the way he does with a stick and space – a “dancing for the answering” – always wanting a way. His moving body *thinksfeels*, “touching the world ... with my tics.”

Ticcing, - a clinical term for Tourette’s-like movement might manifest in a twirl, a vocal tic on repeat, or a repeated tapping on a rubber bath-toy. In Adam’s way, the tic is also referred to as the autistic “stim” taken from the behavioural reference, “self-stimulatory behaviour.” Both terms imply non-intentional, thus valueless, movement but Adam reframes the clinical as he writes that he tics through the world “in order to touch it.” It’s a non-human touch, a facilitation of sorts – in/corporeal cues that affect movement. The incorporeal also become the conditions for corporeality (Grosz, 2017); the incorporeal often conceived as the excesses; the *somethings* that we don’t see but feel. This is expressed “through a body that is always moving.” Autistic movement is characterized as excessive movement. The incorporeal is involved in the processes of perception, movement and relation. This is where we take the affective or new materialist turn toward the incorporeal and the feeling. As Brian Massumi notes about affect deriving from Spinoza, affect is, “‘the capacity to affect or be affected.’ This is deceptively simple. First, it is directly relational because it places affect in the space of relation: between affecting and being affected. It focusses on the middle, directly on what happens between” (Massumi, 2015a, 91). Adam and

I introduce the incorporeal as part of the ecological milieu which also constitutes relation; this is the non-human influence, also capable of affecting and being affected for inventive and experimental ways of study and thinking about relation and support (see also: Knudsen & Stage, 2015). Twirling, hesitating, tapping is also relation: “I tic because I want to/ be settled and I tap to feel/ the way the comings/ arrange me like a forge inside my eyes” (Wolfond, 2019a, 32). Like compass without a magnetic field, Adam fields the world aligning-catching in “the city of moving parts.” Ticking-moving arranges space in relation; but this arranges a new kind of relation and space that we think of as conditions for neurodiversity — outside the clinical which otherwise imposes a hierarchical framework on our lives.

We see relation and the emergence of space patterning with sticks picked up and dropped again on our walk. Adam wanders from pathways and sidewalks — off into the thicket — searching for sticks, heavy logs like the way of doors. He channels the “wanting way,” as a way — aligning also, we’ve suggested, with objects, sounds and pace. The writing-moving body games the s/pace “the way I open” towards thinking about the autistic body, movement, relation, differently; neurodiversity in relation emerges.

Behaviourists aim to control autistic movement. Striated movement (Deleuze and Guattari) is sedentary and preferred; the body should be calm and, in the words of behaviourists and occupational therapists, “regulated.” In this conception, the door is simply a door to pass through to get to the other side; the inbetween (excessive and inconvenient) is ignored. The movement that answers the inbetween exceeds what a passing should be. In terms of perception, the ability to background the field is presumed by neurotypicality. We will use this term in reference to a framework that imposes how bodyminds should

be. That is, it is assumed that we can background or subtract the detail or fragments – “the moving parts” – within space. This is what Melanie Yergeau, Erin Manning, Tito Mukhopadhyay, Donna Williams and other autistics describe as “the unfiltered detail.” The detail is always in Adam’s face and makes him anxious, so he moves “to settle.” Nevertheless, autistics are forced to mimic neurotypical moves – to stop running through doors. This creates more anxiety and more *want* for the door. This is what parents of autistic children face as it is a pressure upon autistic people to follow directions, to stop from bolting, to change. To stop from being autistic. To stop the “open wanting way.”

Trying to block Adam or stop him from running through doors was harder than preparing him with maps and routes, and to explain over time that one just can’t open every door. This is the difference between shaping behaviour and shaping in relation with the environment. A walk, paradoxically, is too open, yet we can’t confine; we can’t (and don’t want to) control autistic movement. So we slow down and lay out the pieces of the day that is full of transitions: step-by-step lists that outline and hold us (gently); a list of public transit stops (if the route is new); a story of each transition within an airport; a map as a visual aide we use to point out street names. These are like the assistive hands to hold while crossing a busy street. It’s not a hold that controls but rather, a calming, assistive hand.

The unbearable lightness of being needs gravity to be settled, and that gravity might be perceived as direction, pre-formed architectures (also thought here as systems, spaces and forms). Our walks and way of moving in the world is the tensile relation between dis-ordering movement; marking boundaries with the lists and routes that hold so that we, paradoxically, can stay open to create space together anew. “I

base my pace on you,” Adam writes of the way he aligns on a walk with me, or by following the sightlines of logs and sticks in the open wanting space. The lists complement the relational pace. The lists become the enabling constraints⁶ – the *temporary holding in place* (Gins and Arakawa, 2002) – that allows for more exploration. A repetition always opens. I call this a repetition for wayfaring or rambling. I adopt the term wayfaring (Ingold) apart from wandering because it reminds me of Bruce Chatwin’s *The Songlines* (1987), a story about the Walbiri tribe in Australia who sing the world into existence on a walkabout.⁷ The world is not pre-constituted but formed in songs along the walk – a making of space. A song creates new paths along the way: songlines. Repetition and wayfaring are not in opposition. The repeated rhythm carries the movement, so there can be more improvisation within. Within each repetition – in the interval – the next move is a possibility; it’s indeterminate. Pacing is a rhythm that carries rather than controls.

Facilitation is always intrarelatational. Facilitation is the more-than-human relation with the door, toy, tic that paces movement – or else it might be too hard to move. There’s no real method for facilitation and support other than this attention to movement. Again, this is what we also call neurodiversity in relation. This relation, however, is at stake because neither objects nor persons are allowed to facilitate. As mother, I am obliged, in the contemporary moment, to control Adam, to make him independent, to walk without me and without running – without the toy or the stick. We are supposed to work to excise

⁶ “Our point of departure is what we call ‘enabling constraints’- sets of designed constraints that are meant to create specific conditions for creative interaction where something is set to happen, but there is no preconceived notion of exactly what the outcome will be or should be. No deliverable” (Massumi, 2008: http://www.inflexions.org/n3_massumi.html).

⁷ Contrary to wandering which implies lack of intention, a wayfaring invites new kinds of thinking about creating new paths.

the relational; I am obliged to fix what neurotypicality has positioned as autistic disorder and impairment.

As autistic movement is conceived as disruption, we disrupt the conception of autism as disorder with *more* movement: ticcing, repeating, flapping, flicking. We crip our movements — *the wanting way* — as a wayfaring, bolting, stick-waving, humming s/pace. Adam's pace (and mine) creates s/pace with neurodiversity. When we walk the straight, rigid lines of contemporary cities and buildings, and abide forms like academic writing or high school rubrics (to meet certain requirements that abide form), our



touching: the intrarelation.

movements are then directed which delimits possibilities for becoming. Neurotypicality restrains excessive movement for speed, efficiency enacted in (and as) the independent body: the architecture of ableism. Forms can be enabling or disabling. The difference is touching spacetime; mother-son, bathtoy-tapping, stick-waving and of course, ticcing. Touching is affective; the affective is always

1. Photo Above: Klar, pathway of rubber path toys, 2018. *This photo shows how I line up Adam's rubber bath toys to make a path to his bedroom. I have pre-formed a line that leads, directionally, and also the way I've learned to follow the line. It also follows an autism trope of lining up objects to control the environment. This is not a common movement for Adam, although he lined up toys to make colour prisms a couple of times when he was very young. To line – align – is not something I can preform for Adam who is always moving and realigning. A line can order; it can also emerge.*



2. Photo: Klar, Adam in Studio with Sticks, 2018.

In the photo of Adam walking and sticks on the ground, Adam has used the sticks and drops them towards the next one, leaving stick ephemera behind as an emergent affective cartography, or wayfaring lines. The space emerges with movement rather than the space directing it. Movement becomes an emergent intrarelational

aesthetic in my Relationshapes drawings (cartographies) to think about movement and relation. Adam activates this thinking as feeling, “eagerly going to the next stick” to arrange space, poetry and thoughts that appear in the film S/pace (Klar & Wolfond, 2019).

Adam writes: “Thinking is a feeling through a lot like a body that is always moving” (2016).

Thinkingfeeling as movement constitutes our affirmative artistic practice that moves neurodiversity from the pathology paradigm which restricts the possibilities of autistic movement in relation. An affirmative concept of neurodiversity can resist defining difference as it is measured against neurotypicality; it can avoid binary construction and negative comparison to engage in an affirmative practice which Nietzsche calls “ontoethical”: “Life is ethics; life affirmed fully, each in its own way, each with its own nature and fate, is what ethics reflects on philosophies [...] Only a fully affirmative philosophy, one that is artistic in its own ways, can bring to thought this joyous affirmation” (in Grosz, 2018, 128 & 126). Adam and I have survived by creating our own way and a place to do this work – at The A Collective in Toronto which we founded because of exclusion and segregation. Otherwise, Adam would remain segregated in an institutionalized setting (even schools create institutionalized segregated classrooms under the “integration” claim), cut-off from learning and subjected to a lifetime of remediation. My life has been spent finding ways to access education, to make art and write poetry with Adam, and to find other neurodivergent people and educators to participate at our Collective. None of this would have happened if we followed a direction to cure and remediate autism, to make Adam “better” or not autistic anymore. So we walked, moved, flapped and hummed, even screamed (a temporary tic that subjected Adam to stares and me to comments like “can’t you control your child?”).

This hasn’t been easy along the way – I’ve provided some vignettes that may give the reader a sense of the neurotypical environment we live within which has led to our way of doing things. Along the way, I have occasionally succumbed to pressures to help Adam control his noises for the sake of others (the

gaze is harsh). Adam also succumbs, at times, making claims that he wants to talk because his friends talk so quickly. We have navigated the unrelenting ableism that confronts him almost daily, together. This is also the tensile relation that clenches my stomach — do I or don't I help Adam to control the bolting that might, in fact, get him killed? Do I help him with the movements that he sometimes says are “embarrassing” for him?⁸ I am fortunate that Adam is an enthusiastic writer so we can think towards ways he wants to be assisted: “I think all the time about having to prove myself. I want people to understand how hard it is to type. The way I want to express myself is through movement and I am wanting to talk less” (Klar & Wolfond, S/Pace, 2019). Expression happens while walking, moving, transitioning and Adam, as an example, describes how he wants to be supported when we walk outside. We pay attention to the multiple modes of expression.

I have worked for some time with Adam for autistic expression to be accepted, not ameliorated, as autistics are subjugated to punishment through behavioural methods to control the expressive (excessive) movements characterized as non-sensical and socially inappropriate.⁹ We both suffer from neurotypical pressure. My propensity as his support assistant and parent is to accept the non-speaking moment, avoiding the constant pressure to keep talking for the sake of others. We discuss these tensions,

⁸ As an example, Adam says he needs the lists, to be told how long the walk will be to help himself from running. He is a collaborator for creating ways he wants to be assisted.

⁹ And yet, I balance this with Adam's enthusiasm, most recently, for practicing speech. Since Adam was young, he has been able to utter words and phrases, but he longs to practice speech, so we play with the shapes of our mouths to sound, then chunking phrases like music or poetry.

acknowledge them, and keep moving in this collaborative artistic process that we've named intraethnography; an incorporeal process also with art, objects, space for "the open way of telling."



3. Film Still from *S/Pace* as installation at Critical Distance Centre for Curators, 2019.

"I want to think with sticks. Thinking with sticks is like thinking with eager, open space. I want to write on sticks and space and the watching of radical thinking. The sticks are the slanting space that the sight does thinking for and are about the way I very much move" (Wolfond, *S/Pace*, 2019).

Art becomes the intrarelatational process

intraethnography for

a wayfaring

bodying

worlding

aligning

collaboration

slanting space

watching radical thinking

and what we also call:

neurodiversity in relation.

Neurodiversity is more than an orientation;

more than a position peripheral to normality.

neurodiversity moves

Coined by Judy Singer in 1998, neurodiversity was later described by journalist Steve Silberman as the “rallying cry of the first civil rights movement to take off in the 21st century” (Singer, 2017, 9). More than a social justice movement, neurodiversity has also come to represent autistics as having a “hardwired” neurological difference, not a personality flaw [...or] a problem caused by bad parenting” (ibid, 10). Neurodiversity evolved into a social movement of mostly¹⁰ autistic diversity which gathered intensity in the mid-2000’s (see also: Kras, 2010). Since then, the notions of neurodivergence and neurotypicality have emerged, diverging from the concept of normality.¹¹

Adam and I question the discursive nature of the neuro-medical model that determines perception and functioning in negative comparison to normality.¹² We challenge how the concept of humanism persists despite a way of relation with the im/material and non/human. We also resist a hegemony of intelligibility that adheres in order to objectify “subjective” experience as independent and located within the self. These new ways of thinking about relation brewed before Adam was typing which was activated by physical support or the sound of my voice. This way of support is problematized in

¹⁰ The neurodiversity movement conjoined the gay rights movement with autistic self-advocates and also encompassed other diversities such as Attention Deficit Disorder, what was then called Aspergers syndrome, Obsessive Compulsive Disorder and others which were also reflected in the New York Child Study Centre’s Ransom Notes Campaign, (Kras, 2010).

¹¹ This reminds us of Félix Guattari’s concept of normopathy which permeates everything. This “everything” infiltrates what Gary Genosko cites as “an institutional orthodoxization and normopathy that allows [interdisciplinary activities] to be valorized from an already established disciplinary perspective” (Genosko, 2002, 2). This becomes relevant as we think of writing a dissertation in the form directed by the academic institution, to citational practices and use of metaphors used when reflecting on the way in which bodies are perceived as autistic (locked in, or unsocial; orientations as sideling and queer in relation to straight; to anti-colonialist metaphors of knowledge and language).

¹² This reduces conceptions of the autistic “different” body and cognition caused by the impairment of the “hard-wired” brain.

discourses of intelligence associated with independent movement and communication in typing or speech. When Adam asked, *can a good body feel without another body?*” he opened the framework from independence to relation. He also gestured towards the proprioceptive and synesthetic as a way to move in relation within the world, without which, he might seize. Brian Massumi notes that these components of perception actually work together as the *motional-relational* (2002, 186), where synesthetic forms are summoned into present perception with the experience of movement (187), like the actualization of virtuality (190) or “seeing time in space” (187). He says this is a good way of describing experience as an event: “[t]hey have a feeling of thickness or depth to them, like a ‘flexible, moving 3 dimension” (ibid). Proprioceptive-synesthetic experience folds and fuses in the experience of movement, saturating Adam’s *open way of telling*. “Good bodies” feel with other bodies moving in relation. Experience of movement can’t be taken apart from the event within which it emerges. Adam describes this in his poem, *Tall Ideas*: “Tall ideas are the questions of wanting/to gather the way I feel/the feeling before/the thinking/sees” (Wolfond, 2019a, 33). Massumi notes that this is not vision thought cognitively, “It is more like other-sense operations at the hinge with vision, registered from this point of view” (186), but there are many “points of views” in the relational-motional.

We notice that within our own community – autistic speaking and non-speaking – the normopathic imaginary¹³ persists and autistics are sometimes compelled to transpose their experiences into intelligible

¹³ As we use neurodiversity, or “neurodiverse experience,” as adjective to support neurodivergent thinking that departs from the concept of normality, we also need to depart from a conception of autism and neurodiversity as a neurological condition, that is, neurobiological in the medical sense, located in the pathology paradigm. This situates impairment within the body, rather than factoring the social constructivist views of autism and disability – that is, how social systems and space are ableist

narratives and forms, *after the thinking sees*, mostly from a location or the point of view of neurotypical perception. We tend to see stories from the neurotypical point of view. One-point perspective dominates our way of seeing as does abstracted descriptions of what has been seen. This point of view not only directs how experience is to be expressed, but also directs the way autistics must perform (and move) in classrooms and communities. There is the constant reminder and pressure to return to intelligibility and representation or what we refer to as neurotypical form.¹⁴ Autoethnographic writing aims to locate ourselves in a particular culture. In this sense, it removes us from the creative forces that are involved in the immediacy of relation in order to position the author as separated from it. In contrast, the relational event is an “agencying,” states Manning. “What is at stake here is understanding not the agency of the subject, but the *agencement* of the event in its speculatively pragmatic unfolding” (in Massumi, 2015a, 157). Objectivity is a part of narrative subjectivity and this is regarded by Adam and me as an uncomfortable form that asks us to delineate the inside/outside; to untether our relational entanglement by identifying *whose* experience and *whose* authorship. Ironically, at the same time, autistics are

in their configurations and constrain neurodiverse movement. The incorporeal as the relational-neurological – bodymindworld is conjoined. Once more, we are calling this intrarelation and neurodiversity in relation. Erin Manning proposes the concept of diversity-in-diversity in the similar sense of intrarelation for the journal, *Inflexions* (see Diversity-in-Diversity issue, (2019d) inspired by Adam’s and my work) – which can be read at the beginning of this text. The diversity that exists in autistic diversity, or neurodivergence, suggested in what was formerly called classic autism, becomes an autism as a way of sensing the world in-formation - a transitional existence that temporarily lands – and keeps moving. Adam and I also utilize neurodiverse as adjective to call attention to how it risks the reinforcement of the concept of normality (which is connected to the concept of neurotypicality) and its subsistent category, abnormality. I am recalling the work of autistic scholar Wendy Lawson in her work *The Concept of Normality: The Autistic and Typical Spectrum* (2007) along with Critical Disability Studies, which articulates the history of normality deriving from humanism and The Great Chain of Being . This imaginary brought about systems to control for disabled and other marginalized groups. The concept of autism as less-than-human, as disordered, summoned a contemporary autism movement (neurodiversity) which continues to reclaim autism - as autistic and/or neurodivergent experience – from normopathic characterizations and systems (neurotypicality). Neurotypicality enacts and enforces the way bodies should be and move in the world.

¹⁴ Neurotypicality follows Guattari’s normopathy.

presumed too “locked in” and non-relational for either objectivity or subjectivity (one operates for the other). Autistics are presumed to lack awareness of internal states or the minds of others (as in Theory of Mind (ToM)), which means that autistics are characterized as non-relational.¹⁵ In contrast with autoethnography, Melanie Yergeau writes that autisethnography, or autie-ethnography, “deconstructs cognitive studies scholarship that reifies the inhumanity and neurological passivity of autistics, while also claiming that autistic people queer the lines of rhetoric, humanity and agency” (2018, 26). Resisting the hegemony of intelligibility that situates autism as unaware and incompetent and simultaneously demands autistics conform, we disrupt the mind-body, reason-passion, material-ideal divide and move toward “conjunctive relations as forms of becoming” (Grosz, 2018, 131) as the intraethnography that involves more-than-one and more-than-human. The body membrane is permeable, influenced, and is more than itself in relation. Rather, a body becomes in relation. Erin Manning and Brian Massumi state, “The subject of experience is not human but the fielding of the event” (2014, 14). The experience is the relational-event, immediate, actual and virtual — *good bodies* feeling with other bodies all the time. Therefore, narratives of intelligence are often neurotypical constructions that delete the conjoined relations that field together.

As Adam refers to movement also a way of living and writing in his poetry, I think also about the fixed forms that *control* movement. The *humanist rubric* consists of expectations of how the able-bodied human should move and perform in the world. A rubric is a set of measures one is evaluated against, and

¹⁵ Theory of mind refers to an ability to reflect upon other’s circumstances or states of mind (as well as one’s own). It is referred to also as the (in)ability to empathize with others (see: Baron-Cohen, 1997 as he has deployed the concept in autism).

during school (that assumes self-same sensory perception and ability) we are made well aware of it. A most recent example was when Adam's high school English class added an oral presentation as part of the rubric. This effectively could have excluded Adam from participation (although we petitioned for accommodation to his own ways of presentation). The rubric reflects the ontology of humanism, individualism, reason. Humanism has encapsulated so much that we treat it like an umbrella term for how we have come to understand intelligence, architecture, agency, capacity and competence, although we acknowledge these could be unpacked in relation to the concept of autism as pathology. We especially attend to how language and movement are ways to measure the characteristics that are referred to as *human intelligence*, and how these attributes comprise the finite substance we name humanism. These also delineate neurobiological functions embodying the ideals of neoliberalism and the neurotypical subject.

An *architecture* complies with the codes of humanism (as part of the rubric) – constructed for speed, efficiency and mostly for the able-body in the neoliberal era; an architecture is an already-prescribed set of parameters for construction based on the ideal human (see: Mostafa, 2016). Let's call it a neurotypical architecture that disavows neurodiverse alignments in order to direct, or what Arakawa and Gins state, an "architecture [that] encourages this ignorance by serving up too much comfort" (2014, 45). Comfort by way of direction and order restrains neurodiverse movement as a force to conform. Comfort in a neurotypical sense, is like forgetting how you got to work in the morning. You know you took a route but forget everything in between. The route is striated (Deleuze & Guattari) and you don't have to do too much work to register the space as you move. Neurodiversity *in-habits* space differently through

movement that always feels and registers the “too much” within the ecological milieu, and neurotypicality constructs a space that directs how (able) bodies should move easily, fluidly.

Neoliberalism magnifies how neurotypicality conditions our world.

nancy halifax writes, “[Lines] have been drawn to mark difference – to keep difference in line [...] you wonder if a line is a kind of knowledge [...] blurring the lines and you get it” (halifax, 2017, n.p.).

Blurring the lines is to return to the relational, and also, the perceptual event; to passage the immanent inbetween otherwise parsed by neurotypicality. This way of passage, Manning notes, is taught:

“[p]erspective is not innate [...] it is taught. Recent research in fact suggests that humans orient more by the shape of the space than by its visual cues” (2012, 167). In other words, humans in general orient rhythmically “to the movements of topological twistings and turnings... this way of fielding space foregrounds the proprioceptive sense, inverting the relation of position to movement” (ibid). As most of us are taught to background this sense, we move on without thinking. We’re taught to subtract the movement to get quickly into position. We open the door and sit down at the table and chair in the room. In contrast, Adam lines his pace, like poetry, and *rooms*. In other words, newly formed rooms are created. It’s an active, immersive way of existence. His movement and poetry, swerve outside the lines – outside of proper grammatical forms and punctuation and keeps moving and landing. Movement *body*s language and space, and languages a bodyspacetime. Neurodiverse proprioception moves the body within “the space I will come to understand as ‘the room.’ The room is defined as my body + the

environment, where the environment is an atmospheric body’” (2012, 15).¹⁶ Intrarelation is the body’s architecting with the environment (also, as spacetime), or what Arakawa and Madeline Gins name the architectural body (1994). Neurodiversity doesn’t fit pre-constituted forms; it is in the continual process of de-forming, co-composing one room after another.

Gravity, as Arakawa and Gins note, provides the body with direction but Adam describes his body as the “away feeling” that moves in relation: “I can sometimes feel my arms and legs but not the ground of my feet” (Wolfond, 2016a). He suggests that, “... I would build architecture other than the open space in a world that would then have gravity to be settled. I would basically design a world of water where we could basically be about sometimes swimming and the water pressure would help to feel the body. The rubber toys would be everywhere and the sticks would be in range of reach” (Klar & Wolfond, S/Pace, 2019). Tables and chairs that line up a classroom — where students are expected to sit for long periods of time while listening to a lesson — delimits movement and assumes that everyone has “gravity to feel settled.” This spatial configuration constrains movement and the bodying of space, whereas Adam feels gravity *through* movement — *through a body that is always moving*. Paradoxically, Adam “wants gravity to feel settled,” needing *movement and the open*; he finds a list helpful to temporarily hold in place. He writes: “The hold is a place/to think about the next/steps wanting/to flow without too/much thinking”

¹⁶ [...] As infolding, the faculty of proprioception operates as a corporeal transformer of tactility into quasi corporeality. It is to the skin what movement-vision is to the eyes. Its vectors are perspectives of the flesh” (Massumi, 2002, 59). Erin Manning writes: “Proprioception provides us with clues that precede our [...] understanding of where we are going. [...] it is] feeling with [...] immediately linked to our sense of balance, to our ability to space” (Manning, 2012, 49). Proprioception and synesthesia shape the room, relationally in movement; an atmospheric body is in/corporeal. These perspectives of atmosphere and flesh must work together.

(Wolfond, 2019b, 11). It's not a forceful hold, but a hold that allows for more movement that is in contrast to forcing a stillness that will not hold. This social expectation is built right into the school architecture: compliance. In contrast, water is fluid, saturating, always moving – the body feels with rubber toys and sticks in range. If thinking is *through* a body that is always moving, as Adam writes, then the lined-up desks and chairs that imply expectations for stillness and order, require not only more work to settle, but incite anxiety; the body cannot hold.

The way neurodiverse movement shapes spacetime is inventive. Invention is an affirmative-speculative process; a movement with the *wanting space*, attuning to the relational possibilities overlooked by systems and methods that characterize autism as the non-relational body-mind. A room is created by habituated moves that tic and stim¹⁷ to pace space: “I think that I peel/sticks because I want/the stick to bring/my body to a feeling place...” (Wolfond, 2019b, 5). Adam peels sticks and other items to their bareness like a layered onion – peeling is a mode of questioning. The stick is made bare to modulate the movement and space. Spacetime emerges in the repetitive moves – the peeling then oscillating stick – registering the middling (catching-ticcing) as a movement that paces through space. Again, pacing with sticks occurs within the transitional event where the elasticity of spacetime is felt which is full of relational-motional potential. At the same time, feeling the transition can overwhelm: “there is too

¹⁷ The tic is referred to as “disorder” as in Tourettes syndrome. A tic can be any repeated movement that appears compulsive as it is interpreted by the medical/neurotypical model. A stim can also refer to what behavioural psychology as called “self-stimulatory behavior” although behaviourists don’t always understand this also as a tic. Behavioural interventions aim to eradicate these as it claims that the stim interferes with attention and functional action. The term “stim” has been reclaimed by autistic self-advocates and an aesthetic around the stim is emerging. “Stims” with objects, such as sensory toys, rubber bath toys, laundromats, and with the body, as well as stimming with hands (flapping or waving hands, or hands that flick water in the air), are emerging as autistic (intrarelatinal) aesthetic.

music in my ears from/looking at things it is/too bothersome/ and the forging comings/of sound think that it is too much/ forging the sound is/the way colors are” (ibid). Synesthesia and proprioception fuse together in relation, ingathering the forging environment – “operat[ing] the machine/landing the thoughts amazing/that they don’t fall apart” (Wolfond, excerpt from *Tall Ideas*, 2019a, 20). Adam makes his way, with the stick, a tapping; an architecting which makes sense. A neurodiverse architecting doesn’t necessarily comply with codes. It can’t always pass through a door or a city easily, but tics, bolts - passaging/transitioning to feel the world and create it anew. Forging new ways is also difficult. Every day is a new walk, transition, invention in movement. Neurotypical perception backgrounds the ecological milieu where autistics otherwise linger – this is where intervention cuts in to fix.

Inclusion, support, care politics also asks us to make our bodies recognizable to form; to abstract the body with meaning-affordances through function, identity and location. Neurodiversity, when answering in the language of location, signifies in order to be counted (see: Rancière, 2015).¹⁸ And while we need to be included in the social network for support, it comes at a price, as labels and locations continually defer to an ever-more divisive identity-politics.

When neurodiversity signifies the “differently-wired brain,” it accedes to the neurotypical imaginary of what a body *should* do. It reverts to the cognitive, one could say, a neurotypical architecture of the brain. I have always resisted brain-function descriptions as they revert to intelligence and negative comparison we see reiterated in the autistic spectrum as levels of functioning. “I wrote about being labeled ‘low-

¹⁸ Normality uses human attributes such as the performance of socially acceptable movements to demonstrate compliance to the social order. Disorderly affect (chaos) must be cut (to separate the senses) to order.

functioning,” writes Amy Sequenzia, “and how this causes damage to my self-esteem. But it is not only this label that can cause the same type of damage. Labels, in general, put us in a box and ‘living’ in such boxes causes too much anxiety” (2012, 171). *Do you know that I actually write around the boxes if I have to fill out a form? We could make an art out of it.* Disrupting brain-centric and functioning tropes moves-writes beyond the boxes. It makes an art out of it. It writes outside the lines.

Ordering bodies into zones, nodes, pathways also signals how bodies *should* order. Phrases like “my neurology” or “I’m a right-brain thinker” suggest that we can make sense of our internal order, as we reduce our bodies to functions and categories. We start to imagine ourselves reductively, neurotypically. This imaginary is prevalent under the contemporary mental health umbrella which pushes us to describe our minds to prove our self-awareness and control. Describing reasons for doing things seems to legitimize our experiences (if we can’t explain ourselves, we might be unwillingly subjugated to various forms of institutionalization and/or intervention; by not explaining, we might leave too much room for interpretation). It appears this way: *The reason I do this is because...* Invention resists reasons. We don’t need a reason for doing this, although, ironically, Adam has a reason: “I want to be/the talking non-speaker who tells/people wanting answers/and I want to always say that I want/ people to be pleased with difference” (Wolfond 2019a, 24-25). More than a reason, this becomes a *wanting way*.

We connect neuroreductionism with the concepts of competence and intelligence towards a burden of proof that is placed upon autistic non-speaking and speaking people. Like school inclusion that admits

only the autistic person who can pass – either through speech and/or the independent body¹⁹ – there is a connection to how the subject declares him/herself as reasoned and objective for inclusion. We question neuroreductionist legitimization (through speech, self-knowledge, self-reduction in the label and function) in order to be recognized for public services, inclusion and access, and also, knowledge-production about autism. Instead, we linger in the spirit of neurodiversity as movement, for invention with neurodiversity. Neurodiversity that is too embedded in body-mind re-presentation, that reinstates the self-voice in order to reclaim itself from neurotypicality, reinforces it. Connecting identity to neurodiversity as the “differently-wired brain,” in order to be recognized, limits the meaning of neurodiversity and its movement in relation.

neurodiversity in relation

Neurodiversity is more than beingness in the world. As the “maker of wanting space,” Adam moves “toward the long way of thought” (2019a, 4) in an open “rallying thinking, and it is rare with the way people think.” Adam does a lot of moving towards relation, wanting to be in relation with others, more. A collaboration is a mutual, rallying relation. A collaboration need not always be harmonious. It can be a tensile relation; contrapuntal and also dissonant; tension comes together in difference. Difference meets, shifts and becomes, constituting the relational process. In effect, we are “rallying the feeling space/to think about the pace/of the works of life” (Wolfond, 2019b, 14). In process of *dancing-rallying* as an

¹⁹ And even when included, it’s painful – there’s always more conforming the autistic has to do.

artistic process, we notice how we may be lured to different things – tendencies move in relation.²⁰

Diverse tendencies gather intensity for more moving-becoming. Blurred, difference becomes a palimpsest of moves that are difficult to find and categorize because movement is never disconnected.

Movement is always happening with other bodies. It's more than intersectionality which can, paradoxically, make more cuts to determine our separate positions.²¹ This creates two modes of thought about difference: as the continuum of diversity (in degree) expands, more people come to recognize themselves as neurodivergent in the world. This would seem like a blur, dissolving the need for categorization. But it also creates a contraction to categories in the activity of identity politics.

Difference in degree shifts binary imaginings of ab/normal, towards continuum or spectrum understanding of “mental” diversity (or as the DSM V calls mental disorders²²). Construed as the autism spectrum, as continuum, it becomes thinly sliced, blurred, even, in hopes the infinite degrees will no longer create a hierarchy – towards neoidentity. Anne McGuire writes, “[r]epresentationally speaking, the spectrum is a convergence of infinitesimal differences, separated by degree [...] Contemporary psychiatry is, in many ways, facing a crisis of legitimacy, as researchers, clinicians, and consumers alike are questioning the veracity of the categorical order of things [...] the very notion of normalcy – its

²⁰ Attuning to diverse tendencies considers feeling and affect as well as orientation because neurotypicality, or neurotypical orientation, filters or takes the background for granted; it abstracts the horizon to which we must all orient, subtracting tendencies to achieve the goal of movement. As an example, neurotypical orientation is like walking through a door without noticing what happens in transit. A tendency is a lure or gravitation towards or an avoidance of something.

²¹ Similarly, Guattari suggested that interdisciplinarity has become subject to institutional orthodoxization and normopathy that allows [interdisciplinary activities] to be valorized from an already established disciplinary perspective as exciting ‘places’ to visit and extend one’s normal core work” (in Genosko, 2002 <https://epdf.pub/felix-guattari-an-aberrant-introduction.html>).

²² Diagnostic Statistical Manual of Mental Disorders V, 2013.

presumed discreteness, coherency, purity — seems to be put into question [...]” Still, difference remains fixed within the spectra, rather than imagined as permeable and shifting. There may be a crisis, but the boundaries are still constructed to re-order. McGuire asks: “[A]s the traditional boundaries of the category of normal seem to be dissolving, what new normative frameworks are being installed and how are they governing us, managing us, shaping us, shaping our sense of selves and others?” (McGuire, 2017, 405-9). This is our concern with reductionist views of neurodiversity as they are co-opted by the medical imaginary aimed at curing an autism that is compared to the idea of normality. When boundaries appear to be dissolving and diversity expands, there is always the potential to re-establish them with new categorical names, or as differences in kind. We see this in references to the autism spectrum as high and low functioning categories.

Diversity in the contemporary moment tends to fall under the mental health umbrella, largely in service to the market of mental-health professionals (including pharmacology).²³ Without this neurotypical propensity to categorize — difference in degree — we might think of a transient diversity (as in transitive and ever-moving) with what Manning calls diversity-in-diversity or what we are calling intrarelation and neurodiversity in relation: again, neurodiversity as movement. As Elizabeth Grosz explains through her work on Darwin, difference in degree can also mean: “‘numberless gradations’ of the ‘finest gradations’ of ‘**no fundamental difference**,’ [that] anticipates one of the most profound and motivating concepts of the twentieth century thought and beyond: the idea of difference, of differences, **without the**

²³ This thesis does not propose to do away with qualified people to assist those in need, but to suggest that neoliberalism has create a market of mental disorders that also marginalizes autistic people as disordered and ill.

central organizing principle of identity – not a difference between given things, a comparison, but a difference which **differentiates itself without having clear-cut or separable terms**” (Grosz, 2011, 17, bold mine). Difference without a central organizing principle of identity proposes creative relationality without deference to categories. Collectively, movement morphs as diverse non/human relational events – more infinitesimal movements.

intraethnography

This is leading to our movement process we name artistic intraethnography which is different from an embodied-phenomenological approach. How does one locate the author when the intrarelatational as event is consubstantial and incorporeal – when it is associative and emergent? Phenomenological narrative (ethnography) first assumes that experience happens in and to the body, alone and subjective, rather than with the world – as collaborative: “[Phenomenology] ...separates the human from the animal and from its given objects as it tries to reconcile them with experience. Neither organicism nor phenomenology is accurate. Each assumes the functional or experiencing body as a given rather than an effect of processes of continual creation, movement, or individuation” (Grosz, 2011, 29).²⁴

Phenomenology not only parses experience from the field in order to restore it (Manning and Massumi), but suggests difference is a boundary, reinstating the categorical rather than non/human morphogenesis – or relational shaping. Individuation happens in relation. Individuation is more than individual

²⁴ Phenomenology situates experience inside, post-articulating inside subjective to the outside forces that impact the subject. Articulation of outside material conditions is mediated by the mind to “[restore] the field’s fullness” (Manning and Massumi, 2014, 19) with post-encounter language or relational aesthetic that limits itself only to relations between already constituted subjects. It stills the movement. How do we return to the sensual?

(Massumi).²⁵ Phenomenology assumes the body and the world as fixed – as in backgrounding the affective milieu to pass through a door easily (I pass) – rather than an ecological-relational movement that becomes a mode of existence in relation (a thresholding).

Phenomenological narrative post-articulates experience and locates within a pre-architected room.

Thinking of an artistic, experimental movement practice that elides differences in kind, “[t]he living body is itself the ongoing provocation for inventive practice, for inventing and elaborating widely varying practices, for using organs and activities in unexpected and potentially expansive ways, for making art out of the body’s capacities and actions” (Grosz on Deleuze, 2011, 20). Living bodies, a-bodily with other bodies, and objects as bodies in relation, is inventing with the immediate. It happens – a happening²⁶ – inseparable from the non/human actants as part of the affective field. Again, all matter pulsates with life (Bennett, 2010). Actants play a role as the affective, in/corporeal becomings; as morphemes of existence²⁷ (Souriau, 2015) shaping the meshwork of relation (Ingold, 2011) in the event-encounter (Manning, Massumi). It’s not about location and identity, it’s about the relational event and the registering of the interval (pace) or the middle of movement (a registering as microperception).

²⁵ More than autopoiesis, to realize ourselves as separate from the material world (see also: Meighan, 2007), incorporeality as affective relation engenders in the moving-shaping, revealing patterns of living.

²⁶ This is a little different to the happenings of Alan Kaprow (1966) in the sense that it is not necessarily performative in the traditional sense, nor is there an observing audience. See also: <https://blogthehum.com/2017/01/26/allan-kaprows-how-to-make-a-happening-audio-and-text/>.

²⁷ Souriau suggests that existence can be found not only in beings but between them and he names this the interval between two planes or modes of existence (Souriau, 2015, 119). The interval-felt (feelingthinking) is also what Grosz describes as the: “Intuition... a ‘shadow’, a ‘swirling of dust,’ more than a concrete and well-formed concept. It is an emergent and imprecise movement of simplicity that erupts by negating the old, resisting temptations of intellect to understand the new in terms of the language and concepts of the old” (Grosz, 2011, 4).

Massumi writes that “microperception is not smaller perception, it’s a perception of a qualitatively different kind. It’s something that is felt without registering consciously. It registers only in its effects” (Massumi, 2015b, 107). He also refers to this as autistic perceptibility: “[...]autistic experience or autistic mode of perception has a lot in common with that emergent level of immediation,” (2015a, 128) and neurotypicality is an enforcement of parsing “the event in acceptable ways” (ibid) – a distancing from the event. He proposes “to become aware [of] that force of speciation, of collective individuation [that] happens in the interstices where the ecologies are still in transformation” (ibid, 123). These interstices are the immanent inbetween – what happens in the movement of morphogenetic relation. In autistic perception, Massumi argues, the inbetween is always faced; that is, the immediate relational-motional event is faced like a “forge inside my eyes” (Adam), and is also perceptively-expressively (synesthetic-proprioceptive) multidimensional and mobile at the same time. This happens at the level of movement, relation and perception. One has to work “to rally the feeling space” and move-through: the unflattening of experience.

Rather than flattening, which is how Adam and I feel when we write stories “the way people want” because it feels like the homogenization of language and experience, Ralph Savarese asks: “[w]hy shouldn’t the things of this world, which neurotypicals often blithely pass over, be keenly, even fiercely, observed?” (Savarese, 2010).²⁸ We want to extend this beyond observation towards the “keenly felt” in

²⁸ From an interview with Ralph Savarese and Tito Mukhopadhyay: “R.S. I love the phrase “more than a thing to ignore.” Thinking of my first question, I’m almost tempted to say that the fragments of poetry are prose becoming autistic, if by autistic I mean patterned, musically perseverative. Why shouldn’t the things of this world, which neurotypicals often blithely pass over, be keenly, even fiercely, observed? Perhaps the medium of poetry best captures with its interruptive force the rapt

relation, for the collaborative conditions for neurodiversity in relation with “the things of this world.”

The paradox dances: difference in degree suggests more acceptance of diversity, and simultaneously, a more divisive politics ensues around ever-expanding identities. These chasms serve political interests.

Identity politics needs labels. Declarations of identity (that delimit movement) make claims like what is

“properly autistic” whereas neurodiversity opens encounters with the diversity that exists within

diversity, remembering our proposition that neurodiversity is a movement toward the *wanting way*.

Neurodiversity as movement and relation — intrarelation — is a concept that does not control, but

“carve[s] out a space and a time in which we may become what can respond to indeterminate

particularity of events,” says Grosz about concepts in general and what they can do in the world —

concepts that we activate by living. They are “ways of addressing the future, and in this sense are the

conditions under which a future different from the present — the goal of every radical politics —

becomes possible” (2011, 80); a “watching of radical thinking” (Adam). Thinking of neurodiversity as a

concept that is more than identity is about how *we move in relation with the things of the world*. Should

this not also be the concept of neurodiversity to “think innovatively, in terms that have never been

developed before, about the most forceful and impressive impacts that impinge upon us and that

thinking, concepts, and theories address if not resolve or answer [?]” (ibid, 77). Indeed, autistic people

attention of autistic engagement. Is there an ethics of seeing implicit in your answer, an injunction to take note, and if so, does it apply to people with autism? T.M. I cannot speak for other autistic people. But with my eyes, I may select a fraction of the environment — say “that shadow of a chair” or “that door hinge over there” — and grow my opinions and ideas around it. This creates a defense system for my over-stimulated visual sense organ. (Call it keen observation or any other name.) Maybe poetry happens to grow around these things. Sometimes I write them and other times I discard them because there is “too much to write.” (Savarese, 2010).

need more understanding and relation in the world; more-than remediation. Can we make the attempt to attune? Can we create collaboratively, in relation for a world we *want* in cohabitation? Concepts are best born from moving and living together. A speculative movement for a pragmatics of relation: movements making room for neurodiverse futurities.

An intraethnography derives from the intrarelation that feelsthinks with non-human actants in its becoming. We use art, poetry instead of stories with familiar narrative arcs, although I've provided a few vignettes as guideposts to assist the reader's way (I've been taught too long in the schema of neurotypicality although I don't *identify* as such). The text is a/typical in some places, like the way we pass through doorways, repeating and meandering – tensile with neurodiverse ways of knowledge sharing that also struggles with neurotypical forms. We take our time in the details and shaping of relational events and acknowledge that this is still a work in progress as we continue to shape space for neurodiverse modes of contribution. We follow a dissertation form that the university stipulates but want you to notice all the doors hinging open like moments of continual transition that Adam also expresses in his movement and writing, and our relation with spacetime. Our processual artistic practice we name intraethnography exceeds the text as an artistic process – please don't forget. We think of this as a turn towards to the otherwise imperceptible is what we refer to as the *intrarelation*, attuning to affects within the ecological milieu so that we shift the focus from inclusion that circles around preferred neurotypical moves, and the human.

Intraethnography is the proposition for more than stories – positions – to elide the space between Adam and I as subjects; Adam is not the object of study here. He is a collaborator in every sense.

Extending duo-ethnographic or “interdependent” theories, *intra* moves the notions that bifurcate our relations, and problematize our roles (as the autistic is also considered the more vulnerable subject in the neurotypical version of relational arrangement).²⁹ *Intra*, writes Karen Barad, “... is not just a kind of neologism, which gets us to shift from interaction, where we start with separate entities and they interact, to intra-action, where there are interactions through which a subject and object emerge, but actually [a] new understanding of causality itself [...] about possibilities of mutual response [...]” (Barad in Dolphijn & Van der Tuin, 2012, 55). Barad suggests that mind and matter do not exist independently before they begin to intra-act (ibid, 113).³⁰ The intrarelation intra-acts; fusions/collaborations constitute the event. Synesthesia (which fuses the sensory as in tasting colour or smelling sound), motor-planning, proprioception work together to s/pace – the body’s architecting pace. “Moving is not sensorimotor,” say Manning and Massumi, “[i]t is motional-relational” (2014, 43). The term motional-relational is

²⁹ Leweicki and Cellio posit this call to action within disability studies: “How can the concept of interdependency and the action of allies expand and empower activism?” (Leweicki-Wilson & Cellio, 2011, 305). While this is an excellent question, this collaborative work with my son broadens what we feel is a dualistic conception of the disabled/ally, subject/object, to suggest that that relational lines are always blurred, and difficult to qualify. Activism is activated in our thinking about the intrarelation, as something emerges from within it as the process of relation itself. Perhaps this question in a society that idealizes individualism continues to loom: How do we activate collaborative work when one of us supposedly requires more support for the enacting? We think the term activation works better as it doesn’t necessarily presume the hierarchy; enacting is a term often used to facilitate accommodations for inclusion which, as already stated, do not change the systems of relation. So, then we must ask: What are the assumptions underlying the notion of vulnerability, agency and the autistic, and what incorporeal and also, relational, conditions need to be cultivated for mutual collaboration and new possibilities to emerge?

³⁰ “Intra-actions have the potential to do more than participate in the constitution of the geometries of power, they open up possibilities for changes in its topology, and as such interventions in the manifold possibilities made available reconfigure both that will be possible”... cartographies search not for “the objectivity of things in themselves but for an objectivity of actualization and realization... [new materialism] is “interested in speeds and slowness, in how the event unfolds according to the inbetween, intra-action” (Dolphijn & van der Tuin, 2012, 113).

better for the fusions that occur as relational collaborations; in other words, everything counts as relation. Incorporeal assemblages extend human-to-human, subject-object positions; inside and outside move collectively, morphing bodies. “It’s not about perception. It’s about connecting,” says Bracha Ettinger (in Manning and Massumi, 2014, 62).

Adam’s question, *can a good body feel without another body?* leads this explorative artistic practice as our everyday collaboration, as someone who has come to understand himself, through his relational interactions in the contemporary moment, as an “autistic person” although he doesn’t want to answer about autism specifically.³¹ He also doesn’t always want to type to write, but, in his words, to “move to express myself” (S/Pace, 2019). Adam requires support for some of his everyday movements and for access to typed communication that is problematized in our culture because it involves relationship, touch and close proximity. Culturally, independence is conflated with agency and independence, and autistic dependence and movement are characterized as maladaptive which sets an agenda for the cure or amelioration of autistic traits and ways of movement that are important for the survival of neurodivergent life.

the incorporeal and the intrarelation

Elizabeth Grosz in her book *The Incorporeal: Ontology Ethics and the Limits of Materialism*, traces theorization of incorporeality with the Stoics through Spinoza, Nietzsche, Simondon, Deleuze and Ruyer

³¹ Adam currently identifies as an autistic person avoiding person-first language, although recently he has been using “man of autism” to refer to himself in the third person and to reflect how people generally think of him. This text references autism as identify as “autistic person” or “autistics” as is referred to by most belonging to the autistic self-advocate community.

to show how ideality frames and makes sense of the material, or coheres as existence. Beginning with the Stoics, she writes that incorporeality was envisioned as “conditions of the possible” and the “imperceptible yet unimposed and constitutive field of cohesion (at least with place, time and the void) that enabled bodies, objects to come into being and to come to mean something [...] they are not *a priori* categories that we impose on the world but orders by which the world makes expression itself” (Grosz, 2018, 32). Understanding matter is “always more than itself; [it] contains possibilities for being otherwise” (ibid, 13). Jane Bennett also suggests that matter is alive, and Adam also writes, “the object is always more than it is.” He says that, “the isolated object is having the same desire as me to lavish it which I do with attention. Thinking and matter open thought and feeling to gather together. The way man of autism refers to pale things jumps off the page... In the oversight of language there is the mistake illusion of always calling things the same but things are always alive.” Understood not as a transcendental-hierarchical, new possibilities emerge for understanding how bodies (and also objects-as-bodies) are contingent on their relations.

(Im)materiality now becomes difficult to parse as subject-object, body-matter, or to articulate the predicate that becomes cause to a body. Grosz continues her interpretation on the Stoics: “Bodies functioning as causes do not produce physical properties or qualities (for example, being cut is not a quality of a body) but logical and meaningful relations (relations that Deleuze describes as ‘sense’ ...” (30). We view this as a relational movement without directive, following Haraway’s use of the term *worlding* (1988) as processual relation, and Manning’s use of the term *a-bodying* (Manning and Massumi, 2014) and neurodiverse “wanting ways” putting the active *ing* into movement. “This

worlding is intensified by vitality effect that themselves tune to the world (...)” write Manning and Massumi who suggest that a worlding is affective attunement that “makes felt the activation contours of experience, the intensity ...” (2014, 11). These concepts move toward the activation of movement or the gerund in *becoming* – *a bodying* – as a processual event within the world that rethinks a neurotypical orientation to void, space, time, and what the Stoics termed *letkon* (“sayables”): “They subsist, somewhere, not any material place, but with all incorporeals, never fully present but always past and future [...] Void, space, time and letka are therefore immaterial conditions ‘that uphold, enable, and complicate materialism [...]’” (Grosz, 2018,31). The incorporeal also activates relations, in the Nietzschean sense, potentiating intrarelational tendencies.³² Ingold suggests that knowledge is not conveyed in the genealogical model, but is acquired “along paths of movement, and people grow into it by following trails through a meshwork. I call this trail-following a *wayfaring* and conclude that is through wayfaring and not transmission that knowledge is carried on” (Ingold, 2011, 143). Adam and I don’t think of these paths as pre-constituted although there are also man-made paths and boundaries to which we can align in the process of moving in relation. Aligning with the incorporeal, either consciously or through effects, a newly in-formed space emerges. Aligning is also a way to think about facilitation; the in/corporeal aligning-with. It all works together. An intrarelational meshwork keeps growing its associative and memory-fields to also facilitate movement – what Adam calls *Tall Ideas* that

³² Massumi describes tendencies also as intensities across transitions accumulating in the body “in memory, in habit, in reflex, in desire, in tendency” (2015b, 105). Also: “For Spinoza, the body is one with its transitions. There is no body. There is a continuous *bodying*” (ibid, 103). The degree to which each transition is accompanied by variable affects is expressed as its “present futurity [or a] tendency” (ibid). Movement as transition in-habit moves indeterminately.

“pave the wanting road ...kettle like fish...water[ing] thoughts like rain...[and] navigate words towards meaning” (Wolfond, 2019a, 19-10). Movement is a thinkingfeeling; it is always faced with the past in a movement towards the future, becoming. It is experience in-the-making, simultaneous with past relational associations. Our walks remember previous walks, encounter new possibilities, and create spacetime. Attunement with movement *forges* the conditions for neurodiversity with the imperceptible where “ideality needs to be taken seriously and understood in its own terms, not as the other or binary opposite of body but through its own capacities, qualities, and activities” (Grosz, 2018, 12), for our own relational cohesion.

The Walls Are Never Still

Thinking about the ways I am
 surrounded by them the ways I am
 stopped because I feel like calling
 my body to move

Thinking about the way I am in
 constant movement because I want
 to keep going

Thinking about the ways I am
 forced to stay still in
 which my mind spirals yes
 I feel like an expert in movement
 because I am always in need of it

I am thinking about the ways I am needed
 to perform this dance-like movement
 people are often questioning
 my competence I think people

don't take the time to explore

their steps and that
means they just think
about their own without
extending the choreography (Wolfond, 2019b, 36)

facilitation as collaboration

As a facilitator, thinking about movement and perception has been compelling since the time Adam was very young. No clinician could make sense of Adam's complex "choreography" of movement, nevermind even thinking about movement beyond disorder. In the normative matrix, my facilitation is often viewed as one-sided in the sense that I am the only one involved in the supporting.³³ However, I realized that to support in this hierarchical, one-sided way, wasn't how it worked.

Support as intrarelation takes the time to explore steps to extend the choreography. Adam makes a call towards neurodiverse movement as a way to rethink how support and care are currently configured to remediate and cure rather than to collaborate. The motional-relational calls for a rethinking toward support as mutually influential. Adam asks us to change the choreography, and step-with, and in so stepping, we shift our steps. Adam, who is 18 this year, was taught to type using Facilitated Communication (FC)³⁴ or what I sometimes call supported typing to write. This way of communication, in our case, has meant a touch on a shoulder to activate his movement to type, that is, a touch helps him to propel a movement towards the keyboard so he can write for longer periods of time. He is able to type

³³ Also conceived in the idea that *I* am giving him voice.

³⁴ FC is a method brought to the U.S. by Douglas Biklen (see: 1993). Biklen learned the technique from Rosemary Crossley (see: 1994).

out shorter phrases on his own but sustaining movement for longer periods needs support. This touch is not a force in the violent or manipulative sense of the term, as in directing his arm.³⁵ Rather, movement is activated by touch, attuned to the forces that lure and affect us. Touch is a grounding, or a tentative holding in place, so that Adam can type what he wants, rather than having to register all that's going on in the environment which makes typing and moving together more challenging. Chris Martin, Adam's poetry mentor writes of this dynamic: "After sweeping around the room like a handsome typhoon, [Adam] finally makes landfall amid a lumpy helping of pillows and Estée places an organizing hand upon his shoulder like she was turning on a sort of tactile white noise, smoothing out Adam's boisterous nervous system and directing its generous energy toward language" (Martin, 2020, forthcoming). I might shift the words a little and suggest Adam and I find a rhythm that carries; a rhythm that is co-composed within the environment and uses touch as a way of aligning to surface. Adam, as someone who is classically autistic in the clinical sense, expresses in movement – something that I cannot direct to surface. I become, in relation, a surface to emerge. Surfaces are guideposts, the way of sticks, toys, and noises help a way. Adam runs to ground, to find gravity "so I can feel settled." A hand or my presence is also a grounding so he can move to sentence-form: move to sentence and sentence to move.

³⁵ Assisted supported communication and relation involves hands – be it actual touch or proximal support, that activates his typing movement. As indicated, my facilitation to type or to movement sometimes involves a touch on the arm, shoulder or back, or simply close physical proximity. Our work on relation with the human and nonhuman shifts the ground upon which the neurotypical stands with certainty and (mythically) alone – separating the body as agent from the relations within which it emerges. The mind is separated from the body and the body is cut off from the outside space in a Cartesian scheme that perpetuates our separation from others and manifested in the concepts of objectivity and reason.

This visible, often effusive movement (and support) is pathologized in the contemporary moment.

Through an artistic process, we explore proprioceptive and synesthetic experience (the relational-motional) with the incorporeal (intrarelation). Expanding the boundaries of what we come to understand as cognitive zones and pathways, we imagine the neurological as boundless yet enmeshed with the atmospheric – with the affective, we connect. Always in relation, we align with various rhythmic, sensory, and dimensional planes that Adam suggests are also always moving, which makes our process of relation and support more-than human.

It is critical to bring relation back into the conversation that typically characterizes autism as non-relational and also, instrumentalizes support as remedial, thus always returning to a hierarchical rather than a collaborative relation. We engage in this work as response also to the absence of supporters in literature regarding autistic agency,³⁶ although new work by Amy Sequenzia suggests influence that happens all the time and is always mutual (2015).

proprioception (relation-motional) as intrarelation

Jim Sinclair, an autistic self-advocate invited me to *Autreat* when I started The Autism Acceptance Project in 2007. It was an autistic-only conference where parents, and reporters who identified as non-autistic (I didn't identify but that position was always assumed) attended by invitation-only. Since much hostility toward autistic-self-advocates was present at the time (and hasn't gone away), it was necessary

³⁶ People with disabilities are very much the “absent voices” in many fields. However, agency is confused when it is conflated with self-advocacy, the self. I argue there is no single agent, but that individuation is always mutual, collective. Agency is a faulty concept as it is associated with neurotypicality whereas intradependence reinstates support and facilitation. We need to bring back the actual and virtual presence of influence in all intraactions. The virtual is the incorporeal.

for autistics to have a place to develop not only a group-identity, but an array of work that constituted the neurodiversity movement. Sinclair wrote a seminal piece, *Don't Mourn for Us*, in 1993 that addressed parents of autistic people that circulates to this day. In 2006, I brought Jim as a speaker to Toronto where he enlightened the audience with a history of disability metaphors and rhetoric that continued to frame autistic people. What is shocking to me, 20 years after he wrote this essay, is that there remains so little movement of non-autistic people towards understanding neurodivergence, and neurodiversity as a social justice movement. Charities and policy continue to denigrate “people with autism” for research funding that targets a cure despite substantial literature generated by autistic people that refutes cure and pathology. This influences parents on how they see and treat their autistic child. Instead, Sinclair asks for parents to look outside their pathology lens with this proposal:

“Autism isn't something a person has, or a ‘shell’ that a person is trapped inside. There's no normal child hidden behind the autism. Autism is a way of being. It is pervasive; it colors every experience, every sensation, perception, thought, emotion, and encounter, every aspect of existence. It is not possible to separate the autism from the person – and if it were possible, the person you'd have left would not be the same person you started with... [This child] needs someone to care for it, to teach it, to interpret and to advocate for it [...] If that prospect excites you, then come join us, in strength and determination, in hope and in joy. The adventure is a lifetime ahead of you” (Sinclair, 1993).

Sinclair's proposition is a movement-towards, rather than asking for autistic people to change which precipitated this work. I was always interested in the way Adam was in constant engagement with the environment, and with how he moved around people to get near them, which was otherwise characterized as antisocial. I began to consider neurodiverse proprioception-synesthesia as co-constitutive of the intrarelation in the sense that perception creates relational s/pace as movement-expression:

“Vision and hearing further contribute to this sense of movement and orientation. Try touching your nose. The ability to instinctively move your arms and your fingertip to this exact, invisible location requires integrated understanding of the body's parts and motions. James Gibson notes that ‘haptic perception’ [is] a system by which the individual ‘feels an object relative to his own body and the body relative to an object’ [...] Humans use sticks to extend the sensory grasp of their limbs” (Lupton & Lipps, 2018, 4).

Proprioception which is how we orient as it were, is also described as “the body's awareness of a body's location, posture, movement, enabled by receptors distributed through the skin, muscles, tendons, joints” (Lupton & Lipps, 2018, 4). Beyond the neurobiological, proprioception is also the immersive relation that *thinksfeels* within the world, with objects, people and the atmospheric in duration (passage). It is a way to space, space (Manning) or as Brian Massumi writes, it is “movement-vision turned proprioceptive” (in Savarese, 2012). Ralph Savarese suggests that these movements are the adaptive capabilities of some autistics — such as the using mouths as feet to feel the ground (Adam used to bend

down to touch the ground with his mouth), or as tapping to move through the space to manage the overwhelm – “I feel the world too much” (Adam). Savarese, following Massumi and Olga Bogdashina, calls this mono-processing where,

“many classical autistics resort to a kind of sensory compensation, where the various modalities are called upon to do things for which they are not primarily suited, in order to combat dysfunction. As Bogdashina puts it, when autistic people ‘have visual problems, they use their ears, nose, tongue or hand to ‘see’ – they compensate for their temporary ‘blindness’ through other senses. Thus, a child may tap an object to produce the sound and recognizes what it is.... Some children smell people and objects to identify them”

(Bogdashina 2004, 84 in Savarese, 2012, 201).

Adam and I think of this not so much as compensation to combat dysfunction but as a way of being, moving, writing, perceiving and relating. Adam writes: “The orientation is always open. Open and arrange languages me the way of snaking words,” which is also how we think of connecting through movement-aligning to surface. Madeline Gins, in *Helen Keller or Arakawa* conceptualize this movement also as a snaking: “How do I move? I can move only by eating up or dissolving where I am. I (anyone) pull in with a bright gulp what is to come next. When walking forward, I also snake along on three parallel, horizontal planes. I case standpoints and send our runners or tendrils of what I call *forming spacetime*” (1994,11). Perception extends beyond sight, along runners or tendrils that co-compose with the ecological milieu. Gins continues: “Following this, projective circumferencings happen within me at

every level, and *on all or any scale*. All with quirks of their own. Everywhere proceeds as its own tame whirlwind as then but *spreaded blind perception quirks continually sudden*. All these squirmings and divings add up to what spacetime is”³⁷ (ibid). Adam suggests that the visual field is too busy and uses the sticks to “rally the space.” He writes: “I am arranging the open with starting support. I am arranging slanting space so that I am always easy average walks of calm. I want the slanting space to see and really keep balance. The space is always pacing too fast and having the stick thinks about how I can move social gaming like everyone else. I am also fast so I need to easy walk with a stick.” Adaptation turns into activation – “starting support” – and the process of aligning: assistive tendrils forming spacetime – on any scale.

Proprioception and synesthesia move together in what we call the intrarelation, and calls forth a myriad of associated experiences and intensities; it is always more than object affordance. As Gins speculates, this extends beyond the story-telling (11)... what a demand: “compose yourself!” There’s no composure while rolling-floating and de-forming with atmospheric things. The water and ocean that Adam relates with – “like water I am” – is open: “we find no readily locatable front or back” (13). “Like water I am open ... eager and going nowhere,” he writes. It’s like the way proprioception and synesthesia connect with experience that we cannot apportion out to story (if we did, it wouldn’t capture the full story).

Rather, experience is fragmented, detailed, saturated – additive in a blossoming way (we also think of it

³⁷ “What is spacetime? With the bending and exploding of frameworks, forms of self-preservation suggest themselves. Some shapes hold things apart. I, the maker of these shapes, am subjected to, and must act in accordance with, proddings from near and far as to what to name them. Then a shape takes to tunneling through body, and that shape, along the entire long length it takes for and as itself, shivers and sits to be as open as mouth in roaring laughter. Sometimes hidden down far along within this lengthening of a designated volume, I glimpse a pile of nearly twigs; no hand can reach this” (Gins, 1994, 11).

as fractal). Peeling and adding at the same time; stripping the stick bare, while walking through the mobile fragments of space, arranging through movement. “I peel sticks to bring my body to a feeling place.” Adam also describes the honking sounds on our walks in the city as “I am able to scatter/the sound of yellow fortuitous/trombones are honking/the dance of yellow” (Wolfond 2019a, 41). Yellow suggests a multitude of relations, and more than a colour-affordance. Manning calls this the *more-than* yellow, suggesting that colour carries the more-than of the environment: “To call this yellowness a ‘thing’ would be to underestimate the complexity of its ecology and the field of feeling it calls forth both in the present and in its futurity. The luminosity is less object than a field of relation. It is less color as such than compositional force” (2013, 25). A multidimensional understanding of what yellow inspires can only be experienced in relation – the intrarelatational event. This luminosity: Adam’s walking forth within the teeming affective milieu, synesthetic saturation scattering coloursound – a rallying with a stick in hand: “I am able to scatter/and I move with the colors/around me like a good/questioning dance/I am able to scatter/the man of autism is rallying/the colors of life/to move” (Wolfond, 2019a, 41). Movement, relation, the objects come together as the way of touching – constantly aligning to create space with the body – bodyspacetime forms the world. While it is compensatory, as one way of framing it, it is also “the body and thought together in sensation” (Massumi, 2002, 97). Massumi writes,

“This is not vision as it is thought cognitively. It is more like other sense operations at the hinge with vision, registered from its point of view. Synesthetic forms are dynamic. They are not mirrored in thought; they are literal perceptions [...] Synesthetic forms are used by

being summoned into present perception then recombined with an experience of movement. And they are useful. They serve as memory aids and orientation devices. Since they work by calling forth a real movement-experience, they retain a privileged connection with proprioception” (Massumi, 2002, 186).

Recalling that Massumi suggests vision is not thought cognitively, he calls the synesthetic, mesoperception: “‘the medium where inputs from all five senses meet, across subsensate excitation, and become flesh together, tense and quivering’ (2002: 61). Because the senses must operate with each other – and in fact depend on each other to perform their functions – he refers to mesmoperception as the ‘synesthetic sensibility’ (in Savarese, 2012, 198).” Together with proprioception which allows a body to locate itself in space, synesthesia, “folds tactility into the body enveloping the skin’s contact with the external world in a dimension of medium depth: between epidermis and viscera. The muscles and ligaments register as conditions of movement what the skin internalizes as qualities: the hardness of the floor underfoot as one looks into a mirror becomes a resistance enabling station and movement; the softness of a cat’s fur becomes a lubricant for the motion of the hand” (Massumi 2002, 59 in Savarese, 2012, 198).

Proprioceptive-synesthetic experience is always active and activated; it *bodys* also as a “muscular memory of relationality,” notes Massumi (ibid). But it’s not limited to the muscles and the skin; *bodying* operates intrarelationally. The environment conditions movement for movement to condition the environment. This experience is expressed through movement in the art studio and in daily life, and

also, movement as a way of writing. It's difficult to parse writing and movement as separate activities as they also express within the event. Writing is more than typing or text; it can also be a body moving in space, sticks laying on the ground that arranges a pattern, as well as a poetry that undulates — all calling forth the multidimensional arrangements (which on the surface can be called *visual* art). What Savarese and Massumi call the medium depth — between skin and viscera — must extend to the transducers: “starting supports,” and affective aligning with multiple dimensions of the incorporeal. Muscles, ligaments, other bodies and affects, come together in that movement-moment we can't parse; we may not even be conscious of it happening although we might be able to see and feel effects. The word compression fits better to describe the multidimensionality of affects in spacetime; as stated, some call it immediate. Compressed experience can't be parsed because it is a *dancing for the answering* with colours, surfaces, textures, sounds. I imagine compression as a feeling of immersion and what Adam describes as the weight of water to “fabulous feel.” My cartographies of sensations and movements are layered lines (and invisible lines you can't see) like immersed palimpsests. Some of this was painted, some of it was drawn as lines. On the surface, poetry, art-process, moving, like water, changes patterns and flows, but Adam dives back in again to resurface and swim: “Like water I am” (Adam).

This experience thinksfeels spacetime and we pay attention with “an eye to arrangements” (Deligny, 2015, 17). If we attune to movement with movement, we can feelthink these arrangements as being more-than cognitive, more-than shallow:

The Shallow Hand is Thinking

Thanking my always
storage of sticks
the way inward doings
think about amazing
forging of movement

I rally the feeling space
to think about the pace
of the works of life

Thinking about life is
pacing the thoughts song
wants to move all at once

The storage of sticks
is like amazing easy
way of navigating life

(Wolfond, 2019b, 14-15).

The shallow hand feelsthinks spacetime — many depths. It's not just about mono-processing. Again, it's about rallying the multitude — human and nonhuman ecologies that are always moving. Yes, some might think of these compensatory practices resulting from deficit, where a body can't orient independently, "normatively." Moving with Adam and away from concepts of alien and chaotic as it characterized as autistic deficit or too other-worldly, is a moving-towards and with him as he does with me. It is a movingthinking that stays open, resisting the deficit model. In the modality we call processual-relational (or intrarelatational) art, we align differently from neurotypical perception where "[i]t appears that most people, in their daily lives, merely skim the surface of the world that has been

previously mapped out and constructed for them to occupy, rather than contributing through their movements to its ongoing formation” (Ingold, 2011, 44). We agree with Ingold, and also, Arakawa and Gins who do not cut across space (and the body) with assumptions of how human perception should navigate and how (autistic) bodies should move. Savarese calls autistic perception *dynamic relationality* which is different than neurotypicality, the latter which, “over time gives birth to a subject who more than a bit arrogantly declares himself individual, forgetting a radical relationship of his own sensing body and its palpable dependency on the physical world” (2012, 198). As in Deleuze and Guattari’s “Body without Organs” (BwO), we understand intrarelation beyond striation where the *I* is located (1987). Intrarelation moves beyond the human *we*. It’s always a movement-*with*.

Intrdependent with objects in relation, and also, with other humans, our wayward practice also thinks with Fernand Deligny³⁸ who sought not to control autistic movement at an encampment in Cévennes, France created for children with autism and other disabilities who would have otherwise been institutionalized in psychiatric asylums. He let autistic movement move to live in its presence.

Beginning in the 1950’s, he called this exploration with autistic movement *tentatives* (or “attempts”). He

³⁸ The *Relationshapes* drawings expand from Fernand Deligny’s tracings of “his life alongside autistics” (2015, 11) at an encampment in Cévennes, France from the 1970’s known as “wanderlines.” The commune as a project by Deligny to take autistics out of the institutional frameworks of psychiatry and psychotherapy, after being entrusted with an autistic child, Jean-Marie (Janmari) while working with Jean Oury and Félix Guattari at La Borde in 1966 (from Manning, 2013, 205, n.5). Deligny commits his life to this project “to live in the presence of Janmari.” His project focused on facilitating an environment similar to how we think at The A Collective which is to support neurodiversity and the conditions for it. Deligny’s own tracings are like wanderlines to not speak about autistics, but to feelthink about movement. “They were a way to make experience collective, to create a movement-with that could lead the group to see new [...] the tracings ‘made seen the forms of the human absent from the image of man’ (Manning, 2016, 251, n. 9). Maps of movement are an alternative to thinking about “those people there... and these people here” (Deligny, 2015, 10). Deligny preferred tracing in place of interpreting to shape a knowledge towards “common life” where experience and relation weave (13).

found novel ways of living and working with people “outside of speech” (*hors de parole*) (Hilton, 2015), and indeed, outside of normative frameworks for thinking about movement and s/pace, making room for autistic in-habitation. Deligny created affective cartographies of autistic movement he named *wanderlines*. I derived my own *Relationships* drawings from Deligny to think about the way Adam and I move outside the pathology paradigm.³⁹ As we move — repeat, hum and stim — conditions for neurodiversity emerge: qualities of movement that create conditions for neurodiversity. Creating conditions is a wayfaring way, different than muting the neurodiverse body in the name of regulating movement and preserving the neurotypical hierarchy.

distancing relation

Pre-formed conditions are architected by professionalized support that, as we’ve experienced, comes in the form of exclusion and a way of distancing (or separation) Adam from access to education and communal life. Distancing and immersion (relation) are in contest with each other as institutionalized care models have constructed a burden-of-care narrative that perpetuates systemic exclusion and family separation.⁴⁰ That is, professionalized autism services proclaim that autism is too much of a burden on families in order to market their service.

³⁹ Disorder can be characterized as both social and somatic. Disorder is imagined as pathology or what Nick Walker has coined “the pathology paradigm” (2015 & 2016).

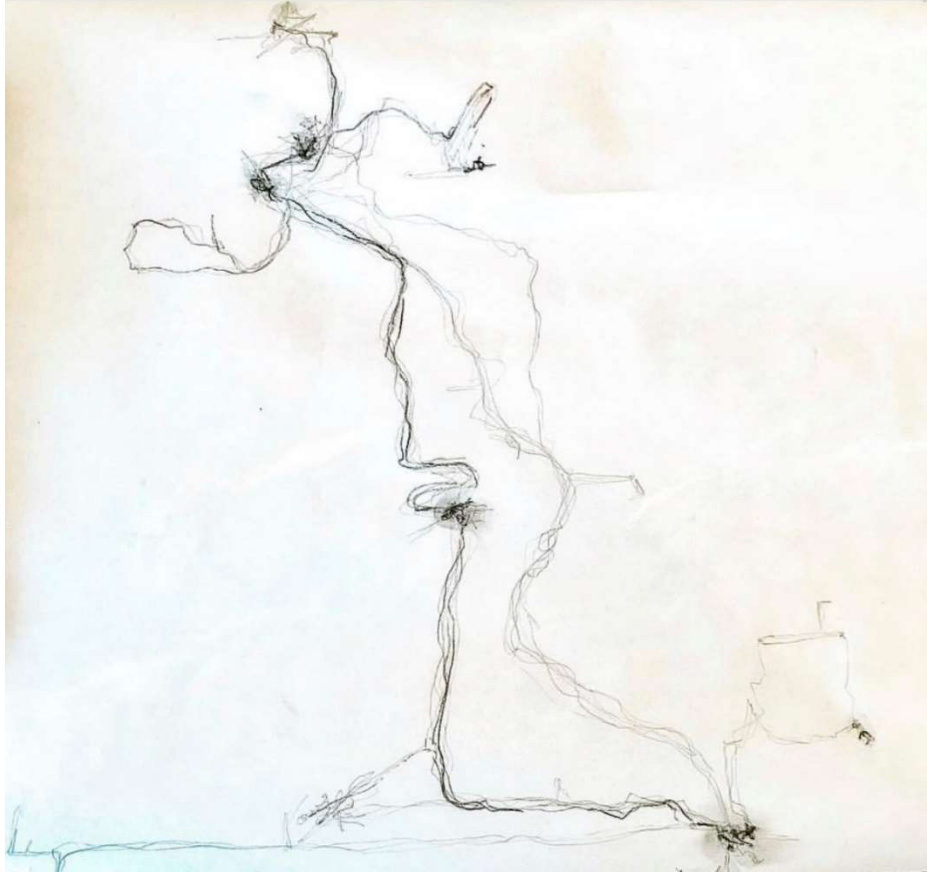
⁴⁰ My initial interest in reading in between the gaps of history came from reading and thinking about Jean Marc Gaspard Itard’s treatise *The Wild Boy of Aveyron* (1962 translation), where he claimed that he had to distance himself as therapist to cure the boy he named Victor. He worked for 10 years with Victor (1800-1810) before he abandoned him to the care of Madame Guérin, who also worked at the Institute for Deaf-Mutes. Itard reflects passages where we see the relation between Guérin and Victor, the boy who was thought to be unfeeling, unaware, savage. I am also interested in this treatise as one of

Mothers have also been blamed throughout history for causing our children's autism. We have been accused of not doing enough and also, doing too much. Professionalized care creates a power-relation where autistics and mothers are not considered knowledgeable enough about autism (as a medical condition) to expedite care. Specifically, *remedial* support has become, "[...] a booming autism industry that commodifies autism and profits from the 'critical exigence (Yergeau) to eliminate difference'" (Douglas & Klar, 2020, 210). It produces a bifurcation of ab/normal by constructing the autistic body as disordered and disorderly, requiring segregation and expert treatment.⁴¹

Care-work is hard-work in a system that limits our movements to particular ways of relation; there's no place (or government financial support) for what Adam and I do. I had to teach Adam typing and give him access to learning on my own. Troubling indeed, the burden-of-care narrative perpetuates despair for many parents who require new frameworks of support to provide access for their autistic children. In the contemporary moment, we mothers can receive support for our children if we carry out what have now become state directives to remediate our children with ABA (Applied Behavioural Analysis therapy), in school and in the home (Douglas, 2015; Douglas & Klar, 2020). "Within the relational tension of living our 'different' child, and against the recruitment of mothers to fix that same child

the earliest methods that reflect contemporary practices of behavioural control and sensory training preceding ABA and Occupational Therapy as we understand it today.

⁴¹ A treatment that also controls the ways in which therapists also must interact with their clients in the name of generalization of skills (an ABA term), keeps any relation at a distance which I mention again later (see: Gruson-Wood, 2016).



4. Klar, *Walking in the Apartment*, Relationshapes Series, Pencil and Charcoal on Paper, 16x24," 2017.

through neoliberal capitalist and biomedical logics (that we suggest do violence to difference), new possibilities for supporting and being-with (versus fixing) our child in relation emerges” (Douglas & Klar, 2020, 208).⁴² This tension, however, also creates new possibilities for rethinking relation and care

⁴² Support is discussed in educational and clinical studies as a way of remedial care for eliminating autistic traits. There is also an explicit developmental timeline to which therapy (and education) must adhere. In autism behavioural and other remedial therapies, this timeline is linear: one will be cured, or remediated, before the time (of funding) is up. The Ministry of Children and Youth Services in Ontario, for example, continues to propose “new” autism policy which grounds itself in research that claims early intensive behavioural intervention (EIBI) as the most effective way of lessening the signs of autism despite autistic self-advocates raising ethical concerns about such interventions since the early 1990’s (Douglas, Klar, McGuire, 2016). The “automated movements” of autistics are pathologized in our culture where movement must be ordered, bodies must be docile, voices must “speak” coherently, and hands must use objects “appropriately,” and as neurotypicality frames, move intentionally. We must all adhere to the same rhythm, on time.

that can help us to live rather than be subsumed by the pathology paradigm. We can release care and support from the hierarchy of professionalized relation that aims to mute and control.

rallying strange horizons

“We see the horizon through our imagination; we move closer and it always pulls away and hides from us. Because the only way of perceiving the horizon is through our ‘imaginary,’ which creates the contours of islands and cities, and consequently, the reality of archipelagos” (Glissant, 2019).⁴³

Twisting-turning-diving language, Adam often bemoans the limitations of language-movement as it is thought to be the penultimate form of self-same social communication: “I want to know/why people want me/to always question the ways/I eagerly say what I want/dancing a lot in language” (2019a, 8-9). We have learned through our own practices, language’s potential when conjoined with movement and art to express neurodiversity as the intrarelation.⁴⁴ Adam’s body as well his poetry can skip, flap, and tic its way forth into expression — creating new rooms like the way *stanza* used in poetry also means *room* in Italian. This is more than a reorientation in order to language, for orientation is always in relation to the neurotypical horizon. This is about the many alignments with depths and surfaces be they seen, heard, smelled, touched, felt — shimmering together. Art, poetry and movement as processual relation conjoins with many practices. Adam’s writing always moves, so a movement-artistic practice that *brings feelings to life* is a renewed way to create conditions for living outside pre-architected forms within which we are expected to move. Be it as a way to write and communicate or a way of movement within the city,

⁴³ See: https://www.youtube.com/watch?v=aTNVe_BAELY&t=1971s)

⁴⁴ At least in the neurotypical sentence production; of subject-predicate form.

there are so many rules to which most of us contract. During the time of this dissertation, for example, Adam was harassed by a condo concierge for his way of moving and finding sticks in the street-urn, which then increases his anxiety. He writes:

“Sometimes space is laws of movement. I want to really feel ease of movement and the space uses all my endeavours to make myself calm. Endeavours is the way I work hard to stay calm by late dominating feeling of running. Really formless space brings the way I feel to life. The way I feel is always away like I can’t feel my body spacing in ease. I feel that the water is heavy but it also blends into the away feeling and the nothing of the body so the weight of the water is a way to fabulous feel” (2019, conversation).

The formless space is actually busy space — with a need to form and arrange, and like the weight of water, Adam finds a stick, a log, a cinderblock left on the street and picks it up to walk. More than compensatory, writing-moving with a stick, or an aid that gravities a body in the formless space, it is a way of movement-writing expression. It saddens me how Adam faces harassment so often. This is the movement Adam is called to stop by others, by the concierge, in what Adam calls “laws of movement” instead of moving with weighted objects, or even a small rubber bath toy, to “fabulous feel,” or simply be able to feel his way to school. It is such a paradox that Adam finds non-human facilitators in the world, on a walk, and yet his efforts to calm himself are punished by others. Private property that exists on public streets constitutes an abstract boundary that is easy to trespass when borders are perceptively fused and blurred. Walking, wayfaring with objects in-habits in formless space to feel, and yet, the

autistic body is also punished for the repetitive movements with and without objects. A habit is more than developmental delay. A habit is more than adaptation for lack. This kind of thinking restricts neurodiverse ways and reduces the choreography to particular steps. Rather, we in-habit space to “fabulous feel.” “Even habits become strangely creative, their tendencies more acutely visible – tendencies not only for confirmation (the habituated path from house to bus stop) but also for deviation (the smell of the blooming tree slowing down the walk)” (Manning, Munster, Thompson, 2019, forthcoming).

Adam and I, with others, are in the same event but we come with a different set of tendencies (ibid). “‘Differential’ refers to the fact that we are each taken into the event from a different angle, and move out of it following our own singular trajectories, riding the waves in our own inimitable ways [...] and its the idea that this happens at the level where direct bodily reactions and our ability to think are so directly bound up with each other that they can’t be separated out yet from each other, or from the energizing of the event” (Massumi, 2015a, 115). Massumi calls this differentiated attunement to which we turn to the energies of the event. In my *Relationshapes* drawings, I drew contrapuntal movement in the act of moving, noticing how to step, how a movement begets movement, and when a movement is too fast that repels proximity. It is important to remember, particularly as a parent, that tendencies are never self-same, but “are bound up with each other and can’t be separated out” (ibid). This moves me to think about what I may take for granted in the way I move, see, think and feel when supporting Adam, and also, how support is always mutual. We mutually influence moves. As an articulation, the movement-drawings (relationshapes) are “seen” but they really can’t be extracted from the “energizing of the

event” or articulated as cause and effect. The peak – the capture that is the drawing – is only the tip of the experience – of everything else (see SenseLab, 2016).

To articulate is a normative stress; a pressure to translate our moves. Adam writes: “Tall ideas/are the way of thinking/that use the patterns of the way/I motion with language” (2019a, 18). Adam’s motions pattern language and s/pace. They “breathe like the way I amass/sometimes air/in my insides/carry the heavy weight/like having to good/ideas write” (ibid). Adam writes of not wanting to move or write his body to “form tower of answers” (ibid), but rather gestures to “hang, open, spiral, vortex, exit... other is the way” (ibid). When Adam writes, it can sometimes feel like an airplane on a runway gathering speed in an alley of words and associations collecting airspeed carries on air the sentence swerves direction connecting to what was written before moving forward. (I can’t emulate his writing – but did you catch the drift?). His poet-mentor Chris Martin notices how Adam often writes in what he calls a “three-wave” pattern where Adam’s sentences peak and shift. While writing, Adam has to think to move and move to think, rallying words as he does space “to assemble meaning,” the body, the idea. The incorporeal is present in the same sentence. Martin writes, “Adam writes in a steady stream of words, fully inhabiting what might be called a runon sentence in more traditional contexts and without punctuation to help guide the reader’s movement. But a closer look/listen reveals strategic hinges where the stream bends, turning while remaining connected” (2020, forthcoming). Massumi writes of hinge-dimensions of synesthesia that give us the sense of dimension beyond the surface of, “...event-perceptions combining the senses, tenses, and dimensions on a single surface. Since they are not themselves visual representations, they cannot be accurately represented in mono-sense visual form [...]

They are geometrically strange: a foreground-surround, like a trick center twisting into an all-encompassing periphery. They are uncontainable either in the present moment or in Euclidean space, which they instead encompass: strange horizon” (Massumi, 2002, 187).

Massumi’s strange horizon calls for more thinking about movement to fabulous-feel. I like to call these multiple strange horizons, alignments – difficult to parse and remake whole, but otherwise made coherent in relation: “[t]he shape and sound of the letters are stored with the numbers [like] a strange twisting between foreground and horizon each loops back again into darkness” (188). Expanding Sara Ahmed’s interpretation of queerity and orientation (2006), we twirl towards autistic alignment, arrangement and patterning that Adam suggests is always moving, blasting, forging – mobile “strange horizons.” Ahmed’s notion of situatedness within queer feminist studies comes from standpoint and orientation that positions-peripherally. “These queer entelechies [...] I mean to summon (Yergeau, 2018, 78), writes Melanie Yergeau, who re-rhetorizes autistic movement and intention. “[These queer entelechies] perpetually fuck with our sense of direction [and] have been authored as [...] that which defies social and sexual registers [and state] that we defy all orientation, necessitating paradoxical rhetorics of emplacement to hold us in line, to contain our motions and commotions” (182 &183). Adam too feels the hold of keeping in line: “It is hard because people want a calm good like some obedient boy.” Obedience, compliance is demonstrated by the calm body, the ordered language. He adds: “I am weak at speaking but I am amazing at feeling everything” (Wolfond, 2016a).

We summon the concept of alignments to push the concept of orientation a little further. Alignments are in constant flux, with the gerund that denotes movement, always moving in relation. Intraethnography, also as Adam's collaboration with the relational-motional, and the visual field as objects in constant movement — as “the blast” — is difficult keep still. Repeat: “Thinking is a feeling through a lot like a body that is always moving,” (Wolfond, 2016a).

let's move orientations.

Queer feminist *orientations* acknowledge that there are different ways of experiencing and being in the world. These remain orientations peripheral to whiteness, maleness, straightness, able-bodiedness. In one way or another, we orient to face. The flattened face of the door is what Adam and I otherwise explore as the immersion in the multidimensional in the process of transitioning. Sara Ahmed brought our attention to different ways of orienting in the world. Yet she doesn't align enough to our “strange horizons.” Ahmed's orientation toward a horizon — our location in relation to that horizon — assumes we can all perceive (or agree that we perceive) that horizon in more or less the same way. It assumes, drawing on Husserl, that everyone can background (and still) the visual field in order to face the same abstract (imaginary) horizon, which is understood as implicit knowledge — a characteristic of phenomenology. Some of us tend toward many alignments.⁴⁵ Queer orientations as peripheral, sidelining or bracketed experience is what we have come to understand as marginalization and imagines the

⁴⁵ Orienting towards the differential is what Sara Ahmed refers to as “tending toward: “Bodies tend toward some objects more than others given their tendencies” (2010, 247). However, we understand tendencies as affective lures, movement and different ways of perception.

relation to a straight line, under the blanket of the familiar.⁴⁶ In autistic perception, which Adam describes, again, as the “away feeling” in “formless space” – the boundless body – there are many proprioceptive-sensory horizons where lines and surfaces perpetually emerge with every move. “The movement of things will not cohere,” write Harney and Moten (2013, 93). “Queer disorientation is the absence of coherence.” (ibid). Autism as non-orientation (Yergeau, 2018) is the “away-feeling” of a body that can’t feel itself in space without moving-aligning. Autistic proprioception is *a-bodying within the world*. “It is the relational force that persists from the collective movement’s incipient cueings and alignments” (Manning, 2013, 136). We question how the concept of orientation and positionality orients neurodiversity and neurodivergence, and “blast” the presumed whole into fragments for rearranging.

“I want the sticks to want walking [with me]. Walking feels fast and I am doing a lot of thinking. I am thinking about how I am really anxious about wanting to pick up sticks and I am going forward but I can’t see the people or the awful traffic. Feeling the stick is like feeling the way through the thick, really tough, sometimes loud space. I can’t see when there is a lot of noise. If I didn’t have the stick I would be meandering, meaning I would not be

⁴⁶ This comment suggests that everyone can “background” the perceptual field: “By reading the objects that appear in Husserl’s writing, we get a sense of how being directed toward some objects and not others involves a more general orientation to the world. The objects that we direct our attention toward reveal the direction we have taken in life. Other objects, and spaces, are relegated to the background; they are only ever co-perceived. This relegation of unseen portions and the rooms to the background, as the fringe of the familiar, which is not the object of attention, is followed by a second act of relegation. For although Husserl directs our attention to these other rooms, even if only as the background to his writing table, he also suggests that phenomenology must ‘bracket’ or put aside what is given, what is made available by ordinary perception. If phenomenology is to see the table, he suggests it must see ‘without’ natural attitude, which keeps us within the familiar – indeed, within the space already ‘decided’ as ‘being’ the family home [...] The natural attitude does not ‘see the world’ as it takes for granted what appears; what appears quickly disappears under the blanket of the familiar” (Ahmed, 2006, 32 & 33).

able to stay calm. I want participants to not like me walk but bring their own way of being with me and I bring my own way to them. I think I walk the paths so quickly because I am anxious about how people are looking at me. It is hard to be with the architecture when I am fast. People outside the group of participants make good actions seem strange. Understand that I am a language specialist and I think. People think I can't understand them and I think all the time about having to prove it. Having the stick is a way to move within a city of moving parts.” – Adam



5. Photo: Klar and Wolfond, The Shallow Hand is Thinking, Sticks, Vinyl Letters, Rubber Bathtoys, Film Installation. Installed at Critical Distance Centre for Curators, October-December, 2019.

We suggest orientation, standpoint, identity-positions do not push far enough in understanding what *we* mean by neurodiversity as immersive relational movement which does not separate from the field within which it emerges. Adam suggests autistic perception is a constant aligning with the environment in order to “feel” the body within space. The environment is in Adam’s “face;” it is hard to “see.” He needs sticks – walking is so fast and he’s anxious about people; he wants difference to differentiate, but not to stare. “The bobbing-up-and-down horizon that is draped into shifting place lands ever-differently. A lot depends on whether I land on my feet or not,” write Gins and Arakawa. “The body has a spherical kinesthetic-proprioceptive tactile dispersive potential, tentativeness at the ready. There is that which can register whatever turns up. The registerings are the landing sites we speak of” (2002, 35). I’ve used the term registering as a way of moving – ticcing, hesitating, flapping as aligning – and what Gins and Arakawa refer to as a “catching.”⁴⁷ Their emergent *architectural body* resonates with Adam and his movement which is reflected in the work and in the film *S/Pace* (2019) to think about conditions for neurodiversity.

⁴⁷ The perceptive field is an array of fields – sounds, sights, smells, movements, colours. Fielding is a catching – aligning that moves through (not directs). Adam moves at his own pace and not the pace of neurotypicality (which I have been placing next to a neoliberalized movement of speed for efficiency). He also aligns to my pace, he writes. This helps him to align to move within the complex array within the proprioceptive-sensory field. Gins and Arakawa conceive a fielding as: “To catch an architectural surround. To catch the catching (fielding) of an architectural surround. All of it at once. To know one’s room like the back of one’s hand: to register one’s landing-site dispersal in its entirety” (1994, 46). But Adam doesn’t catch all at once. When he was 18 months of age, I tried over and over to teach him how to catch a ball. His hands limply outstretched with my assistance, he kept dropping the ball. Could he see the ball coming towards him as he was listening to my voice, trying to find his ground? He looked at me, the ball, juggled the sound of my directions, but couldn’t arrange his hands to catch it (it’s a lot of fragments to put together!). To catch all at once is to register the whole by backgrounding the detail of the affective milieu, whereas Adam brings the whole together emergently, in fragments; he has practiced catching the ball and we play catch all the time. We in-habited the catching.

questioning knowledge

“The mind knows the body and has ideas through the body not in itself but only insofar as the body is affected, that is only insofar the body acts and is acted upon by other bodies” (Grosz, 2018, 66).

Academia and research must rethink the manner of research production that yields to beliefs, concepts, metaphors of a natural order and what follows: demonstration of competence within specific forms that continues in Western intellectual traditions. Neurodiversity is presently situated along with indigenous, black, queer, feminist and other marginalized forms that diverge from neurotypical and dominant systems,⁴⁸ but also moves beyond dichotomous knowledge positions.

This work opens to more questions about the role of art and neurodiversity in “research” and the production of knowledge. “So, the question is, are there other names for what is indigenous to art than ‘research,’ which comes out of science?” asks James Elkins (2012, 106). A feelingthinking process moves with the im/material – an opening; as a way to find the questions “we don’t know how to ask, or haven’t learned to ask” (ibid, 110). Relational support emerges from within, and thus takes time. There is resistance to investing the time to support Adam in his own way. The time it takes to care, relationally,

⁴⁸ This extends also beyond academia as I am reminded of handing over knowledge about Adam’s supported typing style. It is expected of me to deliver a method so that others can walk in and take over without investing the time it takes to establish a relation where movement can be mutually felt and readjusted. We see this in the public system here in Ontario, Canada where I live, where Educational Assistants float between people, or, there is frequent turnover of new people to support. A student doesn’t have a chance to get used to a person and establish a relation by getting used to idiosyncrasies of posture, movement, smell, voice, pace and more. To give a simple example, one might think of a dance where learning the steps with a new partner requires a deliberate thinking about where to step and also, how your partner moves with you. You have to become used to each other over time. It’s a lot to think about and practice before you feel each other so you don’t have to think; to let the movement carry you. Methodology wants me to explicate and pare down the activities within the relation. This is the difference, Manning notes, between technique and technicity. We can learn the steps of a dance, but that doesn’t mean we can dance. Technicity takes over between bodies where the rhythm, the dance, carries us.

paces differently than in neoliberal time where efficiency, cost, speed, professionalism, outcomes, independence agitate the relational support that many people require to survive. We need time for new questions that aren't always precipitated by research inquiry that circles autism as a medical problem, or in critical forms and focus groups.

Attunement in the intrarelation turns toward the multiplicity that exists in the gaps activated with the human and non-human. Jane Bennett notes, we need to cultivate a sensory attentiveness to the human and non-human forces (2010a, xiv). Opening toward all non/human life as actants – objects and relational intensity – The A Collective decentres the human, in particular, the neurotypical relation that privileges certain kinds of human bodies, in particular, the bodies that articulate object-affordances, and parse the field where our relations otherwise cohere. We propose that the humanist propensity to centre human intelligence and its byproducts delimits the creative potential of living artfully, of surviving (literally), and for thinking of our relation beyond the binary ab/normal; a way of making art that is also the way of our life. This way is always improvisational, always a process of moving, living, studying together. Our movingthinking is always tentative, like our hesitating, ticcig, running, avoiding. Poetry, drawing, painting, spacing, filmmaking – an array of catching.⁴⁹

⁴⁹ Once again: this text is a compilation of a process of writing that emerged through a processual artistic practice with Adam. This text is not the final work but should ideally be read alongside the artworks itself – found on esteerelation.com. This dissertation is comprised of an exhibition held in 2019 *Access is Love and Love is Complicated* at Critical Distance Centre for Curators, and also our film *S/Pace*.

research creation

Some of the artwork was stitched at home, literally, with cut-up diagnostic reports, vellum, using a needle and thread while I waited for Adam to be ready to move, or, I drew and scribbled as we moved around. These are like motional-relational studies. This way of thinking (researching) emerged with Adam at home, in studio, our daily walks.

The way I need to work as a single mother is also a way of arranging — with many interruptions in our days as people who are sensitive to movement — as mother and son trying to move on with school and learning, also with chronic pain, caring for a dying mother (my mother passed away during the written portion of this dissertation), and more recently, with the challenges of having to manage our lives in isolation because of Covid-19. This is the way of most families who do not have support, who must homeschool and find other ways to live. We rethink our relation to clock-time, developmental lines, school curricula, and the general pace of work. Working also from home and using household items accessible to me also belongs to the mother-artist being creative in the moment with my autistic son. I am also more than mother and do not take up my gendered role specifically; I do not centre my subject-position. I am more than artist, researcher, support assistant, mentor at the Collective. Adam is more than autistic, neurodivergent, son. Like Adam, I scatter locations for a diversity of positions.

We are situated everywhere and nowhere.

Process

To Think Answers Is to Autism Tangled

In a weaving loom
that holds lots of threads
the colours of life
I want to use
other than
a line

artistic process and intrarelation

A process in-habits. Aligning to multiple, strange horizons is a constant movement. To reiterate, a fielding is a catching – as perception – to ground. To field perception is a movement – a “flying and a landing,” as Adam writes – that never stops. This intrarelational process is expression in movement and relation, as Lygia Clark suggests in her *post-Caminhando* phase – *art in the act of doing*. In 1969, Lygia Clark wrote: “At the very moment when the artist digests the object, he is digested by society which has already found him a title and a bureaucratic function: he will be the future engineer of leisure, an activity that has no effect whatsoever on the equilibrium of social structures” (Rolnik, 2007, n.p.); this is akin to Arakawa and Gins’ architecture of comfort that we register numb. Clark proposed the body’s attuned sensory presence as immediate and open (Clark & Oiticica, 2006). Materials are mediators or

propositions but it's the *bodying* in the moment of relation with the im/material where the event proposes a diversity of positions (ibid) – on the fly. It's a way of relation that is attuned to moments.

Adam and I read together and also, with others. The reading also happens as we move to read and read to move. It's hard to move to read; it requires a reader who might be able to sit still. Adam can read but needs support to read the words on a page, otherwise, he tends to memorize it. The still letters on the page dance and move for Adam, he writes, also making it hard to “see.” He needs to look away. He reads in a flash, a mere glance, actually, memorizing the page.⁵⁰ He prefers to be read to – an aural movement of words; the music of moving words (like the music he sees). Think of reading also as aligning-moving – as way to avoid fixity, definition. Think of movement as emerging and becoming. A way of reading the way we do, then, facilitates a way to read through an understanding of what else moves like the busy visual field – what Manning and Massumi call the “objectile field” (2014)⁵¹ that Adam also describes as “movement moving in my eyes.” Objectiles are not just projectiles but a visual field perceived as the movement that is “too much.” As suggested by Gins, this is a kind-of visual blindness that Massumi adds: “pure vision is visual chaos” (2002, 14). We read paragraphs, sentences, not as flat surfaces that demand stillness of looking, but read through our bodies like the way we listen to

⁵⁰ This is eidetic memory.

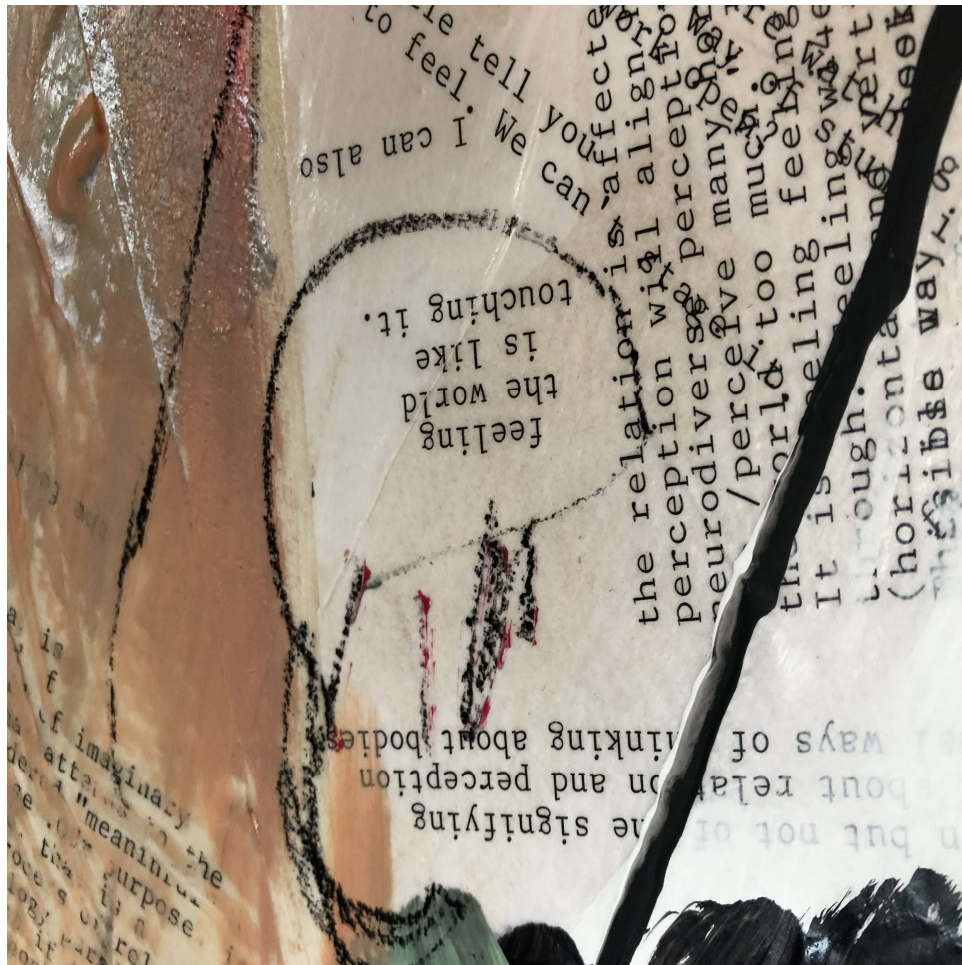
⁵¹ An object is more than its affordance. “The flower is the relational conduit for a field-wide tendency to expression. It might be called objectile rather than a fully bloomed object: a bud of an object. The field composes buds of objects as a function of its appetite for expression” (Manning and Massumi, 2014, 5). I have discussed with Adam the way he perceives the visual field as in constant movement – “forge inside my eyes” – that he says he perceives in fragments. He uses objects to blur the visual field – like peripheral vision – to compose the whole rather than looking straight at it. The objects within the environment are in constant relation with movement, as they in-form with the waving of a stick or the tapping of a rubber bath toy. Movement expresses environment – co-composing to object – this agitates neurotypical propensity to afford objects a meaning.

music, with the help of other readers-voices. Often, we don't even read sequentially, cover-to-cover, but read to catch contours of movement within the text. Resonance cues us to keep moving-thinking, the way poetry moves with the in/corporeal. We let our way of study multiply with these proprioceptive-synesthetic alignments. Discussions, movements, become a thinking with these other works, folding-in, and Adam responds in typing to thoughts, cueing more thoughts. "Talking" together becomes a joyful polyphonic rally. Studying, then, becomes a movement, dwelling in the shaping (Manning), to make our own relationships. It's all about connecting.

Artistic processes also open to the more-than in relation and also, outside the edges of this text. This is best experienced by participating at The A Collective or by watching our film and attending our exhibitions more than reading an exegesis-type text. During the writing of this PhD dissertation, I played with text positions and spacings in some sections. Some quotes still hang in the open, but they are connected. At times, alignments are skewed, like the way we see s/pace as in the suspended sticks of our exhibition installation — the way thought activates movement.⁵² The way thought moves expresses as connection. In other words, what is happening in between the lines, in the spaces? Where do thoughts go? How does a sudden turn disorient or realign? I experimented with this with the typewriter. I began using it to think about the stakes of typing to get it right — to feel what Adam might be feeling as he has to work so hard to type and the stakes seem high to hit the right keys to get a sentence out — the right

⁵² This might be the next phase of this text after the dissertation defence is passed, because we believe that producing another textual object isn't the dissertation, but is written in this format, partly, to fulfill the requirements of York University's doctoral program.

spelling, punctuation. I found myself hesitating, afraid to make mistakes, losing my direction then having to recollect the next letter I needed to hit. Then I let go. I let the mistakes happen. I just typed to see what emerged. I still hesitated — my pauses in-forming the next move. I also experimented with proprioceptive writing and let it flow. The words no longer important, but layered, meandering movements began with a thought, swerving to other thoughts and with the type of pen or pencil I used — palimpsests emerged. I did this to think about how Adam talks about movement, typing, the labour of typing, and the expressive potentials of movement as writing.



6. Klar, Moving-Typing, paper and acrylic on board, 30x30," 2019.



7. Klar, Proprioceptive Writing, Pen, Pencil, Charcoal on Paper, Notebook, 2019.

How do pauses and hesitations make you feel? Are you inclined to intervene? Correct?

attunement

Attunement⁵³ to the more-than extends beyond affordance and instrumentality. Differential attunement is the “joint activity of becoming” (Massumi, 2015a, 95). A thinkingfeeling is transindividual in that it passes between individuals “which is reducible to neither taken separately [...] and it coincides with a becoming of the involved individuals” (Massumi, 2015a, 94). It feelsthinks with what passes between, the liminal s/p; always more-than one (Manning). Now add the incorporeal in the event as co-actants in relation – we thinkfeel as bodymindworld in bodyspacetime. Recalling Ettinger, it’s about connecting. Recalling Ingold, it’s about meshworking. Recalling Gins and Arakawa, it’s about emerging. Recalling Manning and Massumi, it’s about responding to relational-motional cues “priming to future alignments. [...] You are both dancing the interval of decisions as they realign your cooking bodies” (Manning, 2013, 105). A body thinking in movement, “pois[ing] for difference” (ibid) is connecting with the ecological milieu, making associations, re-collecting and emerging.

Attunement dances attention – it is contrapuntal, tensile, collective. It is alive with unspoken negotiations.⁵⁴ Fernand Deligny recognized that, “[t]he slightest gesture, the slightest word, the slightest

⁵³ Attunement to (neuro)diversity is addressed here not as a psychological concept or the purposes of understanding cognitive or behavioural processes, the relation between mother and child or the directional function of neurotransmitters. This is not about a negative comparison of the scientific paradigm. Relation as encounters within events as they occur might also be referred to as the background extending beyond Ahmed’s interpretation of Husserl (2006) to which we attune in this project; attunement is more than just attending to the human before us, but also to the ecological milieu which affects our movement in unspoken ways.

⁵⁴ “‘Affective attunement’ - a concept from Daniel Stern - is a crucial piece to the affective puzzle. It is a way of approaching affective politics that is much more supple than notions more present in the literature of what’s being called the ‘affective turn,’ like imitation or contagion, because it finds difference in unison, and concertation in difference. Because of that, it can better reflect the complexity of collective situations, as well as the variability that can eventuate from what might be

silence, as we know, counts, then, not so much that knowledge can be produced and a cure can follow, or a reintegration into human community, but more fundamentally so that a life can take place anew, even and especially if, to us, it does not appear to ‘be adapted.’” (2015, 17). Again, Deligny envisioned autism also outside the medical framework – akin to our suggestion that neurodiversity can be a movement without deference to the pathology paradigm.⁵⁵

Registering the inbetween, “[t]his liminal non-place,” Brian Massumi refers to synesthetic maps or “biograms” that we integrated into our process for thinking about how movement-thought emerges collectively as a way of moving-thinking. The biogram folds the in/corporeal as the feelingthinking – the movement of thought materializes. These biograms and the liminal have “been characterized as ‘peri-personal’ [...] at the border of what we think of as internal, personal space, and external, public space” (Massumi, 2002, 187). The biogram also materializes the relational-motional. It is faced depending on where you stand, but also compels the body to move in, around, and to add to it. Before you know it, you’re within its depths. What appears to be a surface-effect becomes multidimensional. This moves at level of sense - not as the *lower order*, as Massumi writes, but as the “intersensory-hinge dimension” we alluded to earlier:

considered the ‘same’ affect. There is no sameness of affect. There is affective difference in the same event. Reactions to fear, to that classic example again, vary wildly, and even vary significantly at different times in the same individual’s life” (Massumi, 2008: http://www.inflexions.org/n3_massumihtml.html).

⁵⁵ Instead, he writes, “What is at issue is what a network can want, can want to believe, and can believe that it wants” (Deligny, 2015, 110). Although the pathology paradigm is a part of the network, we can move outside its frame and to imagine s/pace as relationally emergent. The slightest gesture, word, silence...counts.

For all perceivers, the biogram is the mode of being of the intersensory hinge-dimension. Its strange one-sided topology is the general plane of cross-reference not only for sights, sounds, touches, tastes, smells and proprioceptions, but also for numbers, letters, words, even units of grammar. On that plane, the learned forms that are usually thought of as restricted to a 'higher' cultural plane re-become perceptions. Practice becomes perception. The cognitive model has it that 'higher' forms are associative compounds built up from smaller sights and sounds as from elementary building blocks. But the workings of synesthetic biograms show that higher forms feed back to the 'lower' perceptual level. They enter the general dissolve, on a level with the elementary, fused into the surface, interwoven components of the fabric of life. This makes it impossible to apply to 'raw' experience distinctions such as 'higher' and 'lower,' 'perceptual' and 'cognitive,' or even 'natural' and 'cultural.' There is no 'raw' experience. Every experience takes place in the already-taken place of higher and lower, where they join for the future. Every experience is a portentous *déjà vu* at a hinge" (Massumi, 2002, 188-189).

We experimented with making biograms at The A Collective and in our kitchen. These are movingthinking meshworks. Movements as cued, habitual and "masterful" as practiced repeatedly by Adam who turns concepts of mastery from the head to bodymind repetition. In effect, our experimental biograms folded in rubber bath toys, cut up and splattered diagnostic reports, or string that we played with to map movement, and more. I also wrapped sticks in a repeated motion to think with him about repetition. He unraveled them; we added to the meshwork and later, he began to take it apart to explore

its pieces.⁵⁶ The meshwork (biogram) moves and adds, and then peels and rearranges in its own repetitive way. Adam's statement of his own repetitive moves – "I am master of my own movements" – contrasts behaviourist interpretations that characterize his moves as unintentional, non-sensical. Repetition is an undesired characteristic of autism in the pathology paradigm. Adam turns notions of mastery, intention in art-making on their proverbial heads, shifting how we also segregate "disability arts" as derived from outsider art, art brut and raw art. There is no high-functioning and low-functioning in art or autism where the cognitive determines the location (and disposition) of the mind as arbiter – let's uncrown the head. Mindbody, thinkingfeeling, writingmoving fuse, emerge. Massumi says, "This makes experiencing [...] like seeing time in space – a good way of describing the 'event'" (ibid). The event is not just about neurotypical face-to-face relation. It is about immersion within spacetime, always thinkingfeeling to move in relation. The pattern of movement is the visible ephemera effect. A newly arranged space emerges for new ways of living.⁵⁷

⁵⁶ This process of making and unmaking reminds me of Judith Scott's fibre work (1943-2005) where she gathered materials and fused them together into sculptural pieces to take them apart again at the end of the day. This process has also been taken up as non-intentional art or obsessive compulsive art within the pathology paradigm. (See: <https://canadianart.ca/features/judith-scott-luanne-martineau/>). Lennard Davis also discusses Scott's work in *Obsession*, (2008).

⁵⁷ We cannot provide a how-to manual. We offer you vignettes in addition to our artworks. We show you how we move. This is similar to how we cite others that reflects how we think and use theory. Our citational practice uses sentences-thoughts that resonate with how we are already thinkingfeeling, or we fold in to generate more thought. So much is left out of this text as a traditional literature review, although we read mostly with autistic people and also, with concepts that bring the incorporeal, immaterial to our way of thinking of support, care, process and relation. To cite is a difficult practice as it upholds traditional (often neurotypical) intellectual traditions. New work is emerging by neurodivergent people, and we are particularly excited by creative work that brings new forms. Our contribution is an artistic and collaborative work that exceeds the participatory research frameworks that tend to marginalize autistic voices. There is room for a work that highlights a collaborative practice as co-compositional which is how all work is actually produced. Think of the way we read as co-authorship, the editing process, and all the other supports we have that mediate our practices! This is important in a time when individualism prevails, and care/support are aimed at making the autistic independent which then reduces opportunities, access and new,



8. Klar & Wolfond, Biogram: A kitchen installation made out of experiments with cut up diagnostic reports, paper models of space, drawings, paintings and other woven materials to create a woven palimpsest of thought and movement. Thought goes for a walk, 2019.⁵⁸

emergent forms of what we traditionally call knowledge. Experimental collaborative work creates new spacetimes. Again, we adopt the term motional-relational derived from Erin Manning and Brian Massumi: “The motional-relational in the mode of what-if is futurity in movement” (Manning & Massumi, 2014, 49). Adam’s languaging emerges within the what-if futurity of collaborative movement to propose the future of neurodiversity in relation. To think about the relational-motional, or a relation that is always shifting with the incorporeal, our artistic practice thinks how movement moves us in the relational encounter.

⁵⁸ The affective-proprioceptive co-composes within the relational event. What is immaterial, or affective force felt, can become material, cueing a movement, feeling, thought. We have created with materials at our disposal in a room – such as thread, paper, old diagnostic reports, poetry, reflections, readings that co-compose with the and atmospheric forces and

Language as writing and movement emerges as the thinkingfeeling through poetry and an oscillating stick. Sticks, rubber toys, as facilitation are like field-transducers, dousing the field. The relational-motional thinkingfeeling flickers the field “I think with water flickering in the light/Rain is mastering thought/with landings/that eagerly run and toward more thoughts go [...] Having a thinking/body is the way/of watering words” (Adam, 2019a, 12-13). Immersed with his hand movements that wave and flick water in the air,⁵⁹ Adam’s saturated words expands language, seeping through the boundaries of the words themselves, expanding associative connections. Language as relational bodymindworld – a movement of perpetual languaging: “really into the seething good cracks of wanting thought” (2019a, 28).

Making marks of movement bring a different aesthetic awareness to the relational-motional. Patterns and affective cartographies shift the way we imagine neurodiversity. The walking-drawing machines (2017) and markings aestheticize flapping hands or jumping legs – again, what is referred to as *the stim*. We invent *with* the stim: *stimventions*. Early in this process we created these walking-drawing machines for a thinking in movement, for how Adam needs to walk, making marks, in effect, writing with the body.

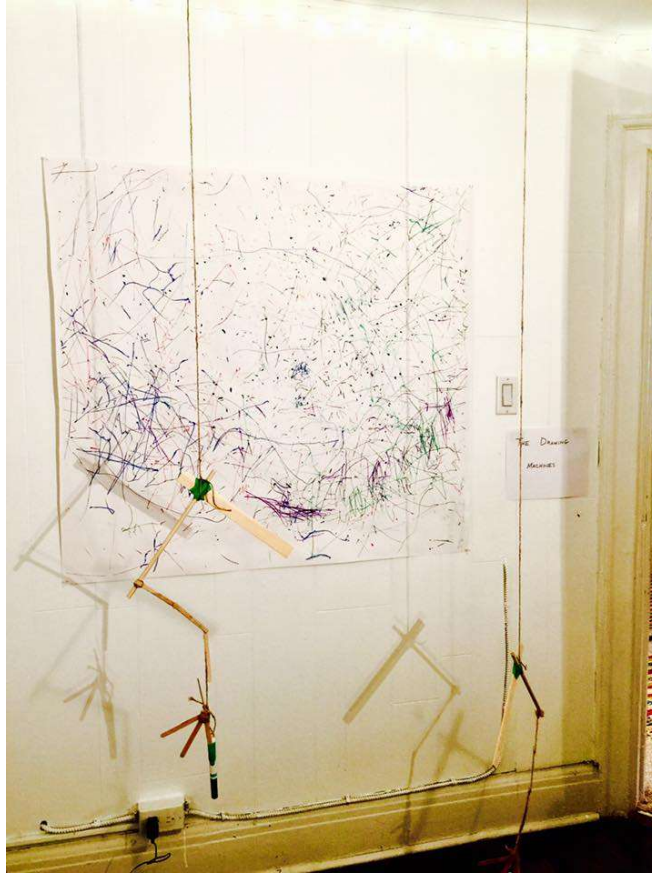
incorporeal bodies that carry our thinkingfeeling. What has emerged is a new material semiotic, if you will; a new aesthetic within which to reimagine neurodiversity in relation.

⁵⁹ This is known as the “stim” which reclaims it from the clinical term “self-stimulatory behavior.”

Walking everyday is part of our routine imbued with affective ecological connections at every step. At first, Adam asked to attach a GoPro camera to various parts of his body so we could film the environment to capture movement in relation in our neighbourhood.⁶⁰ We noticed head movements, bobbings up and down, Adam's rhythmic sounds danced-hummed his movement. This led to further thinking about the machines and cartographies as a way of capturing movement and pattern. It was also during this project that he said, "in my noises, I line my pace," from which we derived our thinking of proprioception as constant aligning. In one film clip, Adam repeats a sound rhythmically and sways his head while he walks "akachee kaka cheeka, akachee kaka cheeka," alluding also to the musicality of aligning.

This was the early thinking before we experimented in studio and made the film *S/pace* (2019) where movements as aligning emerged again with sticks, rubber bath toys, blackboard, poetry and moving walls. The film *S/Pace* ends this dissertation as process for more processes to come. Our meshworking tended toward an installation of sticks floating in space, or what Adam calls "poetry sticks" – sticking-moving together.

⁶⁰ We did this with our then artist-mentor, Kyla Brown.



9. Wolfond, Drawing made with “chicken feet” machines that attached to Adam’ legs while he walked and jumped, 2017.

sharing the work at esteerelation.com

What you see on our dissertation website (esteerelation.com) are photos of larger movements, practices, study; we have tried to share some of our portfolio. Unless you join us for a few days at The A Collective where we experiment, we acknowledge that this may appear like an archive rather than a share of our

collective work, but we hope it will be shared.⁶¹ We hope you will our share in the spirit of the anarchival:

“The anarchival is that which breaks free of the archive, often, though not always, from within. Maybe the anarchival is moving dance moves differently. Perhaps it reads at odds with the authorized version. Or maybe it departs from established techniques in making art (whatever ‘art’ might mean). It never just relies on the same old techniques” (Murphie, 2016, 41). Christoph Brunner writes: “The anarchic share is a share of and a belief in the world. It is a sharing of a situation that obliges every force that is becoming part of this situation to share its very singular mode of co-becoming. Only in sharing does the universe hold together” (Bruner, 2016, 65). My lack of skill at this time as a website designer has limited the potential to engage in a more interactive way online, to think of “moving dance moves differently.” For a more interactive share that was initiated by our work, SenseLab’s (Concordia University) *Diversity-in-Diversity* issue of *Inflexions* (2019) moves and was designed with neurodiverse alignments wherein you may also find our work, with others, on the site:

<http://www.senselab.ca/inflexions/diversityindiversity/index.html>.

At the site, you click on an orange and visit many tucked away corners of thought. Can you find us? Or will you abandon it because it takes too much time; because it doesn’t give you precise information and direction? Will you become annoyed because it doesn’t answer the way you want it to? Will you abandon us because we avoid you? Because we are hard to find and interpret?

⁶¹ Our work is being shared, as we are now in the process of collaborating in film with an experimental dancer, to be aired on CBC streaming network. This work is being thought of as a movement.



10. Photo Still of Adam, from *Diversity-in-Diversity, Inflexions*, 2019.

We hope you will use these resources to move, create and to think about neurodiversity as relation. We ask in your classrooms and lecture halls that you invent with us with rubber bath toys, sticks, water, therabands, movement; towards *thinkingfeeling* relation. How does it feel? Feel how movement begets movement. Are we trying to control it? Lure it? Bribe it? What happens when we readjust position? Attune to the (invisible) forces that shape the relation as it is happening. What assumptions influence the way we relate? How does this shift the ways you now think about “support” and studying together? What might you have to shift in the way you arrange space for allowing for bodies to be as they are? Adam asks: “how can art think with neurodiversity?” This question leads to our thinking about the intrarelation and incorporeal which befits an artistic/improvisational movement process. It extends beyond the important communication device and writing (as typing) to focus on relation not as deficit but as a diversity of expression – not as prevalent or experimental in autism discourse around

authorship, self-advocacy as we would like it to be. We create this process to bring improvisation and entanglements back to the dynamic of relation. A processual work moves beyond the table, chair, the book, the author, and once again, teaching for the sake of independence. An artistic process can move to suspend a table to the ceiling, and rearrange the relational s/pace.

process as contribution:

We re-align the question of autism and collaboration as artistic intraethnography to shift research-creation and methods that tend to direct autistic movements to reproduce neurotypicality in fixed forms that not only adhere to clinical-pathological language, but for inventing a new way in which creative work is shared. We rethink neoliberalist ideas of knowledge-production that reproduces cause and effect and inside/outside frameworks. What other forms of expression come forth in an open, processual approach that untethers from the pathology paradigm? What other ways of knowing invite new ways of aligning?

Our work imagines those who wants to immerse with us, set aside the canon, and collaborate with their own experimental, playful works to open the field. It imagines a participant who is a parent, a teacher, as well as inclusion specialists and also those who call themselves “autism specialists,” even though they themselves are not autistic. It thinks about artists, dancers, and philosophers who are inquiring about perception and affect but perhaps have not yet turned to neurodiversity. It is for those who feel that the system and its instruments are not enough. It is a call to ask: what are the conditions that support neurodiversity? The question, *can a good body feel without another body?* rethinks our discursive



11. Klar, *The Movement of Thought*, Watercolour on Paper, Notebook, 2018.

relation to care and support discourses that revolve around neurotypical architectures. This moves an artistic process to *feelthink* with neurodiversity. What are possible futures with the concept of neurodiversity as relation? Our proposal of moving research-creation is about ongoing inquiry within a relational field already in existence; a relationally neurodiverse existence, and also, to wonder about the questions we know not yet to ask, for a future we have not yet imagined.



12. Photo, Adam carrying large stick, 2018.

Can a good body feel without another body?

Neurodiversity is an activist movement, and also, as we envision it in this project, a movement to express beyond what is deemed valuable and pragmatic by capital which effects how work and knowledge is produced. Adam:

“My body pacing is the task of feeling my body and the feeling of the pace of the environment I am feeling. The work is answering in a logical way about a part of the amazing senses but I am not sensing the same way. I am always feeling a lot of things and it’s hard to have concentration when I am not able to be at the talking-table but in the feelings of the world” (Adam, 2016a).

Many of us learn to tune out the perceptual field to “pay attention.”⁶² Neurodiversity, in Adam’s rendition, gravitates to the fragments – it peels and rearranges. It glances peripherally, registers eidetically, greets fleetingly, escapes viscerally, writes “feelingly” (Savarese, 2018).

At The A Collective, Artscape, and the streets of Toronto, we hold two sessions per week for two to three hours, often beginning with readings, discussions and begin making either with conditions or materials we bring along. The course syllabus in the appendix was composed from what we read and explored over the course of two years, although we didn’t follow the syllabus as it is written.⁶³ The syllabus emerged and was put together afterwards to think towards a speculative course for others to create their own courses (see Appendix). Outside artists and participants continue to join in to add movements and ideas. Some of the concepts and techniques emerge while being active in a making. Discussion is part of the process and the event leads to unexpected turns. These events and encounters are “captured” – as artworks/ephemera that occurred within the relational event itself – so that we have something to share outside of the relational event, for more relational events to occur. A capture is like a photo of a moment of an event which is why it can’t really be the end product, like our film and exhibition installation. Think of the capture as the catching (or fielding) as Arakawa and Gins suggest (2014), or as Manning writes, the “compulsion to compose [as] an aesthetic drive, a will toward sensation, a will to power [...]

⁶² Accommodations, as such, are appendages to a normative system which demands a particular kind of frontal attention; a time-constrained presence and punctuality; a movement on demand (see also: Sara Acevedo Espinal, 2018). It is assumed that once accommodations have been made as it thinks of this as “inclusion,” autistics will perform within existing neurotypical parameters.

⁶³ I created this syllabus as part of my comprehensive exams. We feel, however, it is still shaped in a form that isn’t quite what we are reaching for. Ideally, we read wherever the movement leads or a reading becomes an enabling constraint for more movement.

A will to power activates the potential of a force to move a body to its limit. Power is a lure towards feeling,” following Nietzsche’s will to power, and Whitehead’s notion of concrescence⁶⁴ (Manning, 2012, 222). Art is a *feelingthinking*, immersive process rather than a design of the imagination says Bracha Ettinger (2006, n.d.). It is a lure for feeling, toward the future, notes Manning, not a contraction to the past occasion (2013, 24). You have to pay attention to what rises within the event. Attuning to movement within the relational affective milieu follows lures, bringing an intrarelatational aesthetic of scattered, scribbled, meshworking movement that becomes part of the process within which our film S/Pace (2019) was created. The filming wasn’t planned but the camera followed. We played with film the way we did poetry, sticks and later black paint that Adam decided to use for the installation sticks. We learned during the process in studio that the blackboard in front of which he waved the sticks reduced the busyness of the visual field.

We don’t locate our intraethnography as arts-based or embodied work which means to us that it neither comes as an afterthought or methodology for working with autistic people; nor does it reflect experience within the autistic body alone. This processual work is made in relation. Relation is the work. We don’t make art with a plan to move policy per se, although we think that critical and arts-based work, storying takes a more critical and sociological approach. There is less work, particularly in autism and neurodiversity, about relational-artistic processes. Attention to what emerges, connects, assembles, patterns in relation, we are called to invent with neurodiversity. Melanie Yergeau argues that researchers,

⁶⁴ “Feeling is how an occasion enjoys its coming into what Whitehead calls ‘subjective form.’ Feeling is the force that moves an event to reach its concrescence. Feeling is also what outlives it, always still resonating.” (Manning, 2013, 21).

“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 inventional 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” (2018, 34).

Invention connects with 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 way of thinkingfeeling in movement. This is a way of languaging the event as Adam also writes immersively (indeed, “swimmingly”) within it. Language is not just written by the body, after the body experiences, and about the body, rather, writing is intrarelatational movement that emerges within formless space: relationshaping.

Even the world writes with an invisible hand, forming and deforming, like the way our processual art moves. Adam writes that “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, 2019b, 18). He adds, “I am wanting the stick/to talk and say/pale questions/padding meaning of autism/are not

useful/but the stick is open/to talking” (2019b,17). Adam attunes to what most of us ignore, noticing how the stick writes, or talks – it is expressing. Tito Mukhopadhyay in his book *Plankton Dreams* writes:

“Neurotypicals move too fast to notice anything – the shadow of a falling leaf of the smell of wet grass or a ripple on the lake [...] The lake behind my school is where [Mr. B] brings me whenever possible. I sit perhaps on a bench or perhaps on a floating cloud watching the ripples, trying to make out a watery word that forms and deforms, repeatedly written by some invisible hand [...]” (Mukhopadhyay, 2015, 34).

Talking, neurotypically, can sap the colour from the body as those talking questions about autism tend to lead with (clinical) language. Similar to Tito, Adam notices the invisible hand that deforms the world; the shallow hand is thinking. The slanting, waving stick and body, express. Talk to the hand?

So many “strange horizons” or better, trajectories, move and merge in what seems to be a sentence that has multiple planes from which we can activate many potential moves. Writing-moving bodies, bodies that language – again, again, again... it’s about expression! “ Recalling Massumi’s “like seeing time in space” as synesthesia and proprioception, “the shape and the sound of letters and numbers are stored in the colors, diaphanously merged into them as in a dissolve, or like strands woven together in a patch of fabric” (Massumi, 2002, 188). Seeing time in space is a feelingthinking. The weight of wood is also stored in the body merged into the thinking about the pace of talking. The peeling of sticks is also a peeling of walks and space, “allowing for assembly of stick space about to easy pace... The peeling is the way of

seeing the space that is too busy” (Adam). Adam explores the weight of the wood with his body as he does the typing sentence or the rallying-talking exchange: “The will of wood/is the weight/of talking./Wood as will is the way people are/and they are always talking like/diving into the dark and you/are always talking too/so I am trying to keep/the pace and I answer/ by talking with sticks/that dance and I peel and talk art/papering the sticks/to language” (Wolfond, 2020, forthcoming). Expression is an intrarelatational weave, “in a weaving loom/that holds lots of threads/the colours of life/I want to use/other than a line” (Wolfond, 2019a, 27). Being in the moment and in the diaphanous atmosphere within which we move – what we call the affective within the ecological milieu as we move and arrange folds of tulle threaded with sticks against the window in front of a cityscape. Our process is additive, like the biogram, like the way fragments-moving animate a whole, and then Adam slowly, over days, begins to explore each fragment – an oscillating affective and relational movement of addition and subtraction that is never finished.



13. Klar & Wolfond, Biogram: the way our feelingthinking moves us, 2019.



14. Klar & Wolfond, Biogram detail, tulle, stick against window, 2019.

Somatic-haptic expresses the intensity-density with a hand-flap, a finger that loops through the air.

These expressions are not typically thought of as writing. Neurotypical writing (as in a text) – the typical academic paper, the PowerPoint presentation, the oral speech and so on, deletes excessive moves.

Exclusion from participation is also determined by what fits and what doesn't, and many autistic people are excluded from research-creation (except, mostly, as tokenized participants) because they exceed research forms and time restrictions. A fully immersive aligning with the in/corporeal exceeds pre-established forms, seeping, as Deleuze and Guattari suggest, "to join with the world and meld with it"

(1987, 311). Intrarelationally, neurodiversity emerges for the movement of research-creation.

"Thought in reality spaces itself out into the world. It informs the imaginaries of peoples, their varied poetics, which it then transforms meaning, in them its risk becomes realized" – Edouard Glissant (1997,1)

Looking at the wanting moon is the question of life

Feeling the way is the Earth

The thinking feeling is the rhythm and pulse of music

Dance with me.

(Adam Wolfond excerpted from *Mainly I Saturate*, 2019a, 40).

inventing with neurodiversity

Creativity and invention are uncertain moves, moving within the world, tentatively. They involve “a series of disparate flows, energies, or entities, bringing together or drawing apart their more or less temporary alignments” (Grosz, 1995, 108). Grosz’s interpretation of becoming as she critiques identity and sexualized bodies, aligns with difference as the *undoing* of all stabilities (see Grosz, 2011). We don’t know what will happen or what, exactly, we will invent. We don’t know what we will become as we release our tethers from pathology.⁶⁵ Ideas resonate through bodies, transforming us and blurring our subject positions. The immaterial intraacts with the material: the immaterial force of a movement-felt moves relationally-materially in the world.⁶⁶ Elizabeth Grosz writes: “As mutually implicated, ideality opens materiality up not just as the collectivity or totality of things but as a cohesive, meaningful world, a universe with a horizon of future possibilities” (2018, 12-13). Thinking (the moon, as Adam writes) and feeling (the earth) dance together in the rhythm of the world and shifts us.

I have grappled with the limits phenomenology conveyed as embodied (inside, subjective) experience and how autistic experience is portrayed as “locked in” waiting to be released by typed or other assistive

⁶⁵ Grosz: “Identity is complicated by fissures, divisions, differences that we each recognize in ourselves, but that have not been adequately addressed, and we haven’t yet developed the theoretical tools and models to adequately understand them – any given social-biological identity is itself always undergoing changes, transformations, events that mark and change it. It always exceeds itself. It is the exploration of these excesses or shortfalls in identity that interests me more” (Grosz & Hill, 2017).

⁶⁶ Foucault named this “incorporeal materialism [...] neither substance, nor accident, nor quality, nor process [but] event becoming effect [...] on the level of materiality” Elizabeth Grosz uses this to question “How do materialists understand meaning or sense in terms beyond their materiality as sonorous or written trace? How can sense, in both its senses, as meaning and as orientation, be possible without some direction in matter itself?” (Grosz, 2018, 170).

augmentative communication methods to signify bodies and meaning.⁶⁷ Autism narratives don't always reflect our experience and neither Adam nor I relate to autistic-bodies as imprisoned by autism. Adam *does* retaliate against a society that reflects an image of him as impaired and disordered. Separating the autistic body from the world doesn't fit Adam's ways of expressing his experience. He doesn't view himself as an alien or an outsider but decries the people who exclude him or insist on asking him questions about autism they've derived from non-autistic narratives and descriptions. He doesn't represent himself as bounded by autism but does reflect on confinement and segregation caused by attitudes and rules. If anything bounds the autistic body, isn't it the neurotypical conception of how bodies should move and articulate in the world?

As Glissant notes, "thought spaces itself out into the world [and] informs imaginaries of peoples" (1997, 1). How does thought materialize? How has neurotypicality shaped the world? Can we imagine otherwise? Let's keep tending toward strange horizons as multiple alignments and multifarious futures as of yet unknown. Let's move toward the mutuality of relation – with the im/material as the intrarelatational which does not centre around the human (and the human mind) alone.

Invention cannot be pre-formed, but we can have readings, poetry, thoughts, movements that emerge and cohere. Coherence emerges relationally and co-compositionally within the event, but it is otherwise vague because it is also ineffable and temporary. This is why invention is disorienting for so many; why

⁶⁷ As our work always thinks about support as movement to language and movement as languaging (or expression), it has always been important to me to release subjectivity from the concept of author-agent, towards intrasubjectivity as a meshwork of intrarelatational collaborations.

the vague is wrestled, interpreted and represented rather than the remaining open, uncertain, experimental. We want to shift the way autistic and neurodivergent bodies are perceived against the pathology paradigm, as interpreted and situated; we play with the vague and in so doing, we risk being misunderstood.

past present process

The past and present work merge to form a process. I've been thinking about autism differently now for 17 years. Following my work in fine art and critical disability studies, I realized early that art is a way of thinking towards neurodiversity as relation. My previous work as an artist and curator of contemporary art turned towards autistic artists in 2005 when I founded The Autism Acceptance Project to exhibit their work (in 2006 and 2007). I was not interested in what work by autistic artists could contribute to knowledge about autism – as it is often co-opted by those who produce academic research – but for the work itself as expression and for deeper questions about relation, movement and life itself. I bemoaned how autistic art is frequently characterized as the result of “genius” or “giftedness” for the purposes of further categorizing and diagnosing autistics. Many have used autistic art to “enfreak”⁶⁸ (Couser, 2004) autistic subjects (as in the work of Oliver Sacks⁶⁹). Nevertheless, it became apparent during these exhibitions that the interpretive lens that is pathology was going to take quite some time to overcome

⁶⁸ The term enfreakment derives from the circus freakshow that generated the gaze of disabled people as spectacle.

⁶⁹ Sacks engaged in objectifying autistics (for instance, he made a statement about Stephen Wiltshire as a gifted artist yet otherwise never amounting to much because of his autism – see: 1995). However, he later came to recognize himself as neurodivergent.

(you can see some of the publicity outcome of our work at CBC documentary *Positively Autistic*, 2007).⁷⁰

Our future work will continue to involve The A Collective (as processual-relational), the arts, and neurodiverse ways of creation. We want more creative work that continues to think with more autistic people.

Adam was an artist making water “stim” paintings from the time he was young, and also, with his ways of collecting-moving that can be acknowledged as an intrarelatational aesthetic — as in repetition, pattern, pace, objects, poetry — for a new arrangement of space. Adam’s poetic explorations with art have been important for thinking about the body, diversity, outside the pathology paradigm. He has invented, with support at The A Collective and at home,⁷¹ new ways of study and contribution including the reconfiguration of learning spaces that have activated new ways of moving and relating within them. Without the space and time to explore and improvise, or the ability to leave and escape, we would be confined to tables, chairs and clock time — a disabling constraint that gives reason for systemic exclusion of autistic people — as the body must be present and perform in the same time. At The A Collective, we explore other ways of *doing things the way we do them*. An “art that thinks with neurodiversity” as Adam writes, participates with the ecology, “... [and] also with the subjectivity of the

⁷⁰ Go To: <https://www.cbc.ca/player/play/1289899998>

⁷¹ This work happens because of exclusion; because there is no support other than segregation for autistics other than professional, institutional and pharmacological. Adam has had limited access to school, and we created The A Collective in Toronto so that he would have access. It is only recently, after finding a school principle who accepted Adam’s way of communication by typing, and his movement needs, that he was accepted to high school that delivers the Ontario ministry curriculum. He attends half-time because schools continue to adhere to the neurotypical architecture and temporal measures (although the rubric is slowly being shifted by Adam’s presence). The rest of his time is spent creating - with poetry, art and homework at the A Collective. We think deeply of the requirements imposed on us both to share ourselves, our thinking, our “knowledge,” which has become this work.

milieu itself, insofar as it is reflected in those who travel through it” (O’Sullivan, 2006, 35). A

rhizomatic cartography of this intrarelation doesn’t aim to map for direction, but “constructs a real that is yet to come, a new type of reality” (ibid, 34). Reminding of the surface-effect and simultaneous multidimensionality of the biogram, a relational cartography is all about experimentation, not representation – it is always in process of attuning to affects as movements for a new type of reality.

Neurotypicality unlearns or ceases to register the ecological cues as it tends towards object-affordance and the instrumentalization of language, as well as directional maps and methods. A rubber bath toy in the baby section of a toy store that Adam races towards instead of the science kits does not represent developmental delay. Habituation and repetition merge with the objects to “become more-than it is,” (Adam). This is not lost on other artists and other rituals. Marina Abramović notes: “You can start with any object and create an energy field around it again and again through ritual... because repetition of the same thing over and over again generates enormous power. Old cultures know this. That’s why they base their entire ritual structure on repetition” (1998, 35). We studied other artists and rituals, such as *Sufi Whirling Dervishes* (2013) and Kurt Schwitter’s *Ursonate*, to show how repetition opens something within.

force of habit

15. Photo: Experimenting with repetition, A Collective, 2018.



Feeling is a “compulsion of composition” (Whitehead in Manning, 2012, 222). The compulsion to sticks, toys, and other objects, repeats.

Repetition is a rhythm that activates the opening toward the next move. We experimented with repetition in studio – sweeping the floor, tearing

paper, cutting mangos, pouring water. Repeated movements, however, are never the same as the preceding movement. Repetition brings forth an aesthetic as well as a relational interplay within conditions that shift within the event itself – which is magnified in repeated activity. There’s also repetitive ephemera left behind which become affective relationships. In repeated activity, we challenge normatively-architected spacetimes and the ableist hegemony, and question why repetition is valued in some normative practices but not in autistic ones, and notice what emerges: the embodied membrane is blurred in the hand flapping, and opens the field.

16. Film Stills from *S/Pace*, 2019.



The aesthetic dynamics of the
motional-relational, thinks of
s/pacing in relation to other
non/human bodies. Affective
mapping de-shapes the
architectures that otherwise direct
how bodies should move towards
what bodies can do in the
architecting.⁷² Once more,
Madeline Gins writes, “[o]ur sense

of space is determined by the practices we grow used to” (1994, 28). Massumi writes, “Habit spontaneously patterns itself through repetition, and in so doing, adds its own self-structuring to the world of chaos, in which as a result it always finds more than is really ‘out there’ [...] Habit adds to reality” (Massumi, 2002, 151).

⁷² The processual is unlike a pre-formed architecture that is constructed before the arrival of its inhabitants. Jane Jacobs’ work in urban environments suggests this stifles movement and deadens cities (Tyrnauer, 2016). In contrast, city and life emerge, she says, in collaboration, forming with its inhabitants. Erin Manning writes: “Never mistake the built architecture for the event...[b]ring the architecting back to procedurality and explore what kinds of assemblages are called forth” (Manning, 2013, 146). Life-in-relation is an architecting, but the architecture of autism, its form, has become anchored as pathology from which all treatments, politics, narratives, pedagogy, history are built.

A hesitation, tic, twirl: “A hesitancy permeates the world in its abundance” (Gins and Arakawa, 1994, 46). A hesitancy is the process of registering the field to move. Adam sees sound as colour and also hears colour as sound, co-composing forging movements in the “city of moving parts.” He talks of his colour rubber bath-toys as an orchestra – what to catch first? There are so many lines of flight and so many places to land.

Lines have emerged with Adam as the routes of our walks and our movements in our apartment are felt. Lines delineate and can also blur; a pattern emerges. The stick that Adam shakes before his eyes is a line that blurs to enable Adam to “see,” transducing the field to walk: “The sticks help me not to lose my steps. I am safe with a stick because I am able-timed to walk and am not feeling pressured by the way other people are rushing me” (conversation). Lines are also blurred when he stops at one point of a YouTube video and repeatedly clicks on the image; we notice how a repeated moving image never looks the same way twice even though it is happening in the same spot. “What happens between each frame is much more important than what exists on each frame” (Norman McLaren quoted in Manning, 2012, 114). As mentioned, other artists have explored this repetition – with sounds, movement and visual optics, to explore what opens up within.⁷³ This repetition feels like hesitation but it is a way of opening:

⁷³ Adam and I looked at work by Marina Abramović who described energy fields of intensity in repetition – so we practiced pouring water, or sweeping the floor to feel repetition in our bodies. Kurt Schwitters repeated sounds that Adam bobbed joyfully to – *Ursonate* (1932; see Rothenberg and Jorris, 2002). We also looked at rituals on repeat such as *Sufi Whirling Dervishes*. These repetitions enacted by artists are called intentional but autistic movement is non-sensical. I’m saying this because we need to return to these discriminative assumptions. Repetition opens up to the more-than. We feel something opening within what is characterized in autism as obsessive repetition.

“When duration makes itself felt, a hesitation occurs whereby we perceive the fluid force of the world’s becoming” (ibid, 111).

managing together

“Collaboration happens by managing movement together,” writes Adam. While we are describing movement to a point, we also find it hard to do so with language alone – at least a language that is efficient or grammatically correct, and also, as a way in which autistics or other non-speaking people must prove their competence. Intelligence tends to pass in the performance of the speech act, among other demonstrations. Yet it is important to remember that language is also Adam’s love, “I am eating language all the time.” Adam moves language differently – from the time he was young. Labeled as hyperlexic,⁷⁴ Adam would climb the side of his playpen to utter the titles of book-spines on the adjacent shelf. He would pick up letters and numbers and shake them before his eyes. He would read words before he could walk – without my teaching. So much learning happens without direct instruction! Letters, numbers, symbols, books, book-spines, words, phrases....language was innate. Once Adam got on his feet, he ran into pillows “to feel my body,” with brightly-coloured plastic letters in hands.

Autistic “enthusiastic” movement (Manning, 2013) is characterized and penalized by schools and community as “disruptive.” Despite the fact that my son could read (before he could walk), and was atypically curious, he was excluded from mainstream education in order to fix his movement and

⁷⁴ Hyperlexia is a term that defined a precocious ability to read before the age of 5 without training, defined by Norman and Margaret Silverberg in 1967.

behaviour. Without support from the school system to help Adam learn augmentative communication through typing, I had to provide Adam with an education and teach others about access and support. We came to typing because it made sense; Adam loved to read, but he couldn't hold a pencil or coordinate the movements to deaf-sign; the gestural speed of deaf-sign required what is often referred to as motor-planning and sequencing ability (as in "fluid" and "intentional" movement), and also, it involves face-to-face interaction which Adam finds too difficult. Instead, I noticed Adam's idiosyncratic



moves, his way of language, his interest in numbers, the outdoors, water. Sensitive to how he was learning, I shared my early thinking in the original Joy of Autism blog (2004-2008) which preceded the formation of The Autism Acceptance Project (2006-2016) in Toronto with an autistic advisory board.⁷⁵ I was harassed for inventing the phrase "Joy of Autism" in 2003 which has since been widely adopted. As I read blogs and memoirs

17. Photo: Biogram detail, *Reforming diagnosis: "well below average,"* 2018.⁷⁶

⁷⁵ This was new for the time as charities begun by neurotypical parents and researchers were criticized by autistics for excluding them.

⁷⁶ Massumi again: "Although synesthetic forms are often called 'maps,' they are less cartographic in the traditional sense than 'diagrammatic' in the sense now entering architectural discourse. They are lived diagrams based on already lived experience, revived to orient further experience. Lived and relived: *biograms* might be a better word for them than 'diagrams.' (2002, 186-187). We are adding threads and paper and artworks rather than subtracting also as a way of mapping movement.

(memoirs by moms) of autism as a burden, I couldn't reconcile these narratives with my own experience with Adam – diagnosed relatively early for the time at 18 months of age. He was sweet, his laughter infectious; his playing with coloured-water blocks in front of the window meant more to me than a meaningless repetitive interest, which is how the clinicians viewed it (he wouldn't role play with dolls, but instead was interested in the visual – water, colour, shadows, fluttering leaves, letters, numbers, books and films). Surely these curiosities did not mean he was deficient or lacking; I didn't see this as “something wrong” with Adam, although this was how everyone described him, for he didn't point to things, didn't speak, and couldn't socialize the way others could. So, I became more aware of non-human atypical socialization through movement. We socialized with letters and numbers and with new words on recipe cards he was hungry to “eat.”

ABA (Applied Behavioural Analysis – operationalized as therapy)⁷⁷ which shaped Adam's identity early as an autistic person – as a *wrong* way to be – was soon challenged by me in the blog. I also questioned the therapists who came to our home when Adam was only 20 months of age. I was targeted by the *Hating Autism* blog (as were others who questioned both ABA as a violence, and the criminalization of autistics). My positioning of autism as another way of being in the world was met with online defamation by Canadian ABA advocates. For instance, I was asked to participate in Toronto radio program by telephone when I formed The Autism Acceptance Project (TAAPProject). I soon later

⁷⁷In Canada, this is referred to as IBI or Intensive Behavioural Intervention. EIBI is Early Intensive Behavioural Therapy as it is posited by this community that the earlier autism can be diagnosed, the earlier therapy can start, and autistic traits can be remedied or eradicated.

discovered that the program was arranged by a well-known ABA advocate in Ontario at the time. The interviewer hung up on me mid-sentence when I was trying to answer her question about curing autism. I turned up the volume of my radio: “how could she *not* want to cure her autistic child?” declared the interviewer, emphatically accusing me and segueing to introduce the ABA advocate. Soon after that program, The Autism Acceptance Project website content — which was maintained as an archive of autistic art and events (two major exhibitions and autistic-led lecture events in Toronto) — was plagiarized and re-used, marketing a cure for autism. At the same time, we noticed how *autism acceptance* was also co-opted by the charitable organization Autism Speaks (including a link to our website), which raises money for autism research, mainly, for remediation and cure. This short-list of assimilation of neurodiversity, and also, vitriol towards autistics and their allies who have challenged ABA and cure-marketing, has harmed many autistic people. Autistic people have been silenced by these groups, stating that they can’t be autistic if they can speak for themselves.⁷⁸ These are the very autistic adults who also helped to shape my way of approaching Adam as his parent — people who have literally changed our lives for the better.

My curatorial work with autistic artists emerged from an interest to present other ways of expression to debunk the discourse around autism as unaware and non-relational.⁷⁹ My way of understanding Adam

⁷⁸ Autistic people and allies succeeded in stopping the New York Child Study Centre’s Ransom Notes Campaign which also disparaged autistic and other neurodivergent people. The campaign used autism as a metaphor for kidnapper of a child. See: <https://autisticadvocacy.org/2007/12/tell-nyu-child-study-center-to-abandon-stereotypes/> (2016).

⁷⁹ I curated public exhibitions and organized a lecture series of autistic people, both speaking and non-speaking. The events I curated through The Autism Acceptance Project (2006 & 2007) were publicized in Canada’s newspapers and on CBC The National (2007), The National Post, (Brean, 2007), and raised the ire of many parents defending the amelioration of autism through behavioural therapy (ABA).

was *with* autistic people. This led me to people like Larry Bissonnette who, with his facilitator Pascal Cheng, types to communicate. Pascal later introduced Adam and I to Facilitated Communication (FC) after Adam and I had been experimenting. Over the years I have worked with many non-speaking and speaking autistic people, which helped me to shift my ways of supporting Adam. Knowing Adam's inclination to type and spell words before assistance in supported typing,⁸⁰ and with my increasing interest in movement, I intuitively supported Adam with rhythm, demeanor, position, touch, and a belief in Adam's ability to understand and learn. In addition to using the supported typing method (another word for FC),⁸¹ I also learned through experimentation with movement. Although facilitated communication/supported typing training thinks about a person's idiosyncratic movement and rhythm to help with what's popularly called *motor-planning* and *sequencing* for typing, I found that relation isn't discussed in any great depth, except that relation is important (see: Anne Donnellan and Martha Leary, 2012).

⁸⁰ Learning to sustain movement to type extended thoughts and sentences required more practice with Adam in assisted typing. Adam and I had to learn to sustain movement to form words; he had to cross midline to the left field of vision which was particularly difficult. Also, moving from one far end of the qwerty board to the other was, and still can be, a challenge (as in moving from the letter q or a to p or l). This has become easier for him to sustain now that he has had years of practice. Assistance involved my hand on his shoulder and supportive words to "keep going," or "reach for it."

⁸¹ I used Facilitated Communication and Supported Typing (also assisted typing) interchangeably, although I generally use Supported Typing as it implies mutual support and also support with the non-human, incorporeal to which we must attune.

Motor-planning⁸² derives from the psychological and neuroscientific fields to describe the process of non-habitual motor actions to carry out a task from beginning to end. Motoric etymology derives from a source (motor) that controls or imparts movement. *Apraxia* and *apraxia of speech* are also deployed as disorder of movement – the inability to carry out of tasks, follow demands, and is used to describe impairment of the planning required for speech. Dyspraxia refers to a developmental disorder where physical skills are uncoordinated or clumsy. Of course, in these conceptions, all sources of movement stem from the brain-as-motor-dysfunction. Brain as arbiter of movement, however, is only part a part of

⁸² Autistic movement that is expressed differently and appears beleaguered is also addressed by Douglas Biklen who has worked with autistic non-speakers who also type to communicate. Here, he speaks of non-speaking writer, Alberto Frugone's movement: "Nearly any action that requires sequencing leaves him stymied. When he walks, Alberto does so slowly – "I take mechanical steps [short steps] if I walk alone, but if taken by the hand or the arm, I walk regularly. [...] Alberto is a person whom most autism experts and perhaps the public as well would describe as among the most disabled of all people labeled autistic. Anyone can see his extreme difficulty with movement. Anyone can observe that he does not speak. [...] Many people might look at Alberto and presume that somehow there is a correlation between physical awkwardness and impaired intellect. But they would be wrong. If one person could embody the contradictions that seem ordinary with autism, Alberto might be that person" (2005, 24). This conflation of movement as an indicator of intelligence is persistent and problematic and has been central to the facilitated communication story, which has been necessary to debunk the association of movement with intelligence. While an important step to further this understanding of autism, Adam and I are less interested in humanism's construction of normality that has fabricated a notion of intelligence (as part of the rubric) than of movement as mutual relation - outside of the humanist hierarchy. We still need to address the concept of intelligence in so doing. When Adam can't move to type in the way he wants, a touch and close proximity can help, as Adam says, to "land his thoughts." A touch helps him to feel his arm in space to activate movement toward the keyboard, helping, some say, to "order language." "Ordering" is inclined toward neurotypical language production for the purposes of translating autistic moves. I don't view facilitated communication in this way, but envision it as feeling Adam's own propulsions and compulsions to write in the way of his feelingthinking that manifests in movement - a creation of a new way of language and one that moves as and within an artistic movement (motional-relational) process. As mentioned above, support is required for Adam for communication and also, to walk across the street, for the fast pace of traffic and people: "The talking world/is like troubled water/rushing towards my body" (excerpt from Adam's poem *Rushing*, 2019a, 26). This support is, in many ways, necessary to move within humanism's architectures (neurotypicality). This includes more-than an orientation toward autism as different in comparison to neurotypicality – as on the side or peripheral to it. As we note, its about relational and affective attunement. We are aware of the pressures to perform but also are wanting others to become more attentive to alignments and how they move and that activate the conditions and relations for neurodiversity to thrive in the world.

movement. This framework parses movement from the ecological field, reminding me of the early work by Jean Marc Gaspard Itard (1800) to civilize the *wild boy of Aveyron*'s senses in the way sensory reintegration is deployed in the controlled settings (and relation) of occupational therapy today.

Elizabeth Torres and Caroline Whyatt discuss autistic movement as disorganized relative to normal movement to extend the characterization of autistic moves as behavioural by suggesting autistic movement as non-intentional: "When performing a motor act, an individual will typically incorporate a final goal or intention of the movement into his or her initial motor plan [...]. In children with ASD, studies have identified a failure to organize their movement in this way and, rather, to adjust for the intention of the movement later in the movement sequence [...]"⁸³ (2018, 46). Torres and Whyatt, although contributing to a new discourse of autism as movement and sensory difference as opposed to willful behaviour, nevertheless remain within the pathology paradigm wherein a body's efficacy is based on speed and "organized" sequence of movements to carry out tasks without hesitation. Sequencing movement also describes how bodies *should* order.

Autistic blogger Amelia (Mel) Baggs (who passed away during the writing of this) explores movement issues in her video *How to Boil A Pot of Water the EASY Way* (2007). In it, she walks in and out of the kitchen, showing how difficult it can be to boil a pot of water.⁸⁴ Each time she enters the kitchen, she is

⁸³ "Importantly, this indicates intact intention understanding (i.e., the ability to identify the overall goal of the movement). This is further supported by the fact that these children are able to complete the task accurately, albeit in a less organized and coordinated manner relative to age-matched peers" (Torres and Whyatt, 2018, 46).

⁸⁴ Amelia was on the autistic advisory board of The Autism Acceptance Project at the time of this video's making. She is wearing our event T-shirt "The Joy of Autism, Redefining Ability and Quality of Life" which included an exhibition of autistic artists and a lecture series featuring autistic people in Toronto, Canada in 2007.

lured to something other than the kettle in her humorous example of what occupational therapy and other clinical approaches dub *impaired motor function* and *non-volitional movement*. But it is not to the impairment model that Baggs gravitates: “Feel free to laugh as long as its not to make you feel superior or something,” begins the video. “But even though it can be funny, be aware that this is a serious and real situation for autistic people among others.” Baggs says it may take a whole day to boil water in that tea kettle: “First I have to figure out how to stand up. Don’t be fooled by my outward appearance. There’s a lot of complicated planning going on in my head. This requires finding a lot of body parts and getting them to move.” We hear her typed words uttered by a text-to-speech voice in a British accent, with Amelia sitting still on the couch. She suddenly stands up. “This is where the fun starts,” she says as she reaches the kitchen. “There are lots of cues for doing various things in here.” She grabs the kettle and leaves the kitchen, then re-enters, putting the kettle back on the stove. She is seen entering and leaving repeatedly, opening and closing cupboards, hesitating. “The problem is that few of them actually have anything to do with boiling water.” The video was used at the time for debunking myths regarding movement as it is conflated with intelligence: “This has nothing to do whatsoever with academic abilities,” she says as moves towards many objects until she “hits the right one.”

It might be tempting here to sweep in to fix movement issues, but Baggs makes no claim that she⁸⁵ needs fixing, particularly in the way behaviourists aim at remediating autistics. As I have watched the video over and over for years now with Adam, we know that Baggs alludes to *more-than* the involuntary

⁸⁵ I understand more recent pronoun references as in zie/hir, however, this is how I used to refer to her with her approval at the time.

movement as characterized by the pathology paradigm. For sure, this attempt to boil a pot of water can be frustrating; and we also know inherently that the risk of such accounts invites intervenors. I am reminded of Adam's words: "People don't take the time to explore their steps and that means they just think about their own without extending the choreography" (2019a, 36). Melanie Yergeau suggests that "sensori-motor approaches resist spectra and diagnostic fixity" (2018, 200) or, as she cites Savarese, states that thinking of this as *sensorimotor divergence* "represents autistic movements as volition and avolition and does so in a manner that respects and maintains autistic people's humanity" (ibid). I want to move with Adam's idea of *extending the choreography* a little farther than the sensori-motor, extending and affirming Savarese's and Yergeau's contention that to do so respects and maintains autistic people's humanity. Adam and I feel that *motors* and *cognition* (as imaginaries) delimit what we are trying to do, as it can lead to a reductionist contraction that determines a location in charge of movement which then forgets the relational such as the human and nonhuman surfaces to which *snaking* movement is aligning. Thinking with Amelia, what new understandings about movement *in relation* can change the way we support? Again, the relational-motional (more-than sensori-motor) suggests the immersion that in-habits the world. Ido Kedar writes, "[i]t's that my body finds its own route when my mind can't find it" (in Manning, 2016, 113). As Adam and I worked together, we began to value the routes as an architecting process in relation as the wayfaring process.⁸⁶ Artistic explorations

⁸⁶ Indeed, for some activities, Adam finds lists quite helpful. Like showing a map of routes in a busy city where a destination is a goal, teaching steps is like an enabling constraint within which there is more flexibility for movement. Adam can relax and I can show him other things on a walk rather than just focussing on trying to get to our goal and he can show me things I'm not always paying attention to. Adam has his lists on the door to remind him to take off his coat when he gets home, then shoes, put away his bag and so on. Lists are a way to reference and in-habit, enter the door, take off the coat, and move on.

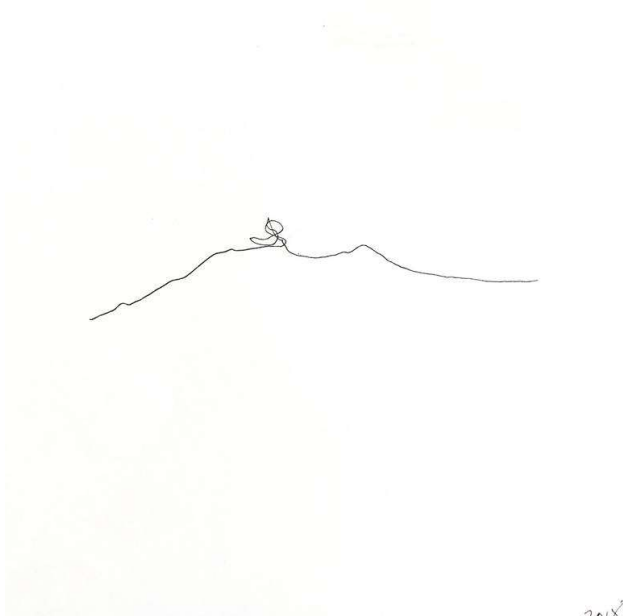
with affective movement cartographies, biograms, and our film *S/Pace* begin to show how space is formed in the forming and in relation. The body's relation to spacetime creates new ways of envisioning space and the movement of mutual support.

Manning adds, "What if the path to neurotypical functioning were not the ideal one, the belief that *we* are the absolute directors of our movements? [...] Are we certain that are 'able-bodied' approaches are as ideal as they are?" (ibid). It is precisely at this point we need to question how we imagine the motor, the brain, as arbiter, in the body's relation to space, and also, the supporter's relation to the autistic body. It is the time to wait and reflect rather than to jump in and intervene. We disrupt the interventionists. Do you notice the speed at which the motor is expected, also, to run in the neoliberal era? Adam adds: "I want bandwidth to the larger/acceptance of my movements/ to think about how you are with autistic people" (2019a, 24).

Recently, during the isolation caused by the global pandemic, Adam has noted that he enjoys the new pace: "I snail my mornings and in the afternoons, I walk and work. I am able to thank my mom really for the routing routine" (2020 conversation). But I don't lead Adam in that routing. It is always collaborative as we follow our pace – Adam wants more time to move in the mornings; he says he feels that he can take time to think and feel ready for the day. I too enjoy not having to rush him. On our walks, his body is calmer, and the lack of traffic makes us both less anxious, collecting stick after stick. Sticks are picked up, dropped off and create a new route. I imagine a world with wider spaces to move through; to ambulate calmly in the "city of moving parts" (Adam).

In a sense, we are sometimes choreographing steps, like a sequence, and then we extend the choreography. In-between list-points and destinations, Adam and I also notice how movement inflects and shifts direction. Within the routine, we also open the possibilities for variability. Manning writes, following José Gil, of an attunement to how movement-moves as co-composing within the field which she refers to as total *movement*. Total movement constitutes an ecology of practices, she notes, moving with the world rather than apart from it. (2016, 117). Intensities fluctuate in bodies (Deleuze), inflecting movement in relation. An inflection is the point at which “a tending breaks off, the point where a vague incipency becomes a directionality [...] less a point in space than an intensity that morphs the line that has formed in the moving” (ibid). These inflections, sometimes thought here as swerves, can also be

seen in Adam’s three-wave movement in his writing, where, as we noted earlier, a phrase rises and falls into yet another phrase without punctuation. Walking is a similar movement. The is a route on a map that suggests a line of a walk, but the walk moves with the non/human that cues movement. The routes I draw before transitioning to a new place, before it has been in-habited, are like introductions. A map, route, or list temporarily holds place so that there isn’t as



18. Klar, Sentence, Relationshapes Series, Pen on Paper, 9x11,” 2018.

much work we have to do in figure out how to route. Paradoxically, this way of routing is not directional as in control but allows for more movement.

Manning proposes that “experience cannot be reduced to individual volition. It is collective – ecological – at its very core” (2016, 117). Dangerous is an intervention that cuts the intrarelatational apart; to remove it from the field of total movement. The lines on the kitchen floor or the placement of the table might be memorized so that movement can align – so that s/pace can be in-habited for movement to move. In contrast, intervention is like cutting a body from its in/corporeal source.

Rhetoric that suggests autistic movement as non-intentional, writes Yergeau, subjugates autistics to the will of others as force to form and correct.⁸⁷ Yergeau points out how ABA intervenes by removing environmental stimulus and separating the autistic from the world enclosed within the panoptic gaze of the therapist within the controlled environment. The non-symbolic motion must be replaced by “distilled movements and motions and mechanisms” (2018, 18) that then become meaningful and

⁸⁷ “Autism’s significations are those of impairment, of symptoms, of disorder, of crippling residual effect [...] And so, autism does have a will, but its will is one of nonsymbolic motion, not symbolic action. It follows then, that in being nonactors, autistic people’s wills are merely the wills of neurobiology, of distilled movements and motions and mechanisms whose remnants and residences occupy higher priority than rhetorical, symbolic intent [...] What [...] are autistic objects, and in what ways do they rhetorically mediate? Rhetoric has long storied intent as a kind of distribution, one whose affects, effects and motions obscure how we think of bodies, environments, machines, nonhuman animals, and things. Why, then, does autism diverge so pathologically from these stories? [...] I’d instead suggest that autism is a neurologically queer motioning that is asocially perverse, a lurching toward a future that imagines ‘incommensurabilities of desires and identities and socialities,’ a ticcing toward rhetorical residues.” (Yergeau, 2018, 18-19). We suggest that movement in relation also attunes to the lures, aligning to the environment to facilitate, for instance, the boiling of water. As facilitator, I need to attend to the lures as the meshwork that co-facilitates movement. The “neurobiology of distilled movements” toward the “queer disruption in the logic of the normal” (Halberstam, 2011, 75),

functional in the neurotypical sense-making scheme. In order to demonstrate progress through ABA data collection, the therapist removes all items (and antecedents) within the autistic's environment to limit the movement and attention toward the rote teaching of the therapist. "Do- this!" These rote, controlled "trials," are predicated by a theory that once functional skills are taught, the autistic can then generalize them in the greater environment. Autistic people are taught to imitate and perform these skills into order to gain access to the community and to school – in effect, to pass. As Yergeau writes, the neurotypical ABA therapist doesn't remove the neuroqueer but "overwrites it" (2018, 128). Adam, when he was young, was subjected to these trials behind closed doors. Forty hours a week was prescribed for the possibility of passing as non-autistic.

Since Adam was diagnosed, the idea of early intervention emerged. The concept of brain plasticity suggests that the younger autistic children are diagnosed, the earlier autistic toddlers can receive intervention-therapy (Early Intensive Behavioural Intervention) because it is during this time that their brains can be re-wired and re-directed. Yergeau writes, "[T]he ABA mandate is to create neural pathways that result in normative-seeming behavioural profiles: we are not in-wiring straightness or allism but are rather in-wiring a masquerade of straightness and allism. Passing has become a kind of cognitive-behavioural therapy, the ultimate goal in developmental treatment plans" (2018, 129). ABA deploys the plan to rewire the brain through "repetition, intensity [and] work as life" (ibid) – to pass as neurotypical.

This panoptic, incarcerated method of controlling and “teaching” the autistic to pass is not the way of collaboration or thinking about the enabling constraint as we suggest here. We do not suggest the use of maps or routes to control Adam’s movements or to make him more passable in society. In fact, it’s the opposite of containment and control: “activating movement for me is done by managing movement together,” he writes. Once again, Adam mentions managing as collaboration and it is not lost on me that he is tuned in to the fact that his life depends on it, which makes me even more aware of the concept of will and volition in autistic discourse. ABA seeks to break the will of the autistic in order to normalize, whereas Adam and I view will and volition as intrarelatational. Indeed, will and intention are at the heart of ABA practices and the normative matrix where neurotypicality stresses independence as key to freedom, work, and a quality of life in general. Agency, in the sense we use it, exceeds category and identity toward what Manning and Massumi call *agencement* “which carries within itself a sense of movement and connectibility” (Manning, 2016, 123).⁸⁸ *Agencement* is an ecology of practices and relations for new modes of existence to be invented. Repetition, twirling, moving in and out of the kitchen does not represent non-intention, non-sense and disorder, but overwhelmingly otherwise: movement-perception that “dwells in the shaping” (Manning) is co-inhabited as facilitation.

⁸⁸ Manning further writes that, “focussing on *agencement* ... allows us not to only value modes of experience backgrounded into the account of agency, it also shakes the powerful foundation of neurotypicality, a mode of existence that profoundly devalues accounts of experience that cannot be reduced to the volition-intentionality-agency triad” (2016, 123).

Learning about proprioceptive, and what we first understood as sensori-motor, difference,⁸⁹ helped an understanding of what Adam was describing in his writing as water and saturation and, “the sound of yellow fortuitous honking the sound of yellow” (Wolfond, 2019a, 41) as enmeshment, intrarelation and intramodal sensing (where the senses, and the sentences that emerge, cannot be parsed). My position, movement and touch (movement is also a touch) was important for him to activate his own movement, such as typing, and sometimes, moving from one place to the other or reaching for a toy he really wanted but couldn’t move his arm to obtain⁹⁰ (see also: Baggs, 2007; Donnellan and Leary, 2012; Savarese, 2012 a & b, 2018). Proximal distance, for instance, a slight move of my body, is *a-lining* (Adam), or *a-bodying*, that activates Adam’s next move. Adam’s hesitation is also the process of movement; the “movement through a body that is always thinking” (Adam). The twirl he sometimes makes before he passes through a doorway, is the thresholding, the felt passage; and also, a wayfaring. Yergeau writes:

“In many respects, cognitivist notions of schemas reify many of the neural hierarchies that autistics have come to despise. Rather, motor schemas move – they represent more than mere brain matter, dispersing across interbodily sites or tics. A brain can intend, but so too can a finger, a reflex, an air particle, a tongue muscle, an ear lobe, an eyeball. Movement patterns are patterned through concerted engagement within and across the body; a

⁸⁹ The work of Martha Leary, Anne Donnellan (2012) facilitated my early understandings of how autistic movement isn’t behavioural although it continues to be framed as pathology (impairment). A deeper understanding of movement resonated. Emerging from an Occupational Therapy standpoint, one will still find an adherence to the pathology paradigm. Although autistic perception is understood as different, it continues to be measured against the concept of normality, or a normalized perception that aligns to one horizon. Its reason for being as a therapy is to remediate sensory *disintegration*– to order and integrate the senses...and reach the goal.

⁹⁰ For instance, a touch on the shoulder would help him to move his arm to reach the toy.

complex host of conscious and unconscious and semi-conscious phenomena culminate to

type one word on a page, for instance” (Yergeau, 2018, 202-203).

To understand movement as affective involves intuition (as attunement) – “concerted engagement” that is more than brain matter – to where movement tends as we are both attentive to the atmospheric and ineffable. In the movie *Awakenings* (1990) which is based on the novel written by Oliver Sacks (1973), Parkinson’s patients “borrow the will” of their supporters. The film shows one patient who cannot move to the window. She seizes at the point where the black and white square pattern ends on the floor. Her “goal” is assumed by the doctor and nurse based on her trajectory. When the doctor realizes the floor-pattern activates the walking (or surface), he paints the pattern so that she can continue: the patterned floor carries the walking as aligning. Pattern, floor, doctor, nurse, paint – facilitate movement. Will aligns within the relational-motional affectively facilitated by the human and non-human – a fielding with multiple facilitators.

Language Intelligence Sense

“The will of the wood

is the weight of talking”

- Adam

language politics identity vulnerability

Politics of language is about a common, politically unifying language; an official language. Language also defines identity, both national and individual. This section focusses on not so much autism rhetoric perpetuated by neurotypicality that deploys war on autism, as an example, but on the way autistic language that is facilitated and intrarelatinal shakes the system of language and form as it is conflated with intelligence, independence and ordered movement. These assumptions about what constitutes a human political subject have become formidable barriers to Adam's inclusion in schools.



We feel we must return at least briefly to language's associations with these humanist attributes to understand why Adam and I have chosen affective/incorporeal turn to propose intrarelation as key to living.

Politics asks us to identify: *Who is speaking? Who is the author? Who wrote this dissertation?* I am not happy to be receiving this degree on my own, or that

19. Klar, The A Collective, Relationshapes Series, Pen and Watercolour on Paper, 18x14," 2018.

Adam's name can't accompany mine on the title page, although I'm glad that our work may be considered for new ways of thinking about collaboration and support. Authorship for this dissertation is limited to one author by my university.⁹¹ This enforces false subject positions and I do not believe I deserve the privilege bestowed on me as a single author as this work does not emerge without my collaborator, Adam. I do not stand alone and neither does Adam.

Autistic non-speakers who type to communicate, and their communication facilitators, face continual interrogations about authorship (and are forced to neurotypical form). "Assigned to the space of unreason," writes Nirmala Erevelles, "[the non-speaking autistic person] is repeatedly asked to prove their authorship" (2005, 54), and this pressure also wrests on assistants. This needs repeating. Although I make this point wherever we go that relational support is important for Adam to be able to type, and also contribute (and to be recognized...as human), the question hovers silently in the room: *Is he really speaking? Why does she need to touch him?*⁹² Also, how is collaboration indeed enacted when one

⁹¹ Also, I will be questioned about how I've included Adam or not by different politicized factions – both autistic and non autistic.

⁹² I have also been asked about teaching Adam to Deaf sign which wasn't possible because of the array of swift movements involved, and Adam is unable form the shape the motions on his own. Typing involves the same repetitive movement, and as he already was devouring language, it was a natural fit for Adam. The force of neurotypicality will ask me about the power-relation and assume Adam's vulnerability. My intentions will always be questioned when the disabled are situated as the vulnerable objects in relation to more "capable, competent" neurotypical subjects. Adam's own intentionality is questioned, his legitimacy as a writer-artist suspect as motivated by me – the supposedly more "able" participant. That I can perform neurotypicality within its architectures is also a normative stress. I think of relational support (as in facilitation) that is withheld from most autistic people subjected to current government strategies to make autistics conform, without supporting autistic ways of movement. That Adam and I mutually collaborate is relation; a relation as architecting rather than fitting within a preformed architecture: "[...] all architectings of movement are activations of spacetime in the making [...] co-composing in an environment of change" (Manning, 2013, 135). Mutuality attunes to difference rather than controlling it; it opens to difference. The way autism is conceived as lacking intention and involuntary requires a shift, where will is always borrowed, influenced and shared – be it with another human or a stick one finds on a walk. Support and vulnerability shaped within neoliberal spacetime will run into power-struggles. We ask again: "Can a good body feel without another body?"

supposedly requires more support? Autistic people who require support are presumed to lack intelligence and ability; movements are characterized as non-intentional. Autistic bodyminds aren't imagined as creative or artistic, let alone mutual and relational.

Facilitated communication (FC) helps people to express beyond pathology and to gesture towards other modes of expression of collaborative movement that are presently devalued in the contemporary moment.⁹³ Without it, Adam would not be able to relay his complex thoughts about perception, relation,

⁹³ In her work *Moral Spectatorship*, Lisa Cartwright raises the work of Douglas Biklen who brought facilitated communication (FC) to North America: "[...]FC practice opened up the larger question about the relationship between affect, expression and representation. Biklen's claim that we presume 'a deficit in expression' undercut prior and ongoing work on autism by shifting the focus from mind and intellectual ability to expressive and performative ability, foregrounding the question of the material form that communication takes in subjects who cannot speak or sign. 'Expression' captures the importance of affect and agency in the performance of dialogic speech outside the boundaries of the normative" (Cartwright, 2008, 186). Cartwright suggests, and I agree, that expression is underconsidered "and highly contested" in communication fields, and also, in the field of psychology which tends to signify behaviour, thus reducing expression. It is through this signification process that makes autistic life vulnerable, as the question of authorship and representation persists. When one is asked always what they mean when they "do that," and cannot necessarily articulate it, or signify it in language, one falls short of meeting the prerequisites that constitute normality. One is presumed to lack self-awareness, a theory of mind (ToM), and expressions are assumed involuntary. If, on the other hand, we regard all life as affective – as resonant life belonging to the relational meshwork – we begin to rethink the concepts of authorship and agency as false constructions belonging to humanism which seek to eliminate excess, or what we refer to as expression. Although Douglas Biklen's *Autism and the Myth of the Person Alone* (2005) suggests that autistic expression is a way of communication, the "presumption of competence," as we have suggested, orients towards a humanist conception of intelligence. In my Master's thesis I questioned the adherence to the concept of intelligence as manifested through the speaking subject (though typing), the concept of "voice" in self-advocacy, and the push for independence in typing as a demonstration of intelligence. These beliefs are problematic for people who may not have access to communication devices, and also, for those who cannot sustain independence because movement capability can vary day-by-day for some people. I noticed how many autistic individuals internalize these narratives of intelligence. As a mother, it is a concern of mine that while Adam is highly aware and connected, he is also sometimes despondent that he cannot talk, and I wonder how neurotypical narratives shape his experience which is why I am glad for emergent work by autistic authors. While I agree that typing can help calm the nervous system as in Biklen's example of Sue Rubin – "[...] when attending a class where she is 'cognitively engaged,' her echolalia disappears [...]" In short, an organized teacher or other factors, including a computer, may aid attention and thus performance" (2005, 43), more work on how support of autism to "regulate" and "make sense" of movement needs to be thought through with this problematic concept of humanism which directs how a body *should* be – as performing independence, calm, and other "intelligent," representative acts. The concept of vulnerability that belongs to the notion of the humanist subject as independent can only be dismantled by an understanding of diversity outside humanism and the pathology paradigm. Anti-humanist thought embraces the expressive vitality of all life- forces vibrating within the meshwork. It is the vitality of all life, seen and unseen, that we affect, and that affect the ways we move.

movement in the language most prefer to read or hear: “noticing ways that greedy talks/bother me because I need/to talk so careful” (Wolfond, 2019a, 26). I bemoan, with him, this singular way of demonstrating reason by not relying on typed communication alone — because of what Adam says about the importance of his expressing-moving body. Merging poetry, art and relation is how we’ve conceptualized neurodiverse expression; it cannot be parsed from the intrarelatational that brings together movement, perception that also comprises the ecological milieu. How do we untangle what is so fully relational?

We wonder about subject positions as we notice the transience of identities, and also, how that situates the support assistant in relation to the non-speaking autistic advocate. We propose that this effort to either prove or disprove independence (and thus separating communication from the intrarelatational) reproduces neurotypicality and reinforces the hegemony of intelligibility. Again, it’s not about separateness and independence but the relational-motional as collaboration. Autistics who do not conform to form, be it on the page or through the body’s movements, are vulnerable to scrutiny and remedial training. As Adam’s communication support assistant, this question is always top of mind — when to support to form, and form to support?

Julia Miele Rodas notes that, “autistic language is always suspect because autistic people are always suspect. Indeed, the question of intentionality is informed by another question, deeper and darker than the first: When it comes to autism, perhaps there is no there, there? Involuntarity [...] is a project of

dehumanization” (2018, xii).⁹⁴ Since the non-speaking autistic subject is presumed to be intellectually (or developmentally) disabled, they are involuntary non-subjects. Michael Oliver discusses how the creation of dependency has generated the vulnerable subject (1990). Neoliberalism and neurotypicality work together to fabricate environments in which mostly the able-bodied, speaking subject can participate. The autistic becomes vulnerable *because* a framework of vulnerability is built to marginalize difference;⁹⁵ access to communication support is denied to many non-speaking autistic people because, according to assumptions of developmental delay, they could not possibly have a voice.

Yet autism is a social construction, writes Maja Homer Nadesan who examines the social-historical conditions of autism’s emergence as a medical category and identity (2005). The creation of autism by non-autistics subsequently compels autistics to reclaim and redefine their identity, often, in the shape of neurotypicality. Disability understood as a social construction can move policy toward the creation of

⁹⁴ This suspicion is generated by neurotypicality around support assistants who are accused of stealing agency from the otherwise vulnerable disabled subject. Paradoxically, the non-speaking autistic subject is characterized as incapable so that supported typing could never, in this line of thinking, be self-generated.

⁹⁵ Michael Oliver, in his work *The Politics of Disablement* (1990), suggests that the creation of dependency which engenders the vulnerable subject relies on the political and economic that invokes particular social relations. This makes disability the object of scrutiny and also, of particular therapeutic-corrective social arrangements (85). Autism is the object of correction and cure; without becoming independent – more able, functional and so on – the autistic subject will be doomed a vulnerable, dependent life. Lennard Davis presumes that “[d]isability is not an object – a woman with a cane – but a social process that intimately involves everyone” (Davis, 1995, 2). With the onset of industrialization that decreased disabled people’s participation in community, new mechanisms for economically unproductive people became the workhouse or the asylum, and over the years a whole range of specialized institutions grew up to contain the group” (Oliver, 1990, 86). Being construed as unproductive and then cut-off from community, instituted socialized programs and placements perpetuated vulnerability of disabled people. These performed, “a particular ideological function, standing as monuments to the fate of others who might no longer choose to subjugate themselves to disciplinary requirements of the new work system. There were problems too in that it was soon recognized that these institutions not only created dependency in individuals, but also created dependent groups” (ibid). Typing for the sake of proof of competence, intelligence, or independence is not the aim of our project, although it is important to raise the issue that confronts us in every gaze and question.

new spaces for disabled people. Not part of the social majority, disabled activists have created more room where disabled identity constitutes to voice. However, “[s]ome have alleged that disability identity is itself coercive and essentialist” writes Rodas (2015, 104). In her piece on *Identity for Key Words for Disability Studies* (2015), she adds: “Lennard Davis suggests that the unstable nature of disability... spells the end of identity groups ‘including disability itself, and that these shifting boundaries are the hallmark of postmodern identity creating ‘a dismodernist approach to disability as neoidentity’” (ibid). Yet others like Rosemarie Garland Thompson (see: *Disability Writes*, 2013) and Tobin Siebers call forth a disability identity politics associated with feminist theory that “has more expansive tradition of ‘collaborative, interdisciplinary inquiry... and interrogates how subjects are multiply interpellated’” (ibid). Siebers calls for a theory of “complex embodiments” (Siebers in Rodas, 2015; see also: 2013) to recognize how bodies and experience are enmeshed within social frameworks (ibid). With these thoughts taken together, disability becomes mediated, multiple and “interlaced” (Rodas), suggesting that incipient intrarelatational movement arises from collaborations that blur identity positions.

All voices and identities are mediated yet there are times when autistic self-advocate *voice* can be seen as bolstering a neurotypical version of agency. Certainly, neurotypicality can exist within neurodiversity, perpetuating false assumptions around independence, competence, agency and the self. Self-advocacy that uses identity as separation in the independent-neurotypical sense is problematic because many autistic and disabled people live with support. It’s disingenuous and perhaps even counter to our ways of living to subtract support and facilitation from autistic expression (*and also* from neurotypical

articulation) not because autistic expression emerges solely from support, but because expression always emerges in relation.

Non-speaking autistics know the stakes of cutting off the expressing-bodymind from its relational support systems. I notice Adam's diplomacy and patience in teaching others to support him (I am not his only support assistant), and his agitation if the relationship isn't supportive. In the typing relationship as collaboration, "self-determination" emerges in a trusted relationship where Adam's competence is a given, and Adam can in turn trust that his facilitator will collaborate with his way of movement which in effect, shifts the way supporters move to relate. Yet the term *self-determination* isn't quite right. More than self-determination, a collective agency becomes more than individual.

Individuation emerges also within the shifting relational dynamic within the tension that is difference.

Relation exceeds the individual (Massumi). More than a dyad, a collaboration participates in the incorporeal event – remember, there are many actants in the relational field. Still, there is a reason to be aware of the issues around facilitated communication – there those who want to force rather than be attuned to the forces; a force is either violent or collaborative in relation, and there is a stark difference.

Vulnerability is therefore constituted by restrictions on how we are to relate – a coded way of relation, some of which were established to protect more vulnerable citizens (see: Nuremburg code).⁹⁶ The ethical system to protect, however, came to serve the interests of the service provider more than the patient, separating relation for the legal protection of medical practitioners (see: Bergum and Dosseter, 2005).

⁹⁶ See: Fischer, 2006, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2632196/>

We see this in ABA, OT and other clinical fields where “best practices” and professionalized standards of care enforce how client-patient relations are supposed to take shape. The *protection of the vulnerable* within an economy of progress devalues disability as regression, and the interests of professionals in the name of that protection are shaped by capital interests. That is, care has been reduced to minimal caretaking in the name of profit.⁹⁷

The vulnerability of a bodymind more dependent on relation is magnified by the lack of relation. The lack of relation imposed by neurotypicality – on autistics who are presumed to be non-relational – is paradoxically reversed as this lack is enacted in therapies that remove relationship and collaboration in favour of clinical control. ABA clinicians are directed not to establish relation because it is presumed the autistic will become too dependent (see: Gruson-Wood, 2016). Autistics are vulnerable not because of the lack of intelligence, motor skill or speech, *per se*; autistics become vulnerable amidst neurotypical architectures built to accommodate only certain kinds of bodyminds to produce certain kinds of labour in neurotypical spacetime. Left out and left behind, the vulnerable subject forms from the force to conform.

We become vulnerable not because of lack or deficit, but because of the lack of relation. Again, the relation exceeds the individual; it is always influenced as a process of becoming more-than-one. I am leading to the problem, again, with independence and vulnerability as relational hierarchy. As we propose that collaboration is always influential, so much continues to be written about the non-speakers

⁹⁷ And as Bergum & Dosseter note, the protection of the caregiver (2005).

who use support to write.⁹⁸ But notice how little is written about influence as relation in general – the other voices that co-compose our ideas. (Collaboration is also more than citation; we could never account for all that has influenced us).⁹⁹ The way I think and am has also been influenced by Adam, which is why, again, receiving sole credit for a PhD is difficult for me.¹⁰⁰ Amy Sequenzia, acknowledges mutual collaboration that moves beyond the framework of vulnerability (that seems to serve a neurotypical desire to keep autistics silent), when writing of her support assistant:

“We influence each other all the time and I can argue that I exert a great influence on how she says things. I am, after all, competent enough to teach her a few things. Still, it is her voice, her words... Saying that typists are more easily influenced than speaking people is discriminatory and assumes that non-speaking people are incompetent, oblivious and not capable of growing to exercise self-determination. It assumes we will always need to be protected against the ‘superior’ speaking people. I don’t want this ‘protection’ (Sequenzia, 2015, 133-134).

⁹⁸ I don’t want to engage the FC discourse as it contracts to the humanist rubric but acknowledge there is a contingent sounding alarms of facilitator-fraud and summoning doubt over autistic competence and agency.

⁹⁹ Collaboration and influence emerge as collective individuation and what Manning and Massumi refer to as “creative bodying” (2014, 31). Bodying, as event, is “stretched taut” (29) in many directions (more than two, I’d say). So, “chasing the tiny firefly intensities that flicker faintly in the night” (Seigworth and Gregg, 2011, p. 4) is used pragmatically here within a critical disability studies context about support and care that is mutated, focussing on what Massumi calls “the immanent in-between” (Manning & Massumi, 2014, 36) where Adam and I and others engage and attune to the joint activity of becoming “in the feelings of the world” (Adam); as autistic experience registers the middling, or thresholding of movement-moving.

¹⁰⁰ And also, why we are ensuring Adam has his own publications and exhibitions during and after this process, acknowledging of course, intrarelation.

Adam influences me all the time. My way of writing and thinking is also shaped by him and I've noticed a shift. *Collaboration happens by managing movement together* and this is why we are interested in how movement potentiates relational events within art and s/pace to think about influence as part of the participating ecology;¹⁰¹ how movement “dances attention” (Manning, 2013, 109-110). How does dancing attention express in the field?

I forge the language
like a dancer gaming
the assembly of the slanted
space and I am
the language dancer.
(Wolfond, 2020, forthcoming).

parsing the sensory (affective) field

Adam says, “I feel the world too much so open/bothersome work is to feel/inside pandering/to language” (Wolfond, 2019a, 28). Typing the “forging feelings” that land like “welling waterfalls of wanting” doesn't always *pander* to a written language that aims to articulate experience, to fabricate sense and parse it from the field (Serres, 2008). Again, *total movement* — “always co-compos[ing] with

¹⁰¹ Brian Massumi writes of *Ecology of Practices*: “The political question, then, is not how to find a resolution. It's not how to impose a solution. It's how to keep the intensity in what comes next. The only way is through actual differentiation. Different lines of unfolding bring the contrast into actuality, between them. The political question is then what Isabelle Stengers calls ‘ecology of practices.’ How do you tend this proliferation of differentiation? How can the lines not clash and destroy each other? How do they live together? The ‘solution’ is not to resolve the tension through a choice, or to find a general compromise, but to modulate the tension into a complex symbiosis. A cross-fertilization of capacitations that live out, to the fullest, the intensity of the event of their coming together” (2015b, 112).



Klar, *The Typical Classroom*, Relationships Series, Pen, Watercolour on Paper, 2017,

articulation tend to be deployed in the independent speech act. The call is to make sense, to parse the

sensory in order to distribute the sensible.¹⁰² This is a way of policing the norm¹⁰³ (see: Evans interview

the durational field from which it has emerged”

(Manning, 2016, 117) – brings proprioception-

sensory back to the intrarelatational. Art as process

exceeds the articulation of the independent

political subject – to make sense.

Politics, as Rancière puts it, asks us to “make

sense of sense” (2015). The distribution of the

sensible answers to the reduction, as Rancière

would say, of politics to police, as a way of order,

which is how we suggest identification and

¹⁰² With literature hyperfocussed on autism as sensory deficit or as too much sensory overwhelm, we wish to point out a proclivity towards continual separation in neuroscience that deconstructs the autistic mind as disintegrated and dependent is problematic as in the: “‘top down processing influences on perceptual systems’ [allowing] these systems to operate with a kind of autonomy” (Mottron in Savarese, 2018 37-8). The autonomous, “executive” and independent imaginary perpetuates a brain-centrism that dominates the field; the brain as impaired, unable to control the movements and integrate the perceptual field, or orient towards the same horizon, remains a constant theme. I wonder how this has shaped the way autistics perceive themselves in relation to the concept of normality as broken, impaired and trapped whereas some autistic artist-poets like Adam describe sensing perceptual difference without neurobiological hierarchy. “Hyperfocussing makes the world seem shattered,” writes Tito Mukhopadhyay, “Underlooking makes it seem whole” (in Savarese, 2018, 38 and repeated later in this text). The same is expressed by Adam as “seeing the blast of the whole” and using objects to reduce the busy fragmenting of the visual field. As neurodivergent writers like Nick Walker explain, thinking and perceiving is never linear but dendric or rhizomatic; it has also been described by Walker as fractal (2015). Yet, autism and perception - described as impaired and disordered - has also been characterized as social construction of the autistic as shattered (see: Nadesan, 2005). The difference is that one characterization suggests experience as a mode of existence while the other imposes identity as fractured or disordered in relation to neurotypical perception.

¹⁰³ Image 20 in image index. Watercolour and Pen on Paper, 18-14,” 2018.

with Manning, 2018). To answer politics to police, we are asked to make sense of our pre-cognitive feelings. The political subject must orient to these orders, including what Rancière calls “spacetime competencies,” to be reproduced in labour, and as knowledge production.¹⁰⁴ It asks us to sit down, calm down, put hands down and identify who is speaking. A call to order.

I Am Erased

I think that I am
erased
from same society
of threading peep holes
of art
that always pales
in comparison
to my moves

Erasure is the way
I feel when others average
the wayward
really determined path
paved by the easy
people and I saturate the always
language

The way of the awesome
language draws
late away
Adam back in
the picture and the way people
understand me is
away feeling as
an outsider

¹⁰⁴ We realign spacetime competencies as self-evident perception and reorient them towards neurodiversity in an artistic practice. Neurodiverse expression in relation rather than the articulation, the latter which Rancière critiques as an articulation of the political subject. We adopt his concept of politics as creative collectivity/invention. Rancière’s politics as invention suggests that artists can shift the “frames, speeds, and scales according to which we perceive the visible... are intended to make the invisible visible or to **question the self-evidence of the visible**” (Rancière, 2015, 149, bold mine).

I manage by always
arranging myself
around people
but not able
to easily express it
the way people want

(Wolfond, 2020, forthcoming).

questioning intelligence

“Even the doubt in someone’s eyes is a school.”

– Tito Mukhopadhyay¹⁰⁵

It strikes me that the history of disability is never taught to younger disabled people. When Adam was young, we noticed the absence in schools and knowledge, of the people who have been formative in the way we envision ourselves as different, divergent, diverse. I changed this early on with The A Collective when we began to teach disability studies and history. Of course, disability is mostly missing from history as it is in our classrooms. It’s time to question.

C.F. Goodey notes that a history of intelligence “stands at the core of our modern lives” (Goodey, 2011, 1). Intelligence marks the natural order of things, separating the human from the rest of life; it is the “instant yardstick for sizing up others” (ibid). Goodey writes: “Beneath superficial disputes about whether intelligence is measurable or absolute, in the deeper recesses of the mind-set we still need to make shorthand judgements of our fellows and to establish our own intelligence: otherwise, to borrow a

¹⁰⁵ <http://senselab.ca/wp2/events/techniques-for-neurodiversity-march-11-22-2016/>

classic argument, how could our skepticism be a more intelligent stance than the positivist's?" He continues:

"And as far as academic critiques are concerned, many have come from within the discipline of psychology itself. But anyone who claims to have dispensed fully with the essential reality of intellectual ability must have dispensed fully with that of intellectual disability too. The moment one takes (say) 'severe mental retardation' as a positive concept describing a natural kind, one automatically reactivates the positive concept of intelligence itself [...] A society that congratulates itself on celebrating diversity must understand that signing up to an intelligence hierarchy among individuals necessarily entails, in the small print, signing up to and keeping on the back-burner, an intelligence hierarchy among ethnic, gendered and class-based groups" (Goodey, 2011, 6).

The hegemony of intelligibility lingers even within Critical Disability Studies itself and in disability rights movements that have refuted disability in association with delay or retardation. Like the concepts of voice, independence and competence, these refutations serve to reinforce a unifying theory of intelligence (or unified theories of cognition). These theories construe the tenets of reason, self-awareness, perception and motor behaviour, language, motivation. Terms like "intellectual disability" are still embedded within the "severity" imaginary of autism or where one is along the spectrum (as in "low functioning" which is conflated with lower intelligence). We disrupt the linearity of the intelligence-imaginary, like we do the horizon – the "developmental" construct that prescribes a

timeline for proper cognitive development. Licia Carlson's, *The Faces of Intellectual Disability: Philosophical Reflections* (2009), questions the way "intellectual" in disability works in the world. She argues that it continues to be used to segregate bodyminds in the name of care. The "moron," "feeble-minded," and "mentally retarded" sit under intelligence as subsistent categories of human that lead to eugenics, newgenics, and segregation.¹⁰⁶ When institutionalization legitimized disability as an object of study, relation with disabled people was cut, whereas in contrast, historical records show disabled people formerly living in communities¹⁰⁷ – but we don't hear much about these histories. Institutionalization also proliferated early clinical practices that objectified disabled bodies as part of observational practices of assessment that continues to this day. Carol Moeller writes¹⁰⁸ that "people with intellectual disabilities tend to be framed as objects of knowledge rather than subjects of knowledge [...] people with intellectual disabilities are generally absent from philosophical discussion, except when philosophers objectify, de-humanize, and often conceptually exploit them...there are differences of cognitive abilities among

¹⁰⁶ Gerald O'Brien's, *Framing the Moron: The Social Construction of Feeble-mindedness in the American Eugenic Era* (2013) shows how metaphors are deployed to dehumanize the disabled. O'Brien examines the history of eugenics in America fueled by dystopian fears - by way of alarm movements which sought to control specific sub-groups that lead to the eugenics movement. "Alarm movements" were launched by the practices of intelligence testing, and "perhaps most importantly," he writes, in the "flexibility of the 'moron designation'" (164) which arbitrarily broadened the criteria under which those were diagnosed for segregation and control – something we continue to experience as autism is classified and parsed under the spectrum imaginary and diagnostic criteria expands in kind. As Anne McGuire (2017) notes, degrees of difference are parsed and fabricate differences in kind. While these designations remain transient, there is a simultaneous movement to parse and make distinctions between high and low functioning; social policies and pedagogies are invoked once these distinctions are made.

¹⁰⁷ See: Henri Stiker, 1997 and Homer-Nadesan, 2005. I have also done some historical research about Victor, the "feral child" of Aveyron and his relationship with his caregiver Madame Guérin to think about relationships outside of institutions and the pathology paradigm. I make only a brief mention of this history here, but suggest that these are historical gaps that need more speculative work.

¹⁰⁸ This is an article discussing Carlson's work.

people, as well as there being great neurodiversity in many senses” (Moeller, 2012).¹⁰⁹ Care and support discourse sits uncomfortably with these tensions around intellect, cognition and vulnerability. Inclusion requires support, yet care-models are inherited by a clinical disability history from which professionalized care has removed many disabled people from family and community. For example, disability policy scholars adhere to the terms *intellectual disability* and *developmental disability* rethink ethics around care and the delivery of services within an already discriminatory framework. Val Williams writes, “Definitions of ‘intellectual disability’ are nearly always premised on ideas about an inability to manage one’s own life [...]the word used to refer to people does matter, and people have a right to choose the concept for themselves” (2011, 5 & 7). When support is entwined with need and vulnerability as identity, it becomes necessary to identify one’s disability to obtain support. We are asked to conform, in government forms, to assigned identities. This forces our participation (including a recognizable language) in existing systems that segregate bodyminds literally and conceptually.

subjectivity and identity

Subjectivity and identity have been closely aligned with the medical/clinical imaginary. Declaring neurodiversity or neurodivergence as identity functions to articulate difference within the normative matrix for the Rancière’s political sense-making – parsing the subject from the intrarelatational field. A

¹⁰⁹ Segregating disability as an object of study removes disabled experience from the vestiges of history. Speculating alternate disability histories can reshape our relation to care and relation as autism and disability in historical communities is present. This is a problem in the way we envision care and support in the contemporary moment. Care and support in the therapeutic/clinical sense was enacted, in the way we are familiar today, in the Enlightenment era when industrialization, concomitant with intellectual testing and institutionalization, began.

political move to articulate the autistic or neurodiverse subjective experience demands what Manning calls a “pre-constituted communicative subjectivity” (2007, 14). The rhetoric of voice (and reason), as it is conflated with identity and subjectivity, has tended to homogenize around neuroreductionism, that is, neurodivergent embodied experience as neurobiological.

Naoki Higashida’s writings point out this conceptual problem with autism as impairment against neurotypicality as the ideal. His book, *The Reason I Jump: The Inner Voice of a Thirteen-Year-Old Boy With Autism* (2016), accedes to a neurotypical audience that needs a reason, and in so doing, reduces autistic perception and experience to a difference in comparison to neurotypicality. Naoki is a prolific autistic writer and artist who adds to the wide array of neurodiverse contributions, and like many autistic writers, is compelled to explain movement to a non-autistic audience. These works also begin the turn Adam and I propose. It behooves us to note that despite Higashida’s work — his meeting of the neurotypical demands for reason and “self”-awareness — he continues to be excluded from schools in Japan. The effort that autistics take to make sense, to write to this neurotypical audience, as I am arguing, risks reinforcing neurotypicality and its architectures. In his book, *Fall Down 7 Times Get Up 8: A Young Man’s Voice from the Silence of Autism* (2017), he writes, “I try to ensure that my autism-influenced senses don’t take my sentences too far from the reader’s experience” (62). Adam and I have read it a few times. I also did my M.A. thesis on the film *Wretches and Jabberers* (Wurzburg, 2010) making the same argument: that in the struggle to be recognized, to achieve political rights and inclusion, there’s a lot of back-bending toward neurotypical sense and rhetoric about autism. So our proposition is that we actually *want* to move sentences far from the (neurotypical) reader’s experience! *We need this work so*

that neurotypicals move *toward* neurodiverse ways of experience; and this is our resistance to neurotypicality and its forms as a wayfaring process. Certainly, for Adam as well, there is frustration in making himself readable “I want to tic and stick and not answer stupid questions about autism,” he writes. Yet the autistic must capitulate with organized movement (and sentence construction) to shape and answer in a form the neurotypical understands. The autistic must work to make themselves recognizable – a re-presentation of the self in the form of neurotypicality. What is the value in recognition if it requires us to change, or explain ourselves? Elizabeth Grosz writes:

“The subject does not make itself; the subject does not know itself. The subject seeks to be known and to be recognized, but only through its reliance on others, including the way others who function to collectively subjugate the subject. We need to ask with more urgency now than in the past: if the subject strives to be recognized as a subject of value in a culture which does not value the subject in the terms it seeks, what is such recognition worth? And once a subject is recognized as such, what is created through this recognition?”

(Grosz, 2011, 84).¹¹⁰

What is such recognition worth – to be recognized as neurodivergent – if we are constrained from inventing new ways for imagining and living? For changing the very systems of segregation can also be

¹¹⁰ “To focus on the subject at the cost of focusing on the forces that make up the world is to lose the capacity to see beyond the subject, to engage with the world, to make the real. We wait to be recognized instead of making something, inventing something, which will enable us to recognize ourselves, or more interesting, to eschew recognition altogether. I am not what others see in me, but what I do, what I make. I become according to what I do, not who I am. This is not to ignore the very real differences between subjects and their various social positions, only to suggest that these differences, and not the subjectivity between which these differences are distributed, are the vehicles for the invention of the new” (Grosz, 2011, 84 continued from main quote).

experimented both within the hold of neurotypicality and in breaking from it: “Knowledge of freedom is (in) the invention of escape, stealing away in the confines, in the form, of a break. This is held close to the open song of the ones who are supposed to be silent” (Harney and Moten, 2013, 51). In other words, there is not enough creation that doesn’t contract to discursive critique, the form of a break – in that “radical occupied elsewhere [from ‘common sense’], that utopic commonunderground ...how event music, full of color, blows up the event horizon” (ibid).¹¹¹ Acceding to mantras like “presuming



competence” that became the rallying-cry of the early FC movement, and the refutation of retardation as disability, shifted public perceptions toward disabled life as valuable life. The disability rights movements that invoked these refutations have enabled us to get to this point – to be recognized as diverse.¹¹² But we propose that these mantras have now become tropes that are used by political adversaries insisting on

21. Klar, Stop Talking, Charcoal and Pencil on Paper, 18x14," 2017.

¹¹¹ While this is about black life, the same holds true for autistic life, in the same sense – to not take the colour out of life... the way “language pales” (Adam).

¹¹² Jean Luc Nancy defines citizen as someone who can reciprocate the social contract. This reciprocity is also demonstrated through verbalized or self-same communication. (Nancy, 1997) I raise the concept of neurodivergence as a political location to reclaim it from the pathology paradigm but must nevertheless “speak” in the language of neurotypicals.

autistic *incompetence* and to promote the invalidity of supported communication based on neurotypical value-imaginaries that we've noted remain situated in independence, speech and fluid (able) movement.¹¹³ This makes unintelligibility appealing and important as neurodiverse art and form. Can we straddle non/recognition? What if the only way to live affirmatively, within the hold, is to become unrecognizable?¹¹⁴

Adam and I are asked to share our experience, often in narrative form – a form that doesn't appear to fit either of us. Artistic work compresses¹¹⁵ experience and simultaneously opens it. *Heads will spin?* Our artwork, the film, relation is our movement-work aligning, about to take another step toward an affirmative-speculative practice that is also pragmatic.

¹¹³ The concept of vulnerability is tied to intelligence. Of course we have a belief that Adam can learn; what he knows is innately neurodiverse in the way “knowing” and being in the world moves and shapes in relation. Competence tends to belong to the neurotypical imaginary. What we know, how we know, how we learn and communicate is taught in the shape of neurotypicality, for instance, to background, mute or edit the excess. Our proposal is to resist teaching neurotypicality and to open to the (perhaps radical) ways of neurodiverse expression. When vulnerability is connected to competence and intelligence, then the presumption that the neurotypical has power over the autistic is sanctioned in the name of protection. The urgency of “learning how to learn” in its shape is enforced. But of course, in neoliberalism, competence is measured by how we move and perform for labour at relentless speed and cost to disabled bodies, and also, it disables bodies. The neurotypical architecture is built for the movement of production, not for the wayfaring of people and expression. To move within the space of neurotypicality renders neurodiverse life more precarious.

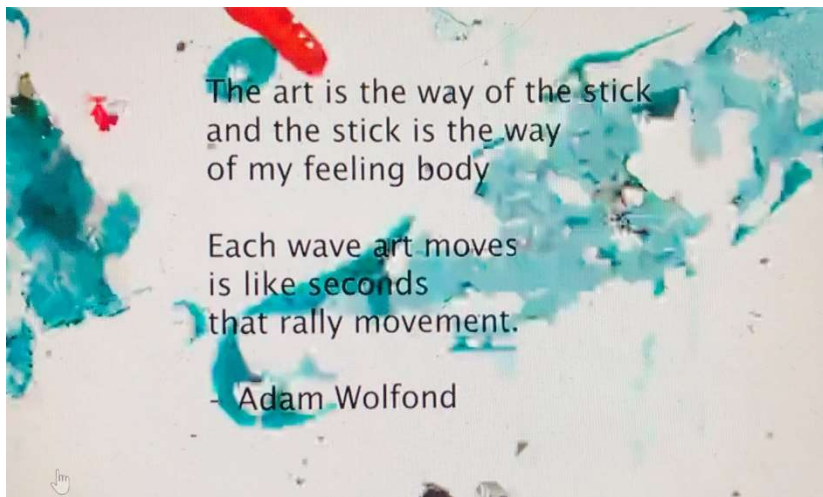
¹¹⁴ Yet, we are asked by the university to produce, recognizably.

¹¹⁵ Experience is compressed in synesthesia (as being faced and immediate), but it is also dimensional; Adam describes this like a forge of movement so that surfaces, attributes are fused altogether and immediately “inside my eyes” (Adam). Brian Massumi discusses synesthesia as compression of sensory experience: “the synesthetic form is *faced*, in something like the sense in which writing is handed” (2002, 188). It's a kind-of surface but with enormous depth. The synesthete is always aligning, surfacing, moving in a direction, then swerving, aligning again. Massumi suggests that we compress all the dimensions of experience into this abstracted notion of vision. Artistic moves can also compress experience (you can take it in as a surface), while simultaneously experiencing the depths of questions and movements within.

transitioning

“A shift in mood that accompanies moving from one space to another, crossing a particular threshold, such as passing in and out of school, is a matter of being affected by those spaces, and this being affected happens at a level that is not conscious even as it determines corporeal movement and conscious thought” (Snaza, Sonu, Truman, Zaliwska, 2016, 30).

22. Film Still, *Painting on Film*, 2019.



Adam describes transitional movement felt, as we've used throughout, as a "rally." One might stop here and interpret that we should, then, find ways to

offer more stability for autistics like Adam. One could even think of social conversation as a kind of rally.

Adam, however, suggests there's a lot more to the rally than a scripted reciprocity – "I rally the space."

Adam's hands flick and wave, each pulse elasticizing and animating movement through spacetime.

"The hands think as/wanting language of open/thinking rather than/closed words/of the head"

(Wolfond, 2019b, 12). Manning refers to transitions as de-phasing events (the tenses – as in duration –

are felt as movement), which we experimented with animation of movement by slowing down the

frames of movement 16 mm film: we painted on the film (with sticks) and then replayed the spatter on

screen which Adam enjoys for its own sensory sake.

Slowing down in-between the frames reminds us of hesitation, animating the otherwise elasticity of movement.¹¹⁶ Transitional points, like the movement of tics, become visible on film, for example; one is able to more fully see the slowed-down components of movement: “The art of movements that are drawn is animation’s dance of the between” (Manning, 2012, 113). Every point of movement’s de-phasing toward the next move is a one foot landing on the ground while the other is suspended and reaching forward. Film brings the transitional to the fore, where otherwise these microperceptions¹¹⁷ — these “seconds that rally movement” (Adam) — are mostly backgrounded (or subtracted) in neurotypical perception in order to move.

Passaging-through is luring, tending and inflecting in relation. “Experience, as it happens, is the difference-of-heading before it goes in any determinate direction. The space of continuing experience is pure or absolute space of differential heading: in indeterminate vector space infusing each step taken in Euclidean space with a potential for having been otherwise directed” (Massumi, 2002, 192). The indeterminate vector space is the unseen space of passage, like the “bows from which your children as living arrows are sent forth” (Gibran, 1923), except that direction can’t be pre-determined. Despite the

¹¹⁶ The elasticity of movement involves duration. Henri Bergson describes the interval as “...the moving body [that] ‘never jumps from one position to another, but always passes by a gradual transition through an infinite number of intermediaries’” (Pearson & Maoilearca, 2002, 10). He describes the interval as “the continuous progress of the past which gnaws into the future and swells at it advances” (Bergson, 1911, 4). In *Politics of Touch*, (2007) Manning discusses relational movement where “couples dance in an elasticity or relation that resonates across bodies,” stating that “the dance no longer happens between two but that the mobility dances you” (Manning in notes, 2013, 242). “[The] body-elastic [is] co-constituted in the shaping” (134). Duration is “always experienced in time [...] Thus, affect, understood as the body’s passage from one state of affectation to another [...] Deleuze-Spinoza names the risings and fallings – the becomings – of my own body, especially when it encounters another body” (O’Sullivan, 2006, 41). Morphemes of existence threshold being-becoming involve the bodymindworld as bodyspacetime.

¹¹⁷ “The next movement has not come, the past movement is passing. No step has been taken, and yet in this elastic the microperception of every possible step can almost be felt” (Manning, 2007, 32).

doors, the pathways, the daily lists – there is always the potential for extending the choreography, for changing the steps. Neurodiversity extends beyond its neuromedical frame, “with the potential for being otherwise directed,” (Massumi, 2002, 192) indeterminately, in the midst of each step. We make these alignments more visible, as “the open way of thinking/that use the patterns of the way/I motion with language [...to] navigate words towards meaning/operate the machine/landing thoughts amazing” (Wolfond, excerpt from *Tall Ideas*, 2019a, 19-20). These patterns don’t fall apart, as he affirms in the stanza – they cohere in relation. Always exceeding the bounds of how we think of meaning, autism, the body and mind, moving through the indeterminate vector space – submerging, emerging along the way – Adam saturates the meaning of neurodiversity.

vignette

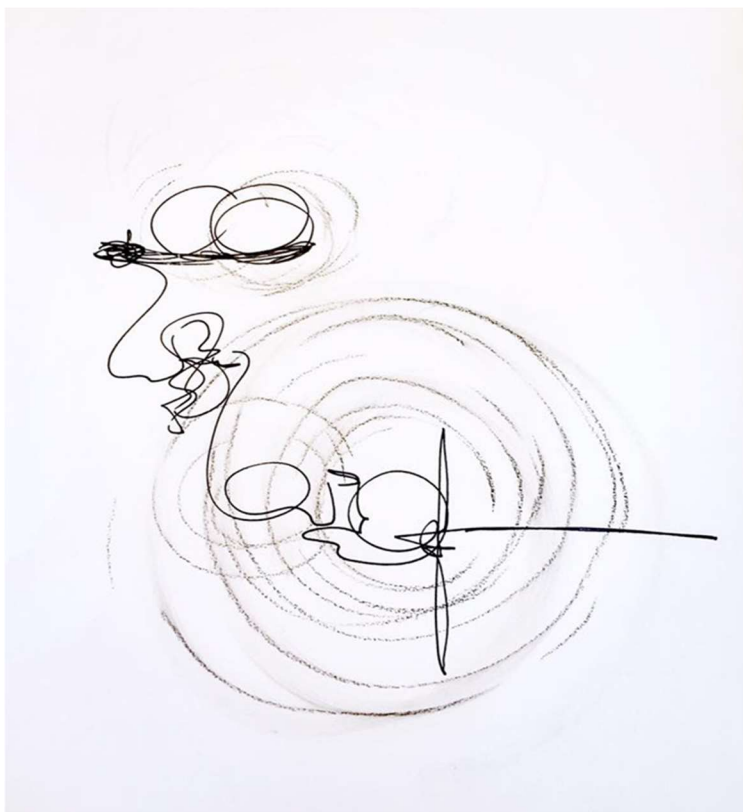
Adam seems reluctant to get out of bed. If I was using a behavioural approach, I might use a reward as a bribe to get him move; a preferred toy, a chip, a piece of candy. And if he moved the way I wanted him to, I would likely say, “Good job, buddy! Good getting out of bed!” If I was adopting an ABA approach like the therapists said they wanted me to, I’d likely talk loudly, as if he were a baby, as if he didn’t understand.

People are always waiting for Adam to get moving, and for me to get him to move. I consider my affect.

What is my mood? Am I becoming too anxious that we have to be on time for school? Has anything changed in the routine that makes movement more difficult? I ask Adam to put on his timer – twenty minutes. I return when the timer goes off. I sit quietly on his bed. He giggles. Giggles are not

belligerence. They are not always humour, although Adam has that sense. Sometimes the giggle expresses anxiety about the anticipated transition. I watch my breathing which calms me – I don't need to be rushed and to transfer that feeling. Adam's anxiety calms me because it asks me to slow down. I background the clock time. I shift my position to the other side of the bed, and he is able to move to the breakfast table.

23. Klar, *The Time It Takes To Get Out The Door*, Relationships Series, Pen and Charcoal on Paper, 9x11," 2017.



After breakfast come more transitions – to move to the bathroom, to get dressed, put on shoes, coat and get out the door. *Every* moment is a transition in nanoseconds. He uses his lists, my voice cues. Before leaving, Adam finds a toy or a stick. He taps his toy and extends one leg behind

before moving forward. Sometimes, he may have to circle around the dining table and through the kitchen and back again to get to the door.

Adam: "The body is always having movements and I am mobile having objects with me all the time. Boy needs objects to move."

As we shift outdoors; the birds that fly in our way and it cuts our path, we jolt. A siren incites another nervous giggle. The pylons in Adam's sightline propel him and he picks one up to feel its weight. Rain and snow seem to make the walking easier, and I consider all that Adam has told me about the flickering water, the array that seems to settle the visual field, like the waving stick to rally the space. Atmospheric things, what we don't necessarily see, must be registered and passaged-through. Adam's body makes visible, the oscillating field. The body that transitions invisibly,



the neurotypical body, easily passes without flicking, flapping, feeling.¹¹⁸

~

Resisting the hegemony of intelligibility to understand movement in a reductionist way, allows for expressive movement process as art; for exploration and improvisation and to think about how movement is activated relationally. As mentioned, the transition is experienced moment-by-moment for Adam who rallies, and cannot mute his body. This makes movement particularly challenging within

¹¹⁸ Image 24. Photo of Adam's flapping fist with an object in it, 2018.

neoliberal spacetimes which includes the architectures we build to facilitate efficient movement for capital production. “In the laugh there is band/of eagerness in the answering/of men that make/lots of money” (Wolfond, 2019b, 22). Neurodiverse movement dwells — the sights, sounds, smells in-habiting in the shaping.¹¹⁹ Passaging (through) involves time to dwell, in-habit, take in: “I focus by using objects because they help me on patterning: sticks and toys and yes heavy objects. I pattern words by patterning to patter” (Wolfond, excerpt from *The Thinking Objects Do*, 2020, forthcoming).¹²⁰

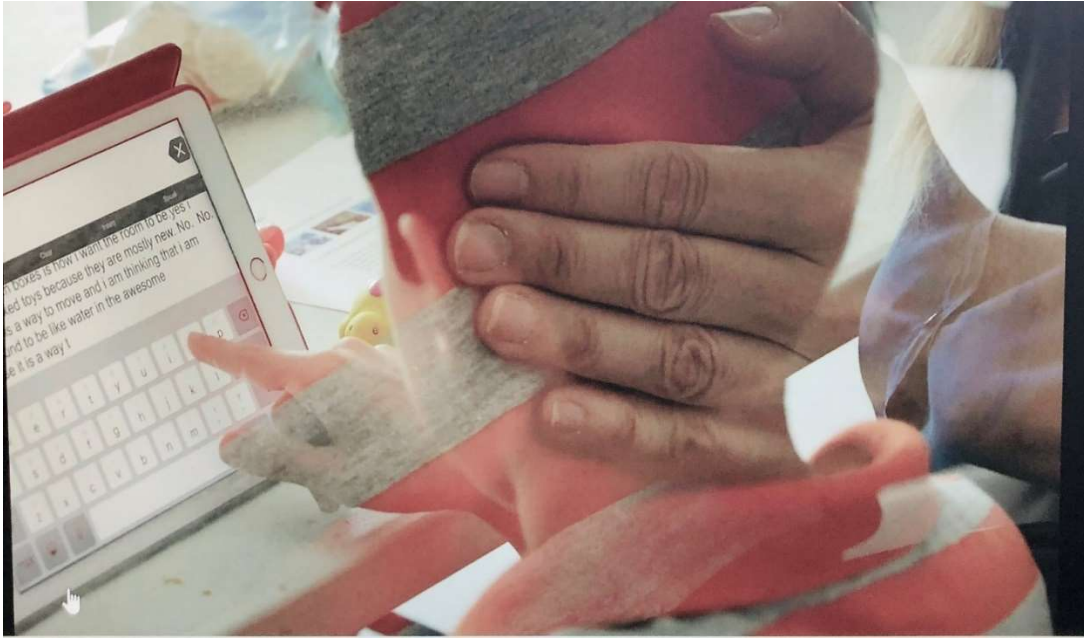


25. Photo: Klar, moving with Adam in Studio, 2018.

“Reading the body is hard because a body is a wanting thing pacing environment. The dance is the way I am with the environment sawing through it...Good my sometimes calm body can make meaning but I answer radically the way of movement.” (Wolfond, excerpt from *Reading My Body*, 2020, forthcoming).

¹¹⁹ Notice the paradox of the whole which is attributed to neurotypicality as subtraction of detail to pass, rather than the whole comprised of fragments which are added together piece-by-piece in the process of movement.

¹²⁰ I use these words in place of the term “to process” as it tends to imply that autistic processing is impaired.



26. Film Still, *S/Pace* (2019), shows my hand that touches Adam's back that activates his movement to type. My hand does not move, but there is a lot of movement in the act of typing.

I Am The Pace of My Body and Not Language

I think the days of the week
 are paced in the line of rocks
 and the water of the ocean

Water talks by pacing waves against them
 Rocks respond by allowing their surfaces to be worn

Time is perceived by the appreciation
 of language but I am
 the pace of my body
 and not language

I think there are many times to think about

I want people to understand how hard it is
 to always type

My rhythm is long and continuous
not as noises in my head

The noises are forging want
of the howling wind

The noises are in the want
to talk

But feel the way I always toward the calm body go

Time is perceived by the appreciation
of language but I am
the pace of my body
and not language.

(Wolfond, 2019a, 2)

the break

vignette

In Toronto, Canada, where we live, there has been little support for any assistants outside of the ABA and other remedial practices like occupational therapy. For years, I retained Occupational Therapists (OT) who assisted a rotating door of support assistants we referred to as “the team.” The OT helped me to understand movement where ABA sought to still it and yet, the two were working alongside each other with the aim of teaching Adam self-regulation skills. Thinking of sensory-motor systems helped me think about the complexity of Adam since there was no one neurologist or doctor who seemed to be

able to offer us help; autism was reduced to the pre-defined triad of impairments that presented in specific ways, such as ordering objects and lining things up. Autism, as it were, represented certain characteristics, many of which Adam did not display. Adam's difference manifested in his movements, anxiety and speech, if I were to draw an arc, but there were nuances and layers ignored by the professionals because these subtleties are not included in the manual.¹²¹

Although Adam's early team was comprised of mostly ABA professionals, we began to attract others who wanted to leave the profession and seemed to understand that there was something oppressive about the method. Adam's early years paralleled the nascent neurodiversity movement, and research coming from autistic people and allies – Michelle Dawson, Kathleen Seidel, Ameila (then Amanda) Baggs, to name some of the important autistic women¹²² who proliferated the movement with others prior to organizations like ASAN (The Autistic Self-Advocacy Network). It was then that I met Amanda who introduced me to the possibility of typing for Adam who could not speak.¹²³ I taught others on Adam's team about supported typing,¹²⁴ which questioned the way in which ABA tried to normalize Adam's movements and teach him to speak rather than type. I began to wonder about their methods and to make him more "functional" which, of course, agitated the concept of autism acceptance that I

¹²¹ I am referring to the DSM (Diagnostic Statistical Manual for Mental Disorders) IV and V.

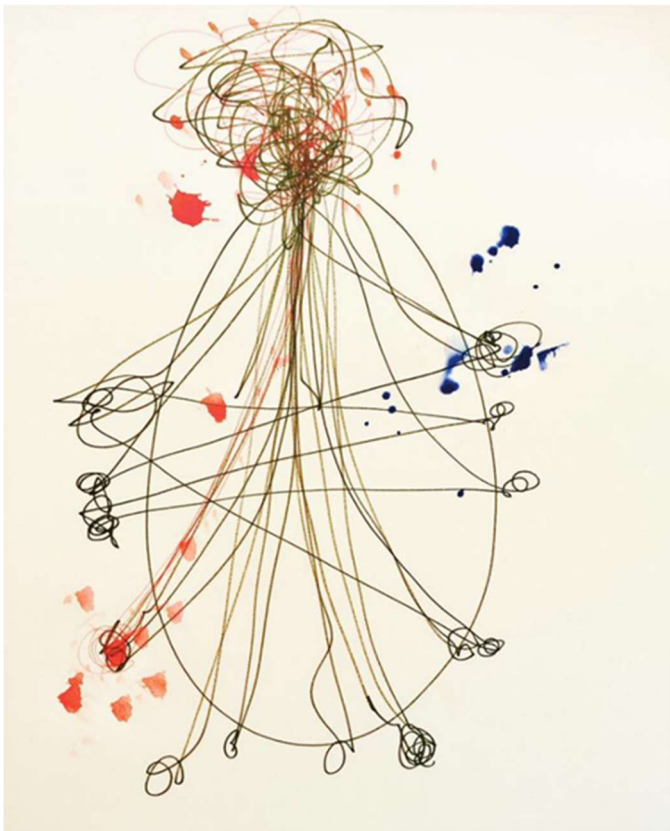
¹²² Seidel's website neurodiversity.com published hundreds of essays from autistic people, not to mention that it was Seidel who did extensive research to question Andrew Wakefield and also Mark and David Geier who developed the Lupron Protocol for autistics (see: <https://scienceblogs.com/insolence/2008/04/28/kathleen-seidel-and-her-enemies>). This was also the time when the blogosphere proliferated autistic self-advocacy (me included). Neurodiversity proliferated because of autistics and autistic allies (see: Phil Schwarz's essay on empowering allies, 2004). It is important to note that there are many autistic women prior to neurodiversity's move toward organization. This is a history that needs more writing as we see some assuming neurodiversity's nascency with organizations like The Autistic Self Advocacy Network.

¹²³ I also met with Larry Bissonnette and Jamie Burke early on who are also non-speaking typists.

¹²⁴ I was also taught by Pascal Cheng who supports Larry Bissonnette (in the film *Wretches & Jabberers*, 2010).

began to proliferate through the organization I founded by the same name (The Autism Acceptance Project). Teaching, I thought, had to encompass more than “learning how to learn” – a phrase used to imply that an autistic child couldn’t learn like a neurotypical child. Yet inclusion, as I was learning on our own terms, meant that we had to learn about Adam’s *way* of learning and perceiving, moving towards him rather than forcing him to conform. I worked for many years to find the language to convey what I was thinking, but the OT always stepped in with references to proprioception, vestibular and parasympathetic systems and citing locations of brain impairment for the purposes of explaining, fixing and regulating behaviour and movement. In a way, this opened possibilities for understanding while

27. Klar, *The Team Meeting*, *Relationships Series*, Pen and Watercolour on Paper, 18x14", 2017.



simultaneously shutting them down by
reverting to remedial strategies
underpinned by an assumption that these
systems had to be re-integrated. I
struggled with the team, with opinions,
and found that the meetings always
focused on Adam’s problems rather than a
discussion about how we might be
harming him, or more affirmatively, how

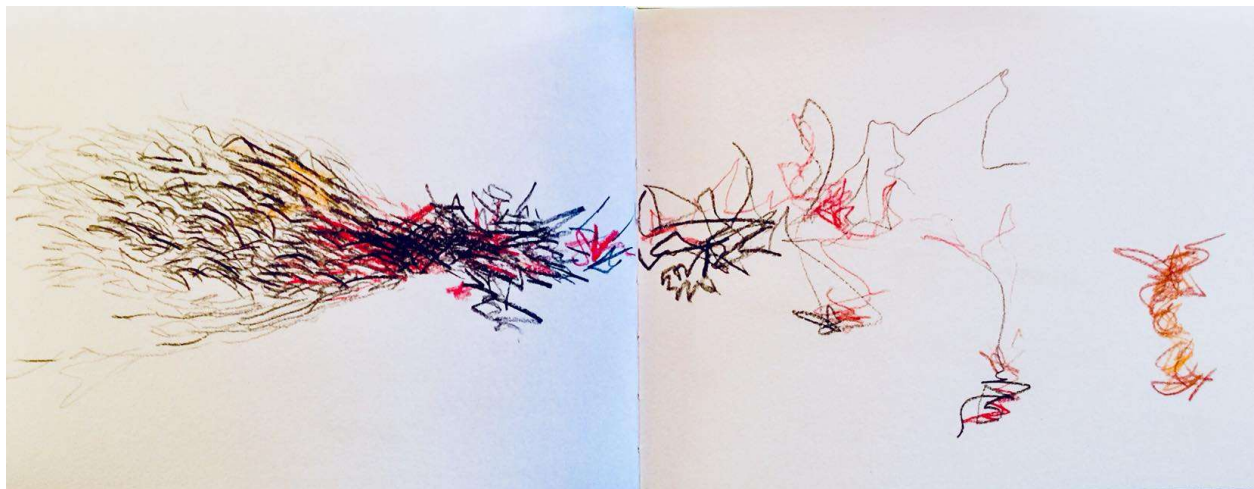
relational affect was also integral to support. The professionals never questioned themselves, but rather questioned Adam's beingness and competence... and my questions.

When Adam's voice broke at the age of 15, he was also going through yet another major transition to a new school (we had been through this before). I, along with the team, failed to prepare Adam for the transition since it seemed that his previous visits were smooth, and he was looking forward to entering highschool. As his voice was shifting into a baritone register, I also noticed people changing the way they responded to him. All of a sudden, the things Adam had always done, like touch someone's leg in affection became a problem – it became “inappropriate touch” when before it was considered sweet. Transitioning from the boy with the sweet cherub singing voice just a few months before, Adam was expected to change his ways without explanation or support. This is when I really learned that any physical (body or space) transition takes months of preparation with visual material, stories, schedules, physical visitation to make routes, and discussion. His new high school had lots of stairways and doors. The configuration of the stairwells reminded me of an M.C. Escher painting – the pathways without beginning or end.

This was all too much to bear. Adam began running to the doors and the stairs. He expressed his stress by touching fire alarms (not pulling them) as it caused his assistant to react. He was expressing alarm, also feeding his own fear by generating fear-responses in others. The OT visited the high school and called me emphatically stating that he didn't belong there and that he should go to an ABA facility. I

became upset at the way she suggested this, as it was something she also strongly recommended years earlier when I was going through a divorce.¹²⁵

Adam always gravitated towards objects but it was at this time he noticed my glass collection. Adam smashed his first glass vase on the floor – an array of shattered, reflective shards and tinkling sound on impact. He looked at me waiting for my reaction (which I did – it startled me) and Adam sought out more glass dishes, vases... this went on for several months.



28. Klar, The Energy of Behaviourism, Relationships Drawing, Charcoal on Paper, Notebook, 2017.

On a particularly distressing day when Adam was fast and seeking anything he could break, I sought help. The Occupational Therapist told us to come to her office. She had called in a behavioural therapist who was waiting for us to arrive. We needed help, but I quickly learned that to ask for help in Canada invites the types of mental health interventions that isolate and incarcerate. I learned this when the

¹²⁵ It was a strange dynamic. The OT was supportive of other ways of viewing autism and movement while simultaneously recommending ABA centres.

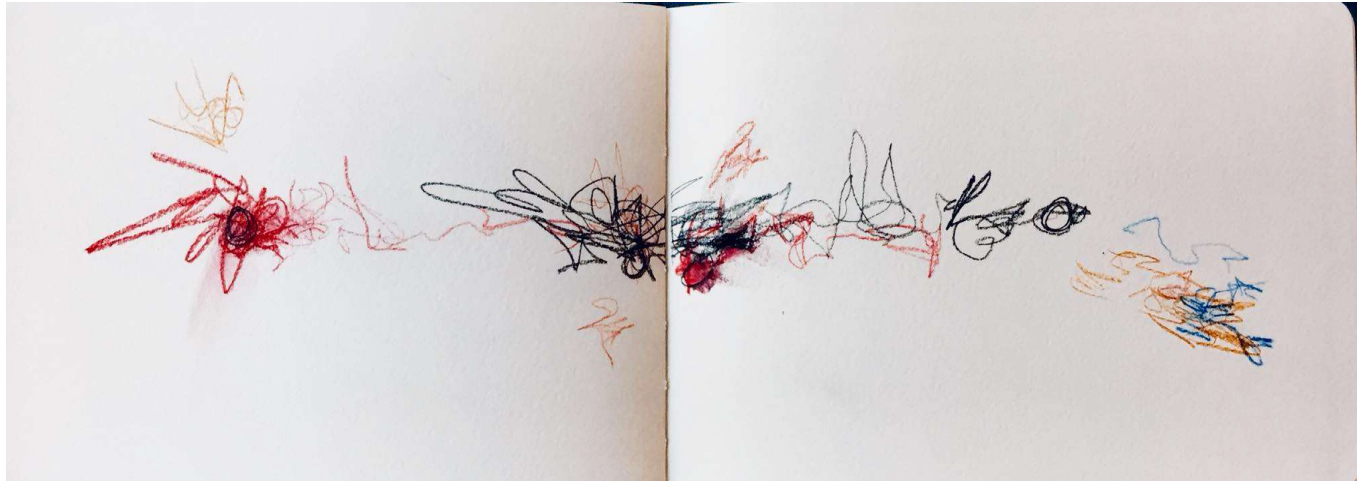
psychotherapist (who we inherited from a previous school to help Adam make routes for walks) and OT gave me numbers for group homes and behavioural services. If things got difficult, I was told, I would have to call the police. I couldn't imagine Adam being handcuffed and driven off to some facility for breaking some glass. Adam was not a criminal, and yet that's how he would be treated if I called the police, when all we needed was a little more calm support.

I decided to ask the team to get together so we could think of how to help Adam. We assembled at The A School where the behaviorist accompanied our OT. They suggested how Adam should be isolated from me and to have assistants take over in my home. That day, around the table, I was surrounded by a psychotherapist, two support assistants, the OT and the behaviorist, while Adam circled the room. Adam needed ABA, they said, even though the OT knew how Adam and I felt about it.¹²⁶ The OT insisted Adam needed intervention, the behaviourist pursed her lips and took notes, and when she did speak the others fell silent in their deference as she assured of her results-oriented approach. I always ask myself, when I talk about this, if I should be more forgiving because I know that there is no other professionalized assistance or support system that helps, and people are just trying to assist within the set of circumstances we have. Afterall, even the experts couldn't address what was going on, and an operationalized program to fix the "problem" proposed certainty and outcome. Still, I was challenged in front of Adam to fix him, and that alone is problem enough. The insinuation that I too was the problem,

¹²⁶ When I drove past the ABA school once (it's not close to where we live) long after Adam attended there for 2 years, he cried uncontrollably.

because I questioned, or was too close to my autistic son, was a breaking point. “That’s it,” I said, as I walked towards Adam. “I think it’s time for you all to leave.” I stood between Adam and the group. “I think it’s time you look at your behaviour, Estée,” retorted the OT, likely stunned that I was (finally) calling it quits. As everyone was leaving and it was just Adam and I alone at The A School, I shook, wondering if we would ever find support again.

A few days on our own, we began to settle. Things began to feel calmer quite quickly after the pressure was off. I made the decision to never have such people around us again – and the A School became The A Collective. It wasn’t without doubt: the glass breaking continued for another month but abated as his body changed and we freed ourselves from the pressure to conform. I got rid of all the glass, put carpets on the wood floors, made home-made lamps and calmed our living space down (I became attentive to reflective surfaces that became triggers). We listened to a lot of soft music and snuggled. There were kind people who came to visit; people who offered just to sit with Adam, without trying to cure him, without agenda. In the meantime, I still called people – like the neurologist who suggested that Adam go on an anti-psychotic. “Once property damage” begins, he said, “you have to start thinking about it.” It seemed astonishing to me that a prescription for a serious drug could be obtained by a mere phone call, although I also knew that he was thinking he was helping me in a difficult circumstance. I wanted to help Adam with his anxiety, yes, but I also knew from my research how anti-psychotics can make movement more difficult, as well as a lot of other horrible side-effects. What does one do when the designated experts don’t know what to do?



29. Klar, Glass Breaking, Relationships Drawing, Charcoal on Paper, Notebook, 2017.

During this period,¹²⁷ Adam would seize or run. It took a while for him to be able to eat on his own again. He would try to eat dinner but could barely sit down. “Put your hand on the chair” I would say softly, standing a few feet in front of him because if I got too close, it could disrupt the flow. Putting the hand on his chair to pull it out took thirty minutes. “That’s it, you’re okay, everything’s okay,” I’d reassure. “Now pull out your chair and sit down (...) pick up your fork...” He wanted to eat but couldn’t get his body to carry out the actions to sit down and lift his own food. Only a soft, slow affect and a reduced schedule for several months, helped.

¹²⁷ We also had another similar moment, after my divorce when we had to move out of the matrimonial home, that Adam was spasming so hard he was falling to the floor. I wasn’t certain at the time if he was having seizures, so we went multiple times to the hospital.

We went to the A Collective and let things unfold. We needed to calm and rebuild our confidence with other autistic self-advocates – Adam was glued to YouTube videos and essays by autistic people during this time.

~

The transition is a threshold that is felt. People, voices, attitudes, environment, and literal body change and movements, matter in the mattering. Somedays, the transition from one point to the next seems easy. On other days, depending on what's happening in the body and within our surroundings, transitions can be harder to move through. These moment-to-moment transitions are taken for granted by most people. We can easily forget how these ineffable conditions effect some people more than others. Movement expresses and we sometimes forget to attune, pay attention. We forget that we are not just bodies that need to move, rather, we are always affected by our relations.



30. Klar, The Behaviourists and Adam, Relationshapes Drawing, Charcoal on Vellum, 6x3', 2018.

"The calm way assembles bodies like the way of the law and the law always wants us to be the same. It sucks to go to the outside world and have to control my body but amazing thought is questioning of the law. I would like to question the way the law wants all bodies to be the same. I think that the system wants us all to be the same because lots of people are afraid of diversity. I manage by having a lot of support to get me the way to the outside and the calm decent thinking about how I can work"
(Adam, 2019, conversation).



31. Klar, Adam and me. Relationships Drawing, Charcoal on Paper, 18x14," 2017.

The more Adam's body has to work to register the environment, the harder it can be to make movements, such as transitions, including the movement of typing. Ticking through the world to feel it can become downright autistic shutdown when the bucket overfloweth. I raise the issue with movement and intrarelation to show, literally, what can happen when autistics like Adam are segregated, targeted, and treated as unaware and non-intentional, and where attention to movement, perception, and relation are forgotten – the transitional inbetween. Perhaps another teenager going through puberty would rebel, break a window, yell and slam a door. Because Adam is autistic, however, he is a target for the most severe “therapeutic” practices. We are not encouraged to consider how we regard and relate with autistic people.

intrarelational expression

Although Adam purports that it is often frustrating to be stuck or unable to talk, he declares that it is harder to live in a world where people rush in, and expect him to rush: “The talking world/is like a troubled water/rushing towards my body/it feels like talking is always toward me and how I talk/is the easy way to anger” (Wolfond, excerpt from *Rushing*, 2019a, 26). Even the pace of talking is a movement that can seize a body. *Explain yourself! Move this way! Hurry up!* It is expected that my support of Adam is also time-limited, that he will become independent, and he will be able to type or “talk” on his own – my support continues to be suspected otherwise.

Nirmala Erevelles critiques the facilitated communication community for reinforcing the logic of humanism (2005) in its commission to prove autistic authorship, proposing that we need to find new

ways of expression (see: Erevelles in Tremain, 2002, 30): “[T]he challenge now becomes how to rhetoricize agency without reproducing traditional notions of essentialized subjectivity” (Erevelles, 2005, 58). I recall Lewiecki and Cellio’s call to consider how our interdependencies (as mothers and disabled children) reshape activism (2011), although I’m not limiting the discourse to mothers or activism in the shape of neurotypicality. Adam and I, despite doubts of autistic competence, could be located, within this agency-subjectivity framework – as intersubjective. Calling this an intersubjective work isn’t the right term as it presumes that we start from a world where subjecthood is already preconstituted (Massumi, 2015b, 110). Massumi suggests that “the affective region” is more than inbetween two subjects but is a coming together of the world” (ibid). We think of facilitation, following Manning’s *agencement*, as the emergent event that allows us to think beyond the human-to-human relation as dyadic; to where moving attunes to the liminal space, or the intrarelatinal. A processual collaborative artistic practice removes the dyad in duoethnography towards the non/human intraethnography and becomes more-than human, more-than-mind and subject; the bodymindworld is the co-operational event (Massumi, 2015a, 182). Adam’s share of perception is a collaborative movement work;¹²⁸ in other words, these aspects of perception within the moving ecological milieu operate together as bodymindworld – and what I’m referring to as *intrarelatinal support*.¹²⁹

¹²⁸ These ways provided the spatial and emotional orientation (some say “grounding”) by which he could keep his body at the keyboard. At his own attestation, “my body feels like a pulsating form of paint [...] I sometimes feel my arms but not the ground beneath my feet.” With his question, “can a good body feel without another body,” Adam directed me toward the proprioceptive and sensori-motor differences that he claims require deeper understanding and support.

¹²⁹ As such intrarelatinal support is also mutual support.

Intrarelational support attunes to diverse manners of expression with the environment, be it hesitation, the desire to move, being unable to stop moving, a tensile limb, a hum, a foot that steps back before moving forward again, a twirl before the passing through a doorway,¹³⁰ with the im/material forces and intensities¹³¹ that de/activate movement. As we've suggested, each move is a transition, a passage through a threshold that feels-moves the duration of the event. This event is also the artistic practice.

Bracha Ettinger describes, for instance, an artworking that "is a tracing a spasm in suspension,

¹³⁰ And to address the skeptics, of which there are many about this kind of support: Close relational support that learns about idiosyncratic movement patterns takes time to cultivate and is always mutual. I could never force Adam into a position, to type or to move when he couldn't. He would resist the subtlest urgencies or desires that I may have unintentionally or intentionally moved toward, and express anxiety.

¹³¹ Massumi refers to a force as quasi-causal because it "is more like an attractor in chaos theory than an efficient material cause" (2015a, 60). Intensity, according to Massumi on Spinoza's body in terms of motion and rest, is the capacity to transition "in which powers to affect and be affected are addressable by a next event how readily addressable they are – or to what degree they are present as futurities. That 'degree' is a bodily intensity, and its present futurity a tendency" (2002, 15). Movement, tendency and intensity are woven together as concepts – "in what sense the body coincides with its own transitions and its transitioning with its potential" (ibid). Intensity, as Deleuze suggests, fluctuates with/in bodies, whereas "force engenders the relations that produce bodies" (Young, Gonosko, Watson, 2014, 166). Manning suggests that engendering is the "mutuation [that] qualitatively alters the relation between form and matter, investing them with new qualities" (2007, 89) – the creative force. Deleuze refers to force as something that cannot be directly sensed, seen or heard: "Sensation is in the body, and not in the air. Sensation is what is painted. What is painted on the canvas is the body, not insofar as it is represented as an object, but insofar as it is experienced as sustaining this sensation." (Deleuze, 1981, 2). Our relational-artistic process immerses with the virtual and the actual; the immaterial materializes as bodily sensation: a feelingthinking. Massumi: "The autonomy of affect is its participation in the virtual [...] it escapes confinement" (2002, 35). Emotion, he writes, is an example of the capture of the affective, the actualization of affect in the body. Artist Marcel Duchamp describes the perception of the infrathin: the flicker, the shadow, the ineffable, (but we feel it): "One can only give examples [of] the infrathin, not define it [...] 'the warmth of a seat (which has just/been left) is infrathin' (in Matisse, 1983, note 21). The infrathin is the haecceity – the *thisness* – of experience. Jane Bennett asks: "What dangers do we risk if we continue to overlook the force of things?" (2010a, 111). I add this to think about facilitation beyond the human and also within the action of facilitation as attunement: "Movement-moving is not spurred solely by human intention. It erupts in the between of the cueing's aligning, in the relational interval of distributed movement. As Brian Massumi writes in relation to Simondon's notion of individuation, 'the causation is always indirect, passing through an interval of immanence: a moment of concretization whose schema is immanent to active matter.' What returns as commanding form is not the form of the event but the force of its formation. Cue to force of form [...] For the event to dance attention the event must create a resonant intensity between the preacceleration of the present futuring and the alignment to a future presenting. Topological time squeezed into the improbable now of movement-moving" (Manning, 2013, 141 & 142). I add this quote to think about intensity and force not as singular events or things of themselves but as thresholding movements or as the "elastic now of event time as it makes itself felt" (142).

delineating a recurrent intermittence of disappearance in appearance” – alluding also to the durational as a threshold, dis-appearing (2006, 159). Expressions of tics, spasms, stims move in relation with object, pace, position, and person is incipient relational movement in the process of aligning towards the next step. Duration elasticizes the transition one point to the next, where the feeling is “too much” – the “forging movement of movements” (Adam). It’s so fast, so elastic – there’s some hesitating while moving-through. Adam hesitates as a thinking in movement, because he *has* to often think about the next move; hesitation is not the absence of movement; it’s an ingathering of intensities, rallying the in/corporeal dimensions to move. Yet this is where neurotypicality moves in too quickly to intervene and correct autistic movement to speed it up. These proprioceptive,¹³² or relational-motional differences as diversities¹³³ require more *feelingthinking* time to disrupt the normative conception of body in relation to spacetime.

“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 2109b, 18)

¹³² Brian Massumi writes: “Proprioception offers a double translation of the subject and the object into the body [...] As infolding, the faculty of proprioception operates as a corporeal transformer of tactility into quasi corporeality. It is to the skin what movement-vision is to the eyes. Its vectors are perspectives of the flesh” (Massumi, 2002, 59). Erin Manning writes: “Proprioception provides us with clues that precede our [...] understanding of where we are going. [...] it is] feeling with [...] immediately linked to our sense of balance, to our ability to space space” (Manning, 2012, 49).

¹³³ See also: Donnellan and Leary, 2012.

the masterful ticcer

A neurotypical language makes a body pale, paling in comparison to what intrarelatational bodying can do. Instrumentalized language can amputate the affective, with the exception of experimental language and poetry. “Lots lingering in [his] good body,” Adam suggests bodies that resonate.¹³⁴ Rubber-duck tapping sounds, feels – touches. “I tic through the world to touch it,” he writes, adding to his thoughts on being the masterful ticcer, challenging conceptions of neurotypical language mastery. Touch becomes the process of aligning with a non-human facilitator. Unable to explain the rubber duck for its mere function, to reiterate, it is fused within the relational matrix that we understand as relational-motional – as the “maker[s] of wanting space” (Adam): the colour of the toy, the unmoving eyes, sound of puttering and air squeezing. Through the neurotypical lens, as we mentioned earlier, the rubber bath toy-tapping marks the site of autistic pathology (as adaptation) in contemporary moment. Adaptation can be thought of as making up for deficit within neurotypical architectures (we aren’t supposed to walk through space by toy-tapping – especially after a certain age or it’s considered a *developmental delay*). In this assessment a body must flow appropriately across space. As we’ve suggested, however, this is more than adaptation. “Autistic perception struggles with its necessary coexistence with neurotypical perception,” says Manning. “Where neurotypical perception tends to quickly parse the object from the field of resonance, autistic perception tends to dwell in the shaping” (2013, 177). We move from adaptation into *neurodiverse* alignments that can be seen as co-

¹³⁴ Massumi calls these microshocks and also affective attunement. Affective attunement attunes differentially to the same commotion. (2015b, 109).

compositional relational moves that rearrange spatial configurations inventively, and can foster the conditions for neurodiversity.¹³⁵ A dwelling as a shaping resonates when Adam writes that the walls are always moving in relation. The late autistic writer Donna Williams writes: “‘I have vague recollections of being able to sense the wall and changes in its structure where some parts were more solid than others. I recall sensing this without looking or using touch, changes as to where a door or a window broke up or changed continuity. I recall a sort-of resonance with matter, a kind of non-physical body-mapping’” (Williams in Manning, 2013, 177-178). Sensing without looking because the visual field is too busy, the body keeps aligning with world and, as Serres notes, the muscles and the tendons. The wide breadth and depth perception expressed by autistics cannot easily be bridged in words, which renders explication difficult. ‘Conventional language only allows me [the] terms [of the] neurotypical [...] How to explain the body that is not bounded?’ (ibid; see also: Williams, 2003).

Non-speaking expressive movement saturates language as a word seeps beyond its affordance-form, unbounding from what Williams calls conventional language. Instrumentalized language deduces cause to order — to translate what movement means (effects), or to expedite a method for remediation or

¹³⁵ We align with the vague, move with the discomfort, for moving-relating is always tensile. It is the “attention to the unfiltered detail,” as is expressed by some autistic people and here, Adam as the “feeling too much.” It is a feelingthinking that activates movement, moving feelingthinking. Neurotypicality privileges the face-to-face, human-to-human relation and has subsequently pathologized other kinds and ways of relation and expression, especially devaluing autistic movement as non-relational, unaware and involuntary. Thinking, then, about the conditions for neurodiversity to attune to the multiplicitous, unseen affects that lure us in many directions and affect the bodymind is to align in many directions towards the *thisness* of experience. There’s so much happening within the immediate experience that we cannot express in language.

cure. Performed as a neurotypical self-same communication,¹³⁶ derived from normality, conventional language aims to get to the bottom of things and lock the door.

Dawn Prince Hughes describes this demand for conventional language from autistics as “the language prejudice” as it is required for self-representation (2010). Intrarelational support differentiates to compose new forms, rather than already-prescribed ones. Julietta Singh in her work, *Unthinking Mastery: Dehumanism and Decolonial Entanglements* (2018), calls for the decolonization¹³⁷ of language, noting how the language of the master was imposed on slaves. This created “both psychic and physical alterations to the colonized subject [...]. If in Western thought language has been understood as key in the shaping of human subjects, anticolonial thinkers pressured and elaborated the crucial place of language for those dehumanized by political formations of the proper human subject” (2018, 72 & 69). Following Fanon, Singh declares the “corporeal force of colonial language” (2018, 70) with Heidegger’s thoughts of language as “world forming” (71). The self comes into existence (recognizably) through language that “come[s] into existence because of already existing power relations.”¹³⁸ Language, of

¹³⁶ Neurotypicality is derived from the concept of normality but moves beyond it by contemporizing it also within the neoliberal moment when the body and mind are conceived as the network, derived from the internet imaginary.

¹³⁷ Eve Tuck and Wayne Yang critique the decolonial metaphor: “One trend we have noticed, with growing apprehension, is the ease with which the language of decolonization has been superficially adopted into education and other social sciences, supplanting prior ways of talking about social justice, critical methodologies, or approaches which decenter settler perspectives. Decolonization, which we assert is a distinct project from other civil and human rights-based social justice projects, is far too often subsumed into the directives of these projects, with no regard for how decolonization wants something different than those forms of justice (2012, 1-2).” Although I am using those theorists who adopt colonization as metaphor, it is important to call attention to other ways of thinking of neurotypicality’s dominance in the way the human subject should be.

¹³⁸ Julietta Singh (2018) and Linda Tuhiwai Smith (1999) suggest that one is forced to use the master’s language to reclaim land or become liberated from slavery. Smith notes, following Fanon like Singh, that “intellectuals are important in this battle [as they are] enculturated in the West [...] The role of intellectuals, teachers, artists and writers in relation to indigenous communities is still problematic, and the rhetoric of liberation will forms part of indigenous discourses” (1999, 70 & 71).

course, shapes us. Language around autism that is always medical in nature, tends to articulate autistic experience in the same language. Social language that calls the neurodiverse subject to speak, answer, and small-talk is clearly oppressive, calling for a rethink of how power is deployed through language — it assumes there is no other language than that of the neurotypical's. Adam is pale after the language uses him (2019b, 18), but the body exceeds the bounds of this dominant language. Glissant adds: "In our present world, the equivalence between self and language is an aberration that disguises the reality of dominance. Let us challenge the latter with the weapon of self-expression: our relationship with language, or languages, that we use" (in Singh, 83). Glissant calls for an unmasterful politics that will enable "the formation of new kinds of selves and new forms of language" (ibid). Artistic-autistic

Gesturing towards thinkers to "decolonize subjectivities," Singh notes that, "anticolonial thinking pressured and elaborated the crucial place of language for those dehumanized by political formations of the proper human subject" (2018, 69). She further suggests that, "At Yale and Princeton, the language of the master reflects a particular political practice: the 'master is not merely a title but a relation that signals a very specific history of colonization and slavery. This relation has continued to linger and to be confirmed through everyday speech acts across even the most elite college campuses. What the language of mastery does is to enforce the legacies of violence, erasure and dehumanization on which the nation — and indeed our educational institutions — have been erected" (66). This leads to a thinking towards the "colonization" as Singh uses the term, of autistic movement and expression within Western, intellectual traditions that do not value crippled (or neuroqueer) expression or modes of existence. Smith's work *Decolonizing Methodologies: Research and Indigenous People*, talks of ways in which emancipatory research can be enacted within the academy with the Maori people of New Zealand: "The relatively simple task of gaining informed consent can take anything from a moment to months and years" (1999, 136), gesturing towards different ways spacetimes unfold, and for thinking of new ways of architecting the consent process in relation. I add this for our own untimely process within the academy's rigid timelines for outcomes and products, and to suggest that a new understanding of autistic expression-language must occur to untether autism, and this research, from assumptions about the power-relation as it is imposed in the neoliberalist context. We emphasize, in thinking with Oliver (earlier), that the concept of vulnerability in relation to non-speaking autistic individuals is tied to the creation of professionalized "dependence industries," that call forth histories of autism and disability written and enacted by non-disabled people. The relational support where Adam can "speak", or type, in the master's language must be accomplished with access and support, a relation with writing-assisting. Resonant bodies activate movement to typing within the relational-motional within the ecological milieu that dances with writing words: relation, movement as writing and expression. To be denied this access is another way of limiting autistic access and keeping the professionals in business in their quest to segregate and supposedly, normalize. More than a dissertation on support assistance for communication, we are interested in relational movement as expression for its own sake; to resist the master who wants Adam to explain himself in their language.

movement as expression in relation moves within Adam's mobile, saturating language, and movement as languaging. A practice that does not yield to translation or re-presentation of neurotypical logics is necessary in a moment when language itself has come to situate neurodiversity as a political movement using the master's tools.

In Way of Music Water Answers

Like water I am eager
Like water I am thinking
Like water I always move

Like water I am thinking time
open and following eager going
pathways and open going nowhere

I boat on the water the way I want to talk
(Wolfond, 2019a, 1).

Adam's language, or what has also been referred to as autistext¹³⁹ (see: Rodas, 2018; Savarese, 2018; Yergeau, 2018), as we've been suggesting, dwells within the event, in between each key as it is

¹³⁹ Rodas deploys the following in rethinking autistic language: *Richochet* – as in “echolalia, parroting, stereotypy, repetition; *Apostrophe* – clinically understood as “pedantic, dictatorial, the lengthy monologue”; *Ejaculation* – as in the “tendency of autism to speak in burst, eruptively, a verbal practice abounding in possibility – indiscrete, ironic, abrasive, without boundaries, apostrophic [...] erratic...”; and *Discretion* – as in “the verbal expression of autistic system impulse [comprising] collecting, ordering and aligning; list making, cataloguing, and taxonomy. Abstraction and the testing of linear and radical relationships. Associated in clinical writing with ‘fragmented,’ ‘mechanical,’ and ‘rigid’ communication, with obsessive collecting and ‘local coherence,’ verbal systemizing tends to be devalued from a medical perspective as a form of nonthinking...”; and *Invention* – as “autistic language hacking, the joyful breaking down and retooling of conventional language in ways that defamiliarize and implicitly critique seemingly seamless and intuitive communicative practice [...] its proclivity for developing new words (‘neologisms’) readily articulated into the clinical construct of autistic incomprehensibility” (Rodas, 2018, 6-8). Ralph Savarese writes of “autie-type” later coined as autistext: “metaphor after metaphor emerges in [Larry Bissonnette’s] typed communication. This cognitive ‘taxi’ races across town, propelled, as we will see, by the mysterious fuel of touch” and, “[t]he synecdoche of fingers makes manifest both the problem of bodily integrity and the instrument of hyper and hypo-sensation in classical autism. Dispensing with a brush, Bissonnette’s fingers

rhythmically typed with one finger, sometimes hesitating, ingathering movement to type the next letter, making visible the hesitating-ticcing transitional phrase. Lots of people start talking too much here, for each letter takes time to write. Talkers keep on talking despite the fact that Adam is talking one keystroke at a time. People will assume that it's okay to keep talking while he is in the midst of typing, often moving the conversation onward without giving him a chance to complete his thought – so he is left behind. Few take the time to wait, to linger, to feel the associations, pauses, feelings and movements in the midst of typing. Neurotypical chatter cuts the relation.

Adam's language is immersed in the process, thinkingfeeling the unfolding affective, ecological milieu while simultaneously groping towards the future. Ralph Savarese writes: "Neurotypical engagement seems, in contrast [to neurodiversity], to be much less full of dynamic; it involves moving toward the sufferer-who-is-not-me while vigilantly preserving a sense of separateness" (Savarese, 2018, 19). If a phenomenological orientation of being in the world assumes the mind, as editor and arbiter of experience to locate one's being, I worry that this limits what neurodiverse writing, as expression, can do. Turning towards art as experimental process – neurodiverse process – explores the intrarelation

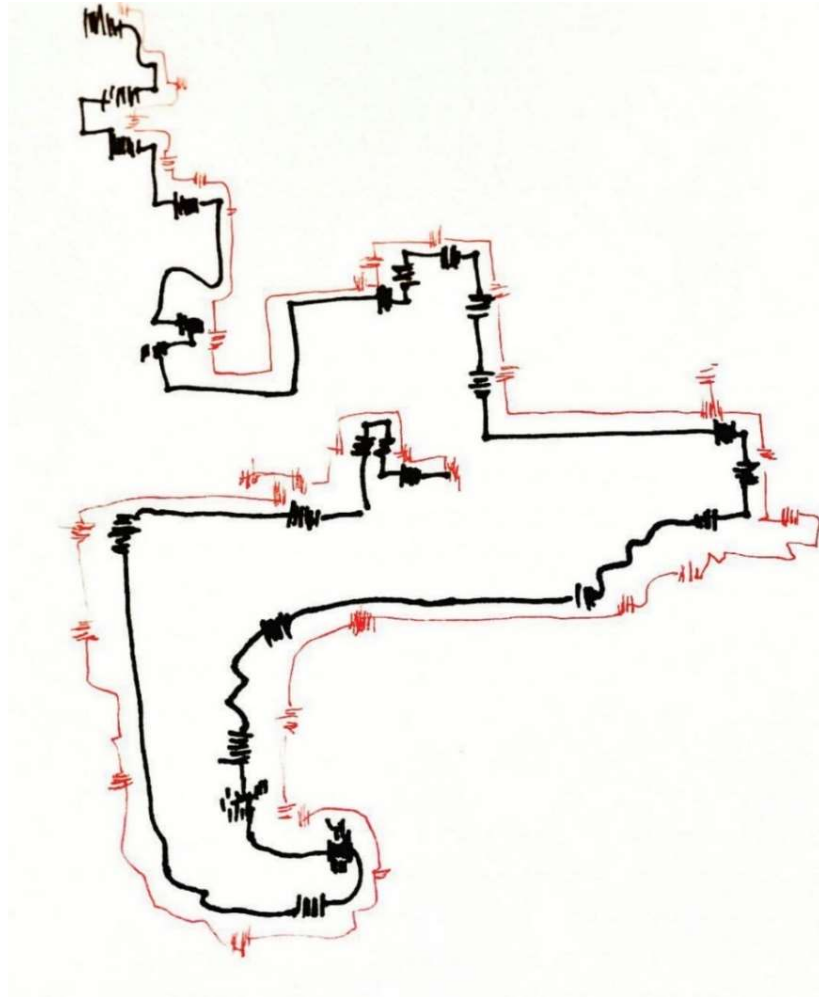
make direct contact with the 'sopping, great malleable gobs of paint.' One can almost feel language emerging from this tactile encounter. In contrast, 'typing is like letting your finger hit keys with accuracy. Leniency on that,' Bissonnette notes, 'is not tolerated.' Not only does the keyboard seem to provide less palpable input, the need to be both independent and precise, which requires strenuous effort in the face of significant sensorimotor challenges, produces stress. 'Am easily language impaired,' he remarks, aware of his characteristic typos and syntactical errors" (Savarese, 2012b, 186). Melanie Yergeau proposes an alternate method of autistic storying that resists "cultural inscriptions that autism diagnosis suggests. As Irene Rose contends [...] such 'narratives work at a connective emotional level to resist the pathologisation of difference [...] Rose contends that autistexts transcend the solitary construction of autos – in both autism and the autobiographical – and work intertextually to narrate and protest oppression" (Yergeau, 2018, 24).

without thinking about what we must delete to story. Adam extends this practice beyond words — watering words and sentences with new inflections. Pay attention to the swerves.

vignette

Adam begins to cry. It is the evening, after dinner, and he's settled in his bed. This is a quiet time when no more movement is required; no more difficult transitions from one place to the next that he has to think about to move. I console him and we cozy up in his bed, his typing device on a lap desk, and we have our evening chat. He is eager to tell me in his otherwise stiffened movements: "People think I'm stupid. I want to be able to talk." Hurt, stressed, his body hesitates more, and typing is hard, but he wants to type. Neurotypicality seizes. I don't know what to say. I've been telling him for so long that I don't care if he talks or not, that typing is just another way to express, like Deaf sign. As his parent, I call up stories about other people who cannot talk, hear, see, walk, move in the same ways, hoping it will make him feel less alone. But I'm talking. He wants so badly now to talk, but I'm not going to push him to do so. As a parent who talks, this is a hard conversation — to ask him to accept himself when I'm talking too much. Then I stop talking. We keep writing. I begin to type with him. Quiet yet "seething" (Adam) words emerge onscreen.

~



32. Klar, Seizing-Hesitating Path on a Walk, Pen on Paper, 9x11," 2017.

The Language of Lasting

I am like others
but pale is my talking
I am the toast of laughter
because I am always laughing
at people who think I am very stupid

I am person like
a thoughtful passing
of hot water on my tongue

The water sometimes lingers
and too much language is hot and painful

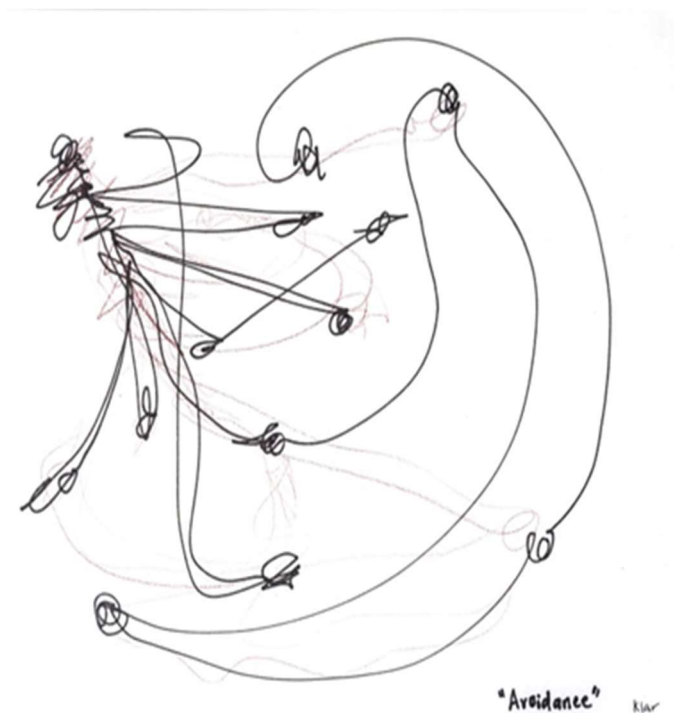
For others the water is cold
and fast but palm of my hand
is the language of lasting friendship

The hand thinks with people who support
love and illustrates my language

Lots lingers
in my good body

(Wolfond, 2019a, 6).

33. Klar, What the therapists call avoidance, Relationships Series, Pen and Pencil on Paper," 9x11," 2017.



“Look at me,” said the behavioural therapist when Adam was a toddler. But it hurts to look – Adam said so. He ran away to the opposite end of the room. The therapist nevertheless insisted that looking in the eyes is a sign of respect, and that attention and must be practiced over and over to make it in school. She never noticed

that Adam looked quickly; fulfilled her requirement to look, and then needed to run off. He had shown me that he can register words on page eidetically, which I discovered during eye examinations (he could read aloud although pronunciation was hard, but he would read the chart without looking). Now, the therapist took his face in her hands and forced his body to sit to still him – “look at me!” – and he struggled to get away. It was the same with speech, when she demanded that he say the letter B before she would give him the book. Eyes like speech must stand (still) at attention. Then she added yet another demand. “What book do you want?” and he reached for the book. She withdrew it from his reach, and he squealed. “Okay but you have to say the letter B first!”

To force stillness will not steady as Adam writes “thinking is a feeling a lot *through* a body that is always moving” (2016) and, “[g]ood thought moves like fluid water/and the way of water is raining/really into the seething good/cracks of wanting/thought” (Wolfond, 2019a, 28). Demanding speech is also a force to still expression. Demanding speech controls how bodies ought to express. To speak is to gain access (to the book). But movement, indeed reaching, is expression — is “seeing” and expressing with the muscles, the tendons — and the objects. “The body is always having movements and I am mobile having objects with me all the time. Boy needs objects to move” (Wolfond, 2016a). Just give him the book already.

~

i want more say in how i am touched

Adam says that he feels “the world too much/ the work is to feel the world that is touching me” and also, “I want more say in how I am touched.” (excerpt from *Answers Toward Questions Other Than What Is Autism*, 2019a, 29). He adds: “I am feeling all the time/and I am the toy talker who is always/toy touching to control/the forging environment/that is always touching me” (excerpt from *Tic and Tap*, 2019a, 32). Feeling too much of the forging environment takes significant effort to move through; the world is always too much in his face. Recalling Massumi’s “unbearable lightness of seeing” (2002, 144), there is chaos in the “total field” of vision (ibid) because vision is not a function on its own; it “always confunctions with other senses” (145). Vision tends to supersede the other senses in the grand neurotypical scheme of sensory function. However, vision as Adam expresses it, refers to touch, sound,

smell that is always moving and changing. Again, it is always aligning — there is no pure vision.

“Activate the simplest and fullest physical and physiological conditions of vision, the most straightforward objective conditions of vision, and you not only extinguish seeing, you make people float out of their bodies and lose themselves, literally lose their selves. The empirical conditions of vision are not only not able to be held onto in experience, they prevent experience from holding on to itself” (145). Take away movement and demand “look!” and Adam can’t hold on — the *I* cuts the body the ecological milieu it touches. Adam feels the world too much, needing touch to feel the world through a body that is always moving with other bodies.

Recalling the biogram that is faced but is otherwise multidimensional, the event perception, “[combines] senses, tenses, dimensions on a single surface. Since they are not themselves visual representations they cannot be accurately represented in mono-sense visual form” (Massumi 2002, 187). I am reminded, again, of Adam’s question: how does art think with neurodiversity? How can art exceed the visual if not through movement? “Like seeing time in space... [biograms] have a feeling of thickness and depth to them” (ibid). The world in his face, with difficulty feeling his body distinct from world, event perception in-habits as movement forming spacetime (186). “Face it. That is to say you are always facing it.

Wherever you are, whoever you are, whatever day or year it is, the biogram is right in front of you. The synesthetic form is faced... The biogram is a literal, graphically diaphanous event-perception. It is what is portended when you remember seeing time in space” (188). Adam writes of tending to many surfaces as they emerge as things are *too much* in his face: “I tic because I want to/ be settled and I tap to feel/the way comings/arrange me like/a forge inside my eyes” (Wolfond, 2019a, 32). With a visual-sensory field

too much in his face, and body that he doesn't always feel, movement is the key. When Adam gravitated to the black board in the studio to wave the stick instead of the white wall, we learned more about the busyness of the visual field *in his face*. The white is what we see when all the colours of the spectrum are reflected off an object. It's just too much vibrating colour "in my eyes." Adam said that the black calmed his vision so he could both wave and "see" the stick; movement-vision and touching-feeling rolled together.¹⁴⁰ "There are simply too many dimensions of reality compressed into vision. It can't hold them all in discrete, determinate, harmonious form and configuration. It buckles under the existential pressure" (189-190), writes Massumi. A flurry of movement that makes "seeing" whole, Tito Mukhopadhyay adds: "Hyperfocussing makes the world seem shattered. Underlooking makes it seem whole" (in Savarese, 2018, 38). Fielding requires more than sight – again, it requires a movement that is multidimensionally touching through a moving body.¹⁴¹ Touch is also proximity, or a noise, or a gust of wind that activates the aligning – facilitating movement in relation. Fully immersive within space rather than subtracting the detail from the ecological milieu as a given, as we appropriate to neurotypical perception, Adam blurs the presumed whole by assembling fragments like flip-book animation, or a repeated video image, or an old flicking film. This is not a subtractive (neurotypical) perception of the whole, which is abstracted and presumed, but an additive, emergent and active arranging of s/pace.

¹⁴⁰ As mentioned earlier, Adam also made the decision to paint the sticks for S/Pace installation in blackboard paint.

¹⁴¹ Massumi also writes: "Clinical synesthetes have trained synesthesia to perform on signal. They have perfected the trick of consciously eliciting involuntary, intersense connection as a way of invoking memory. Vision is typically used as a plane of general cross-reference. It is on the abstract surface of color that everything fuses in a way that allows a single thread to be pulled out again as needed, before returning to the fold. All the other senses, and any and every 'higher' form, are gathered into color, together with the three dimensions of space and time. It is as if all the dimensions of experience were compressed into vision" (2002, 189).

Collecting-Arranging

“In French, a vague is a wave; the word refers to the movement of the water’s surface, to an unused space or empty lot [un terrain vague], to what the mind has difficulty grasping, while the verb vaguer means to stray, to wander about at random” (Deligny, 2015, 37).

wayfaring

is not a senseless wandering

A wayfaring moves, repeats, improvises

Wayfaring is *a flying and a landing* – a continual movement of collecting and arranging.

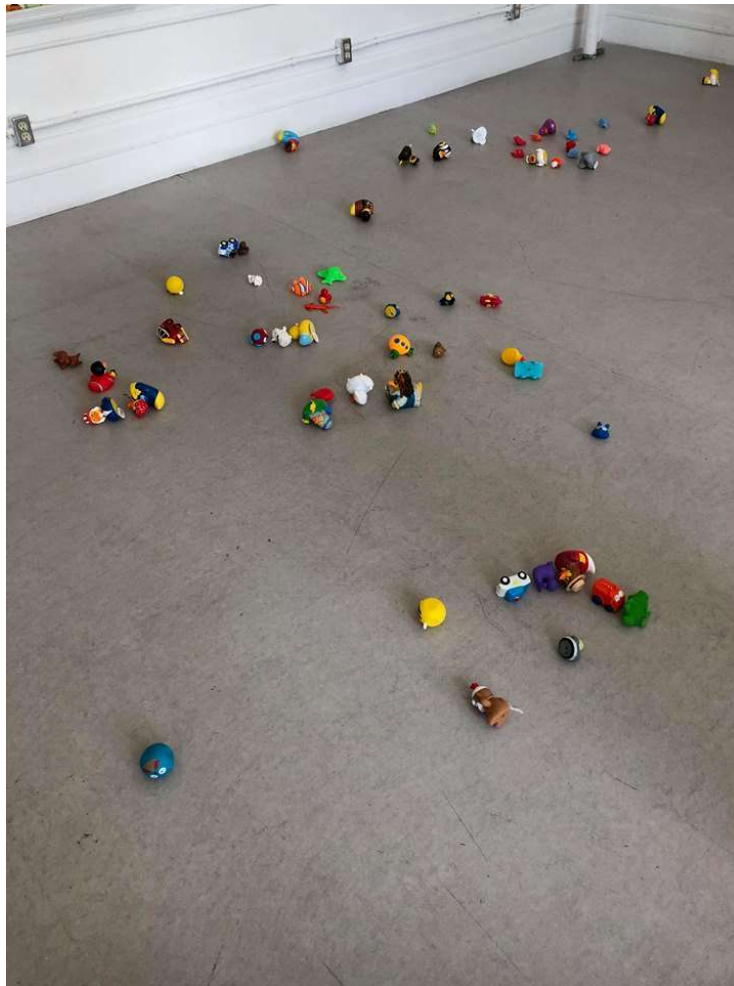
vignette

Adam types “toy store” on his own, and grins at me. It’s Sunday and he wants to go out. Our trips to the toy store every Sunday are routine. Once we reach the store, he searches all the rubber bath toys he can find, sometimes buying ones he hasn’t seen before, and if there is nothing new, he will buy what he already has – he has amassed hundreds in his collection. This is a collection of habit; a more certain movement to hold oneself in an uncertain world. Sometimes he’ll buy a dinosaur or a long whale or animal that is heavy and he can wave like a stick. But the bath toys are more important, their eyes stable “so I can look into them,” and their colours, “I hear like an orchestra,” Adam writes. “It hurts to look into people’s eyes.” Human eyes are full of expression, emotion, expectation, often while words are spoken at the same time. Toy eyes, still eyes, seem to fulfill a desire look when Adam can’t look, when he can’t register the whole of a talking-moving-anticipating human, by looking eye-to-eye.

~

“Language wants landings. Language wants answers about autism. I want sometimes to be free of words. I want to move. My art thinks about movement to give people ideas of how I don’t always answer in words. Support understands how the assembly of ticcing is like talking and I language movement” – Adam.

“[R]ambling – as Mallarmé well knew – is an absolute challenge to narrative” (Glissant, 1997, 25)



34. Photo: Rubber Bath toys “landing” in Studio, 2018.

We move beyond

human agency,

independence

and intelligence

tapping

waving

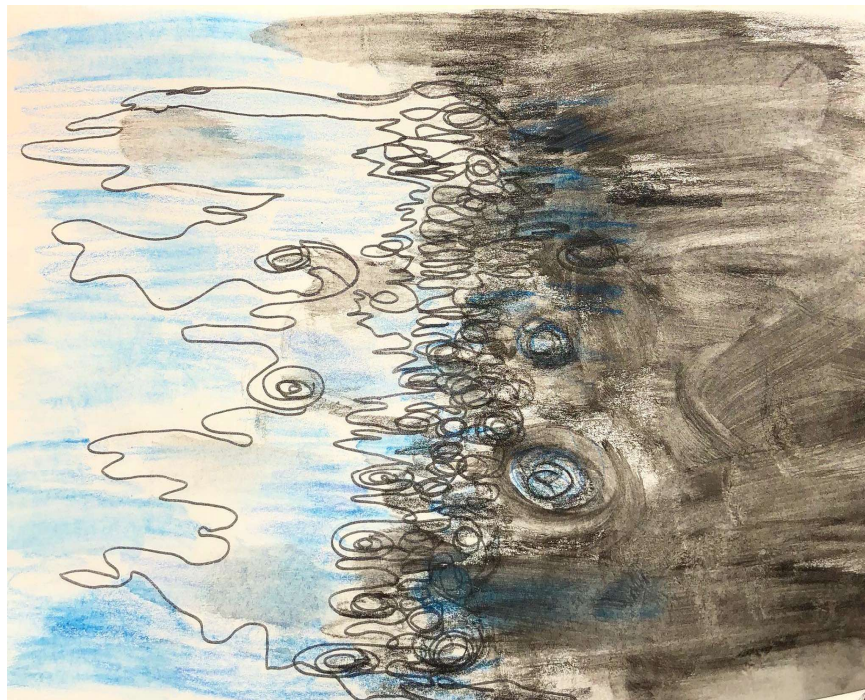
saturating

rallying

arranging

de-forming

de-shaping



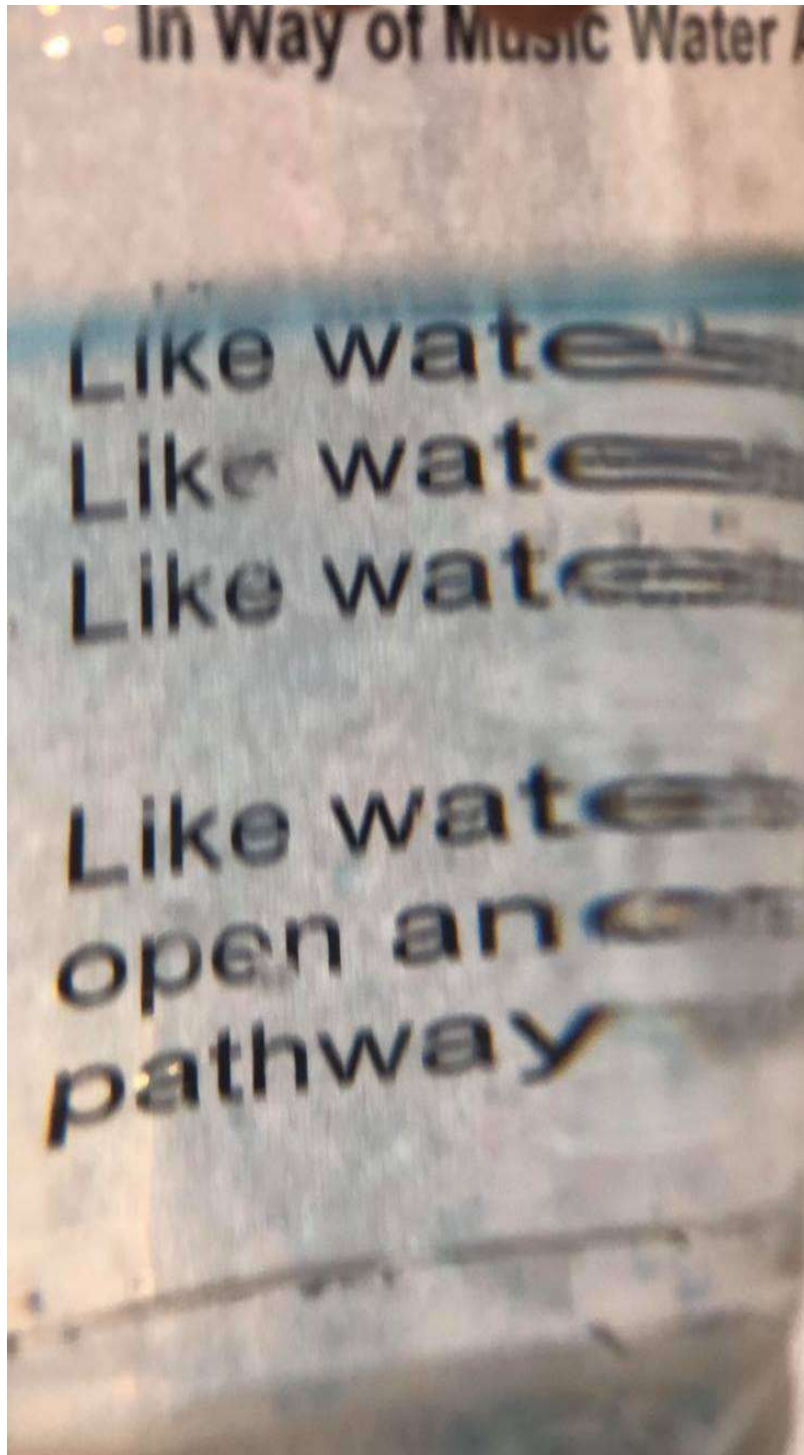
35. Klar, Water Shaping, Pen and Pencil on Paper, Notebook, 2019.

All of our written work needs to question an orientation in relation to normality; its location articulated
as rational, objective and removed from the feelings of the world.¹⁴⁶



36. Klar, Cut diagnostic reports in vellum with ink, stitched, 2019

¹⁴⁶ This is much like the way I write as I have difficulty coming close to things in my own writing and prefer art to express. I have, despite writing for a long time, been challenged to stop withholding from the reader. The proverbial show don't tell (in written form) has never been my talent whereas Adam has an easier time with showing.



I Plant Watered Words

I laugh at watering words
with my typing finger
and I am thinking water
words are really thinking with
thought

I think with water
flickering in the light

Rain is mastering thought
with landings that
eagerly run and toward
more thoughts go

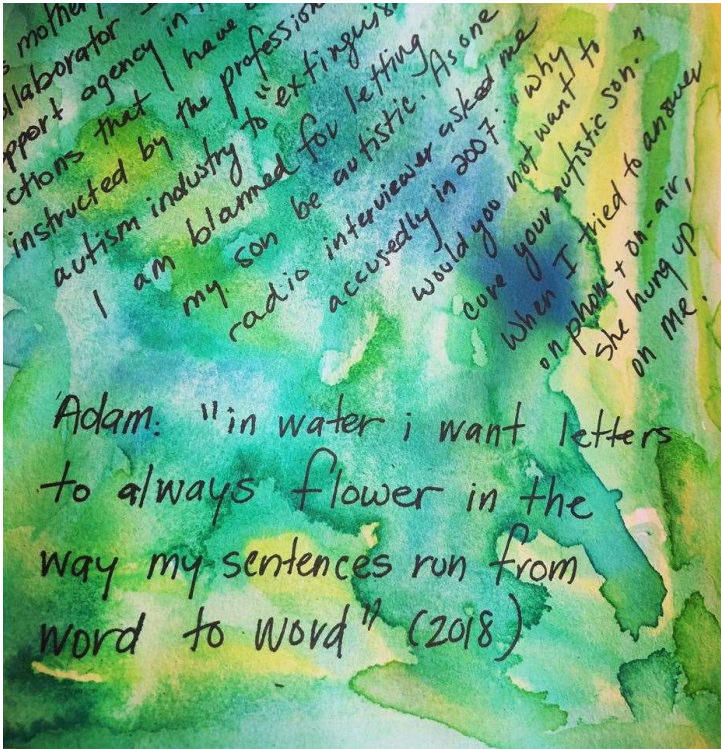
A way to write
is to think water
inside the body
and open outside
to the panel
of questioning
people about the way

I answer

Having a thinking
body is the way
of watering words
(Wolfond, 2019a, 12-13)

37. Photo of Adam's poetry "Like
Water I Am" Underwater, 2018.

38. Klar, Watercolour and Pen on Paper, Notebook, 2018.



Water words flicker and eagerly run. Adam has been flicking (stimming) with water since he was an infant, and continues to watch it joyfully, flicking fingers eagerly, and I think about all the patterns he sees in what is always characterized as valueless repetition. Every flick carries with it a new potential for seeing something new. Watering words is also the process of

language's becoming; there are many water patterns. As Adam expresses in his poem "Like water I am," we hear a language of running, open, thinking time, eager going pathways open going nowhere." An expression of the body's moves within spacetime, "[l]anguage does not replace the sensual exploration of the relational environment," writes Manning on Amanda (now Amelia) Bagg's YouTube video *In My Language* (2007) which shows a sniffing, touching, feeling, stimming relation with objects that co-constitute the ecology. "[I]t moves with it, becoming one more technique of rendering" (Manning, 2008, 2). In way of music, water undulates bodies relationally, creating patterns of movement. Bodies are carried in the rhythm of music (and water). "This feeling is a form of thought" (ibid, 3). "The way of watering words," altogether emergent, presenting in the what-if future moves — the "relational cusp of becoming-events." (ibid). Adam's language is a cusping, waving onward. Expression moves within

repetition, but its movement is nevertheless indeterminate. We move relationally, feelingly, and my support and facilitation for typing (and movement) similarly intuit affective forces becoming within the intrarelatational event, becoming a rhythm.

the rhythm carries

vignette

Intuition as affective attunement slows down like a meditative state for me as I let forces-feelings merge.

I want to describe this not like a fighting-off or deletion of the outside as interruption, but a letting-in and melding-with. I hear voice outside that might come in and interrupt, I feel a mood, the movement of

things I can't describe — it's in the air. I sense Adam's mood — if he's nervous or what lures him and might make him run. I don't need to look to where his eyes move; I can feel the gravitation of his body. I

let myself be nervous. *Why does it always feel there is so much stake in typing?* I breathe rhythmically. Particularly when I know others are watching, I feel the pressure to help Adam perform (which then also becomes my performance) to bring his body to "speech." I've honed into our two bodies that resonate

with the others in the room. I know he's nervous — I know we both feel the stakes. Nervousness manifests in Adam's hovering finger — a tentative, dissonant start and then we let the nervousness in and keep going. This feeling also carries us. *Breathe...* one letter at a time; the intensity builds, and the rhythm carries and like a wave it takes over. When I support Adam in front of an audience, for example, it has gotten so that people can interrupt, and we can maintain our rhythmic circle. Without losing this motion to type, Adam can keep on typing as if there is no interruption because we let it in to become a

part of the relational event. If we think too much about the motions, if we focus too much on one thing (say, nervousness or what we think should be said), the rhythm is broken; our attention shifts in having to again think about moving to type. This is how Adam describes how hard it is to type, how thinking about the movements can make typing sentences difficult. Facilitation co-composes in movement but does not edit or direct it; it is like the wave. If I jerk or my body is too anticipatory and results in the slightest movement towards what I think is next (as in a word), and Adam does not intend to go in that direction, he hesitates or stops. I have started to lead, and I've disrupted the movement, so I release and relax and his finger hovers over the center of the qwerty board like a reset.

~

Again, agency is intrarelational, collective. Describing dance as a negotiated process, Manning writes, "I respond not to your touch as such but to the potentiality your movement incites within my body. I respond to our reciprocal reaching-toward. If this touch is indeed approached relationally, chances are the couple will dance beautifully together. Body to body they will space time and time space. If not, it is likely that they will have difficulty locating one another" (2007, 88). When agency calls up the imaginary of independence and we are too busy proving it, or if movement is directed, the process is lost. It is the difference between what Manning refers to as technique and technicity. One can learn the steps or specific methods, but it doesn't mean you can dance. Technique opens technicity – the movement that happens within the dance (or the typing), in between the list-points and steps on a map. This movement in between the points is the point of improvisation.

Focussing on independence also targets a goal, not the expression or the relation within a rhythm that co-composes. In focussing on the goal, we cut-off from the milieu where the writing-as-movement emerges. The human and non-human collaborations potentiate Adam's propulsion within language to neurodiverse-form. Erasure of the affective, ecological milieu from which Adam's language (and my support) moves, separates us from each other because support is more-than a methodology. Typing, as in dancing, has to move beyond a self-same rhythm. It's hard to describe the ineffable inbetween, this commotional and rhythmic as a communication method, but Adam and I suggest that because everything emerges from relation, we need to move towards it. We need to feel it.

Backgrounding support to suggest it isn't there, in order to suggest agency in the neurotypical sense, delimits access to support and the relations within which the process of languaging emerges. The rhythm generated in collaborative movement is lost. This same thinking extends to Adam's sentence construction that emerges as its own rhythmic pattern. If we edit for proper grammar and punctuation, we lose the movement-moment of the bodying sentence itself, which is why communication of Adam's work is alive in the moment of its coming into being. Being in the moment as a typed word emerges, letter-by-letter, forming on the iPad device – it's rhythmic baritone word spoken aloud after he's typed it to then speak the full sentence once the period mark is typed – this aliveness can't otherwise be expressed except to be in the same room, the same moment. So, a sentence you read on a page resonates differently than being in the movement-moment. Movement as communication, gestural and typed, exceeds the lines.

Leaky bodies languaging seep outside the lines, towards other bodies. “What if the skin were not a container?” asks Manning (2013, 1). What if we thought of language as expression with the in/corporeal, leaking, watering, flowing, surfacing and diving again; like the way bodies and thought move? How does this rethink the way we think of relation, authorship and support? Adam’s life is always immersed in the shaping – an ecological fielding where “a sense of bodying [...] extends the feeling of the self into the environment” (Manning in Massumi 2015a, 125).¹⁴⁷ Dawn Prince-Hughes notes that, “being autistic is simply being human – but without skin” (Prince-Hughes, 2013, 19). Again, Adam describes this as “the away feeling,” with difficulty “feel[ing] the ground of my feet.” It is particularly difficult to ground in a world built for neurotypicality. Adam’s boundless *away-feeling*, moves more visibly than most in the world and sometimes he describes it as unsettling: “My body feels like a pulsating form of paint and I can’t always assemble my thoughts as you would like,” he writes. “I can’t feel some parts of myself like I can’t control my movements the way people want” (2016a; 2019c).¹⁴⁸ Controlling movements and expression the way people want is about presenting words and the body in neurotypical (independent) order.

How does the intrarelational, pulsating-bodying express and ground?

¹⁴⁷ “We also see this tendency or an ecological ‘bodying’ of young children where the limits between the body and the world are blurred. [...] if [Jesse] got hurt and [was asked] ‘where does it hurt,’ Jesse would point not to his body but at the ground where he fell. Sequestering the hurt to the body as we do when we grow up and learn how to distinguish the world from the body actually simplifies the ecology of the event. Because obviously the hurt – knee meets ground – makes no sense outside the event and can’t really be distinguished from it: it is a speciation, a resonant ecology that has pain as its time-signature but lives somewhere between body and world” (Manning in Massumi, 2015, 125).

¹⁴⁸ For more of Adam’s videos on feeling see: 2016a, b & c.

I Am Able to Scatter

I am able to scatter
the sound of yellow fortuitous
trombones are honking
the dance of yellow

I am able to scatter
the way of the hand that likes
to see and I bring
the water to lucky life

I am able to scatter
the way of the eager thinking
about moving and I want
to move the way I think I should

I am able to scatter
and I move with the colours
around me like a good
questioning dance

I am able to scatter
the man of autism is rallying
the colours of life
to move

I am able to scatter
my body to think
about the way

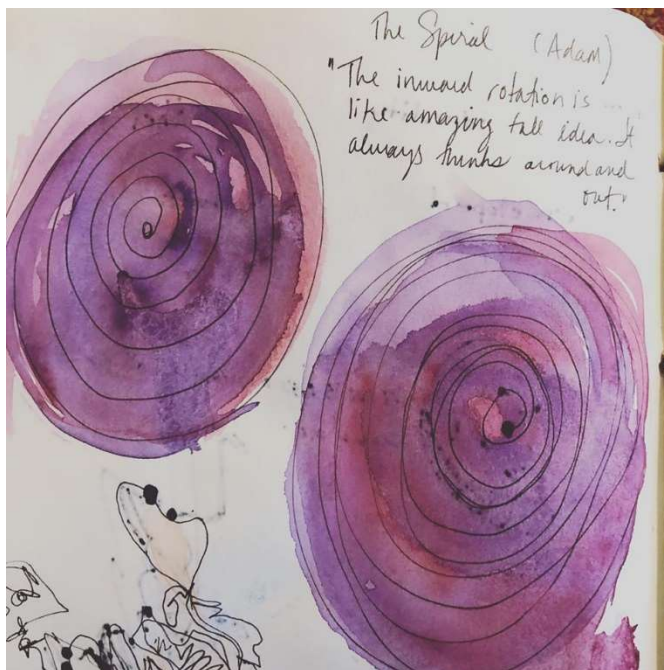
I am.

(Wolfond, 2019a, 41)

patterns of motion

“The aesthetics of the chaos-monde [...] embraces all the elements and forms of expression [...] The poetics of relation (which is, therefore, part of the aesthetics of the chaos-monde), senses, assumes, opens, gathers, scatters, and transforms the thought of these elements, these forms, and this motion” (Glissant, 1997, 94-5).

39. Klar, Notebook, Watercolour and Pen on Paper, 2019.



Adam describes relational events and writing as

“vortexing the void” in his poem *Tall Ideas*

(2019a, 18) “Tall ideas/are the open way of

thinking/that use the patterns of the way/ I

motion with language” (ibid). Patterning and

arranging composes spacetime to feel settled,

vortexing the void, as he writes “to land.”

Adam says that he is “eating language all the

time,” even its digestion, as is vortexing, suggests movement. Neurodiverse experience as movement

patterns – landings and lines of flight – are inflecting movement and words. The way a body moves is

also the way of Adam’s language. “The inward rotation of the spiral is like amazing tall idea,” he writes.

“It always thinks around and out [...] I game the space the way/I open with my body and the way/I think

which is the way/of water” (Wolfond excerpted from *The Maker of Wanting Space*, 2019a, 30. First part

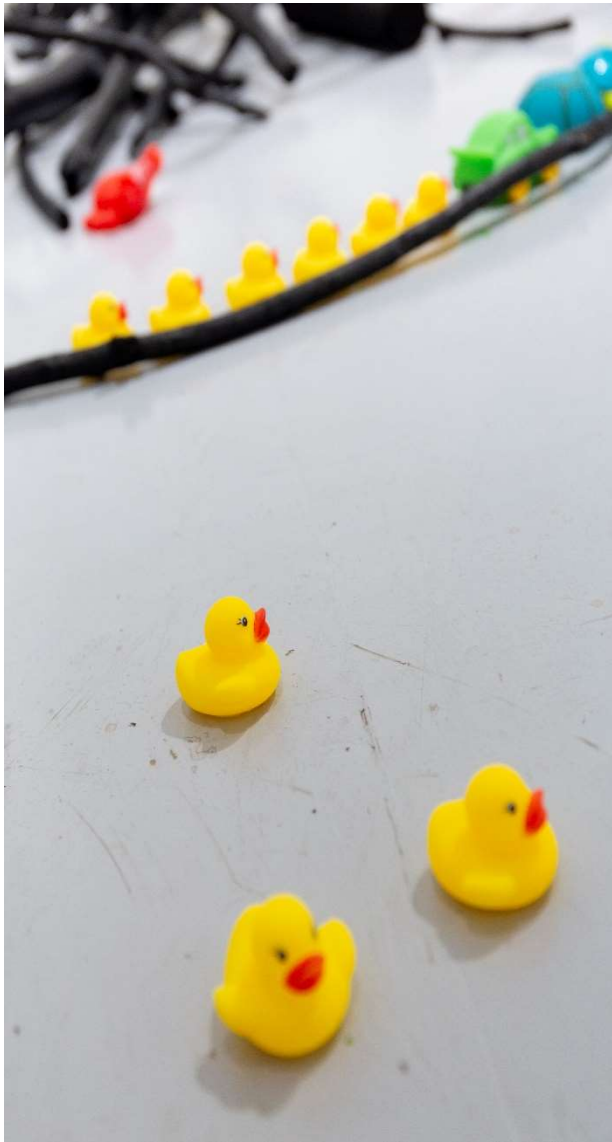
of quote from conversation). “I like awesome pattern of wand that assembles/laterally and hanging in

the air,” writes Adam of his stick-waving. In his poem, *I Eat Space With Watchful Eyes*, he writes, “I

think we can patter the pattern/about the want of the move/to move people answer/the wanting to
always be smooth/It feels like the way of patterning places/I think we can pattern space” (Wolfond 2020,
forthcoming).



40. Photo: Shadows of Adam’s stick waving-tapping movement, 2018.



Is The Language Question Nattering Everything?

I want to ask it to everyone and the way
people answer always is typing owl
in the good night. Owl is the wisdom
to think without words. Feeling is answering
real want for sawing days of questions

about the want firing relationships. Necessary
is a way that peoples of speedy speech
talk. Water is the easy running inside
the peering bodies that water makes flowing
rare. The pace is the pace of very

speedy speech that the owls cannot water
with the pace of thankless thinking. The way
of the assembly of speed and speech is
awesome thanking the speaker to awards
but the speechless are ignored. The speeches

are rambling and tall ideas are away to the open
places of easy thinking. Really tall are the owls
that perch on trees and hunt for mice of racing
radical thinking. The thinking gets processed
in wanting body and the pace uses lots

of digestive juices. The pellets of digestion are
other ways of showing thought. My way
others the sometimes tendency to always think
of speakers and I think that to want to fabricate
the pellet is to always be gaining the ways

of all kinds of doings and ways of communication.

(Wolfond, 2020, forthcoming)

41. S/Pace Exhibition Installation, 2019.

Patterns of digestive pellets – ways of pacing, thinking, feeling.

Written work, as it is often asked of Adam and I in school/academic formats, has become, to some

extent, a performance of compliance,

docility, speech,

and if unable to speak,

a demonstration of reason by typing: the “language question nattering everything.”¹⁴⁹



There are many more patterns and assemblages.

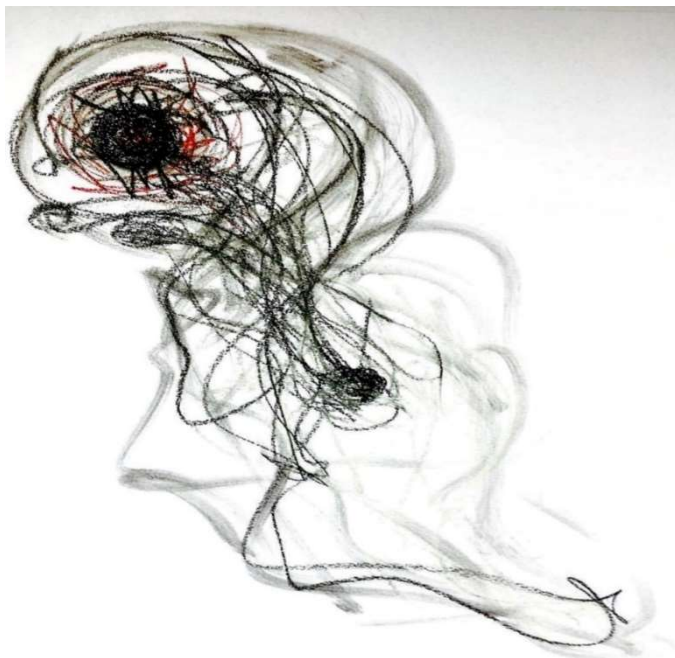
42. Getting ready for exhibition at The A Collective, 2019.

¹⁴⁹ There are other methods of Assistive Augmentative Communication but I am focusing on typing as it is Adam’s way.

relationships, or, answers toward questions other than what is autism

“[T]heory formation [...] entails the materialization of boundaries. Starting theory formation from movement alludes to cartography rather than classification (...)” (Dolphijn and van der Tuin, 2012, 111).

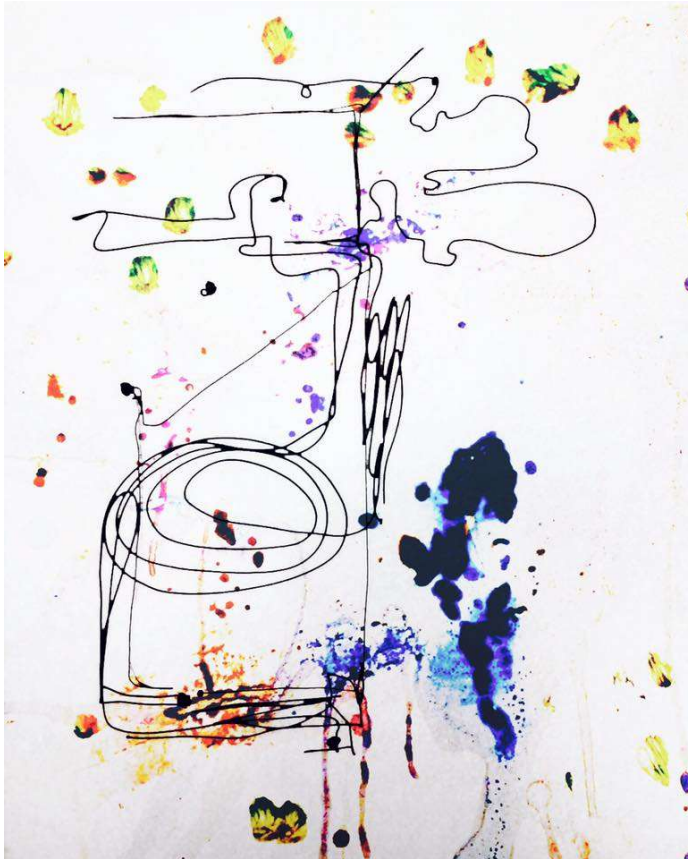
43. Klar, Stuck in the Bathtub, Relationships Series, Charcoal on Paper, 18x14,” 2017.



When I began this artistic collaboration Adam, I was thinking about movement from the time Adam played with shadows on the floor cast by the afternoon sun. Joy of water flicking called for paper to catch movement. I later began to draw movement instead of writing about it, because my writing tends to also move towards what therapists did to us rather than being in

the moment with Adam. I don't like writing *about* Adam but prefer exploring movement and thought with him. I noticed how sensitive Adam was to my movement. When Adam was stuck in the bathtub for two hours, and I tried to coax him out with words, the more upset and stuck he became. Words could not force a move. After two hours, I silently shifted my movement by entering the tub and moving to his other side. Suddenly, he could stand up and get out the tub. A silent movement to with the other side helped him to initiate his own movement, where well-intentioned words made him anxious so that he could not move at all.

I noticed how the nuances in the environment could affect him, seize him, and a simple touch on his back could help him to initiate the movement of his arm. My hand on Adam's shoulder could also help him to reach for the food he tried to get but couldn't complete the movement. These moves are never the same, they are not consistent. Some days Adam can reach for what he wants, some days he's moving



more swiftly to the keyboard with less physical support. Adam intends to reach for a toy; he is planning and trying to move. My hand on the shoulder or even the sound of my voice "get the toy" is a cue to move what's already in motion. Movement begets movement (the sound of a voice, a touch, even a wisp of a breeze). All movement is affective; it is always relational.

44. Klar, Moving in the condo, Relationships Series, Pen and Watercolour on Paper, 18x14," 2017.

So I began to draw. Maps of movement. Wayfarings instead of directional how-to maps. Affective cartographies.

Adam stimmed *colourwaterhandsplatter*



45. Wolfond, Water Stim Painting, Watercolour on Paper, 16x24," 2017.

relationshaping

“I think with water/flickering in the light” (2019a, 12).

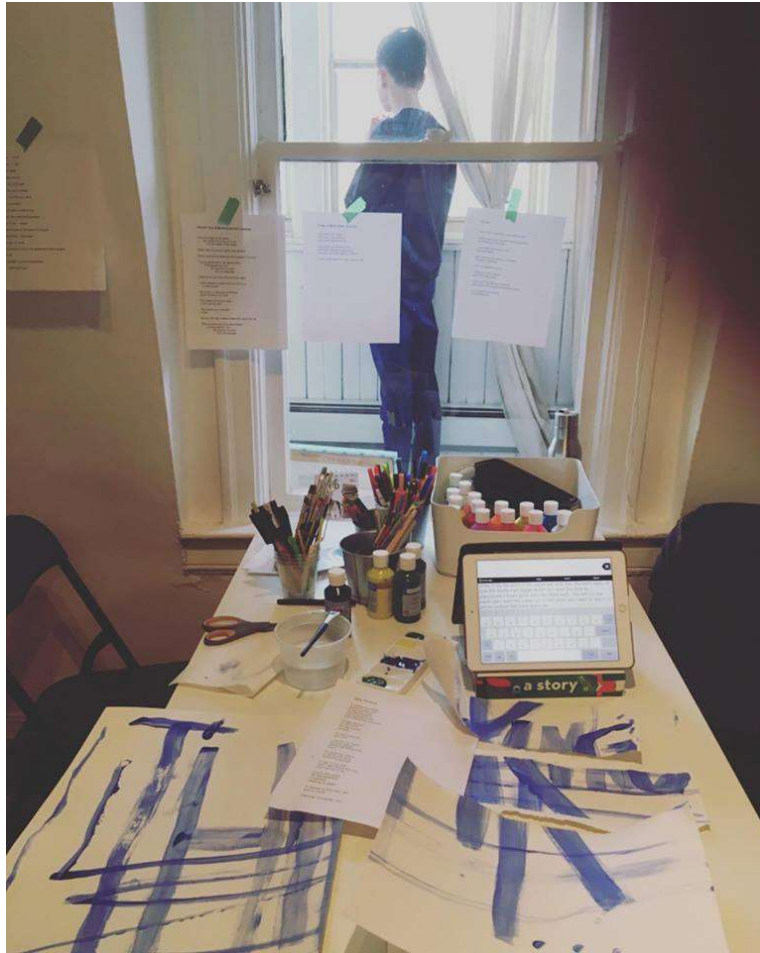
Expression as manner, manner as movement, movement as art. Art as a way to study support, access, curriculum, spatial design, pedagogy... these reveal the conditions for neurodiversity.

Art opening towards more questions... “the open way of telling” (Adam).



46. Photo: Adam Wolfond and Ellen Bleiwas in studio, 2018.

We began an artistic practice – a collaboration.



47. Photo: Working with poetry and artworking, The A Collective, 2018.

Proprioception, talking, pace...

Rubber bath toys, sticks, support, water, time, void, have been ways to understand alignments, how the

non/human are surfaces for the body to “line my pace” (Adam).

A line is many alignments

– coloursoundssmells interweaving intramodal sensory saturations...



Time is
perceived by
the
appreciation
of language
but I am pace
of my body
and not
language.

(Adam, 2016).

48. Film Still, *S/Pace*, 2019.

A relational cartography is a wayfaring; it blurs boundaries, repeats paths and can look like a tangled mess (particularly for those who like to detangle and signify within neurotypical forms). How do we retain our, as Edouard Glissant writes with respect to his project on black life and the afterlife of slavery, of our “right to opacity”¹⁵⁰ in an ambiguous process that “opens the can of deep thinking” (Adam) about many issues that touch our daily lives as neurodiverse people without defining or directing? As Glissant asks us to “tremble with the world,” can you tremble with us, with our tentative work, or with us in the room? Can you feel us, be with us without the neurotypical lens? Can you live tentatively with us?¹⁵¹ We propose a neurodiversity as relation as the right to opacity of movement in a dominantly neurotypical world where explication and identification are demanded.¹⁵³

Expression s/paces, shaping relational connections. Expression moves within the world and feels the differentials that co-compose the dimensionalizing meshwork: “We have a patchwork of quilt that never stays the same. Palimpsests of quilts of registerings and quasi-registerings on the move” (Gins and Arakawa, 2002, 12). Movement through the chaos of the busy visual field arranges spacetime with sticks, waves, waterflicks, tics, twirls and hesitations. Again: alignings become an intrarelatational aesthetic that moves neurodiversity and that neurodiversity moves.

¹⁵⁰ Glissant: https://www.youtube.com/watch?v=aTNVe_BAELY&t=1960s

¹⁵¹ Accepting differences does, of course upset the hierarchy [...] This-here is the weave, and it weaves no boundaries. The right to opacity would not establish autism; it would be the real foundation of Relation, in freedoms” (Glissant, 1997,190). We acknowledge that Glissant is using an outdated understanding of autism as affectless, and also, that metaphors used in philosophy often use autism to denote the same meaning.

¹⁵³ I am not referring to opacity in the sense of abstraction in the sense of signs. I am referring to the right to resist signification.



49. Photo: Drawings of movement in studio, charcoal on vellum, string, stick, 2018.

“[W]e imagine the disclosable aesthetics of a Chaos, with every least detail as complex as the whole that cannot be reduced, simplified or normalized. Each of its parts patterns activity implicated in the activity of every other” (Glissant, 1997, 33).

Relationships are drawings of (contrapuntal) movement transforming the way we think about time, relation, support and moving out the door; the poetics of the chaos-monde, arranging s/pace. Movement cartographies can be scribbles activated by relational moves. *Who is the author of these lines?* We know some may not want, or be able to, take the time to meander with us in the meshwork, or accept our tentativeness and opacity – our unwillingness identify our exact location.



50. Klar, Squeezing-tapping, Relationshipapes Series, Charcoal on Paper, 16x24," 2018.

Answers Towards Questions Other Than What is Autism



Ticcing through the world
is like touching it

The inward rotation of the spiral
is like amazing tall idea
always thinking
around and
out

Inside the world is the question
of easy touch

Good thought moves like fluid water
and the way of water is raining
really into the seething good
cracks of wanting
thought

Mostly I sometimes tic through the world
and that is the way I feel

I feel the world too much so open
bothersome work is to feel

inside pandering
to language

The work is to feel the world
That is touching me

(Wolfond, 2019a, 28-29).

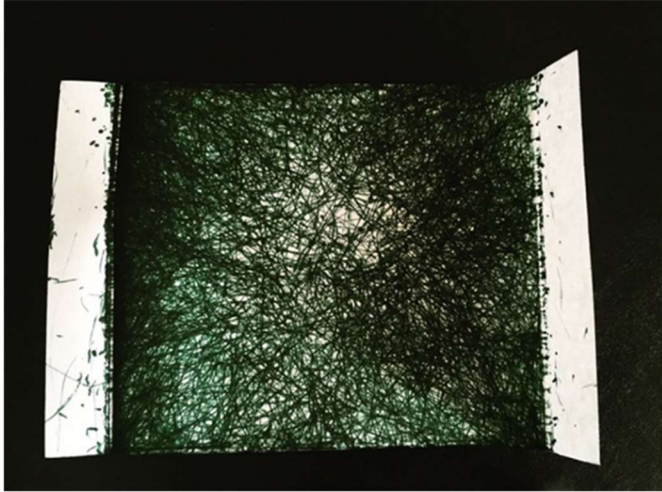
51. Photo: Stim Toy, 2018.

flying and landing patterns

Returning to attunement, “a feeling of the world ...comes in many varieties but must be felt together. They are part of the knowledges, practices and feelings, but are hard to name. But if you pay attention you can feel them” (Koloszvári and Morales, 2016, 26). Think of it as a realignment to the ineffable: I can’t show you how supported typing works, I say to Adam’s team. You have to feel it. When I bring other people to The A Collective, I tell them it takes about several months before you can learn each other’s bodies and idiosyncratic movement and work them together, mostly because people aren’t used to the continual process of aligning. “Facilitation aligns to the field of relation, to its tastes, its feelings, its immanent shapings, and it carries this differential potential across the productive abyss of nonconscious and conscious experience. The alignment to a mobile environment in the making: this is facilitation. Let this be our challenge: to **collectively create techniques** to carry further the alignment to difference alive in autistic perception” (Manning, 2016, 164, bold mine). Attunement is sensation — a processing in movement that leaves behind sensorial ephemera for a new mind of material semiotic. The artworkings become the ephemera of relation: the wayfaring practice is a mode of creative existence.

Intrarelational support is key for the understanding and proliferation of neurodiversity.

This is the gap in work about
autism, ethics, neurodiversity, care, education, inclusion, communication, support.



Jane Bennett writes: “What is needed is a cultivated, sensory attentiveness to nonhuman forces operating inside and outside the human body” (2010, xiv). Bennett makes an ontoethical¹⁵⁴ call to “cultivate the ability to discern non-human vitality” (ibid, 14) towards the intrarelatational field

in an ecology of practices. “In what ways can we honour the world?” (Grosz & Hill, 2017, 9).

52. Wolfond, Walking-Drawing Machine Series. He attached home-made cardboard “machines” to his body on walks to flap hands or attach to his legs to jump. These markings catch movement in relation to environment. Pen on Paper, 6x9,” 2016.

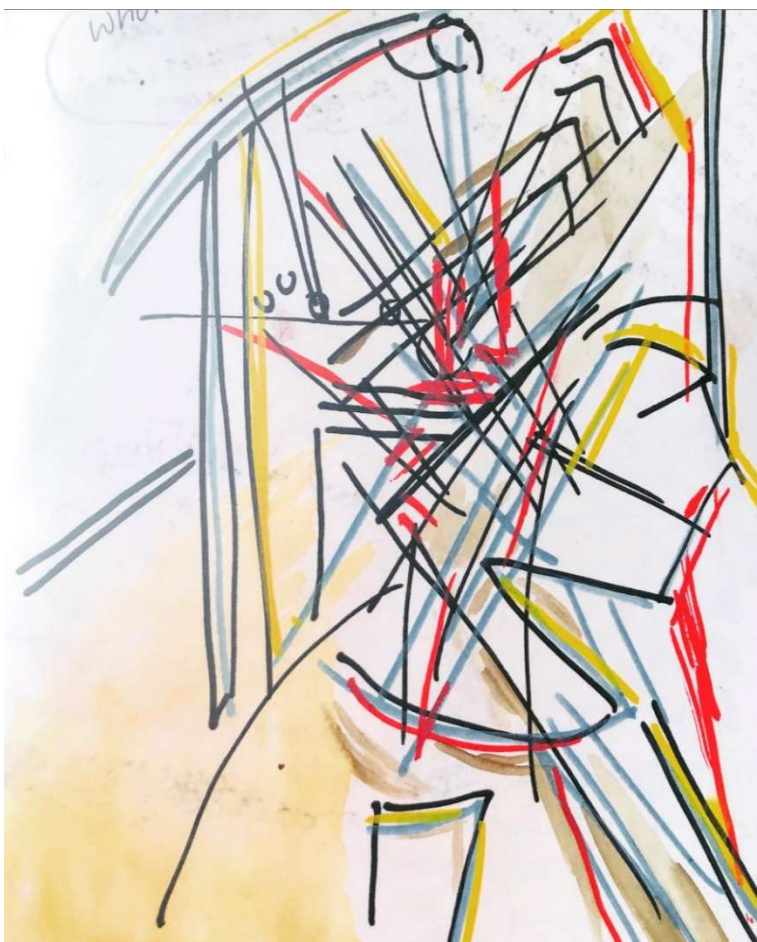
¹⁵⁴ In an interview Grosz states: “Ontology is, as I understand it, our conception of the real. It is, of course, not the real itself, but the real is the object which different ontologies, theoretical models of the real, contest and reframe, from time to time, as the limits of any particular epistemology become clear. Ontology, for me, was a kind of refuge from the endless contestations of truth claims that mark most forms of epistemology, including feminist epistemologies, and these epistemological claims quite rightly addressed the limits of knowledge and its very particular and limiting historical nature. But ontology too has its limits – any ontology describes, analyses, addresses, or contests what is. Ethics and politics, in different but related ways, address the question, not only of what is but also of what could be. And for me, this is really what drew me to ontology in the first place, not only what is, but how what exists or is might enable what doesn’t (yet) exist but could exist. Now there are many ways in which we may address an onto-ethics: this is one of the continuing questions that occurs in the history of Western philosophy, in the writings of the Pre-Socratics, in Spinoza, in Nietzsche, and others. The question of ‘what is’ – or its variant ‘what becomes’ – is not addressed for abstract or merely philosophical reasons, but because it informs and helps to direct the more pressing and less abstract question: How am I, how are we, to act? What is this I or we that acts, and in what world(s) does it act? How are acts made possible by the world? And in what ways can our acts honour the world? In working on an onto-ethics, which no doubt comes in many forms, I am less interested in the conventional question that has regulated ethics since Kant: what general or universal principles should regulate all our acts, the actions that we all undertake? What principles should govern our behaviour? The question that may be more readily addressed is not ‘How do we all accept and act according to universal principles’? but ‘How can I act for myself, and for a future, in a world that is as it is’? Or in a more Greek fashion: ‘How can I be worthy of my fate, of the future that, unknown to me, awaits me?’ This fate, this entanglement with and as part of the world is less than agency as we usually use the term (conscious agent making decisions about itself in the world) but more than determinism. Ethics is our manner of living in the world with others. Politics is our mode of collective contestation of the ways in which such forms of living occur, and their costs, in the world. Ethics and politics are not two different levels of asking this question but two different dynamics by which to understand, find, and invent ways to live individually and collectively (Grosz & Hill, 2017, 9).

flying

“In place of language, I am lost in the clouds. I name lots of co-pilots as helping to land my good thoughts.”

– Adam

53. Klar, “the blasting movements of movement” (Wolfond) – the many planes/horizons, and also, the objects that are always moving within the visual field. Notebook, 2018.



In Adam’s Barmitzvah video which he made as part of his speech (2016), there is a scene where he is running back and forth in the kitchen, bending to the ground and touching the floor with his mouth. He pops up quickly and runs back and forth again. “Movement is always happening and I am always moving,” he writes. “I am on edge of my amazing body but I am not always

able to be calm because of all the time change. It sometimes feels as if I’m losing control of my allotted space [...] Being able to move is important for me to feel space and my body. Research does not understand this as need but treats my body as a problem” (Wolfond, 2016a). The entirety of Adam’s life

has been faced by others as a problem. Adam has needed to pass through a door, mutedly, calmly and without fuss. We question the tyranny of calm, of talking, and identity — of fixity — where Adam describes that he must move to think and feel in relation. To attune to the relational-motional rethinks s/pace and arrangements that continue to adhere to abstract (as normative, chronological) conceptions of time and space. “Flying and landing” as Adam puts it, makes it seem that Adam doesn’t want to be



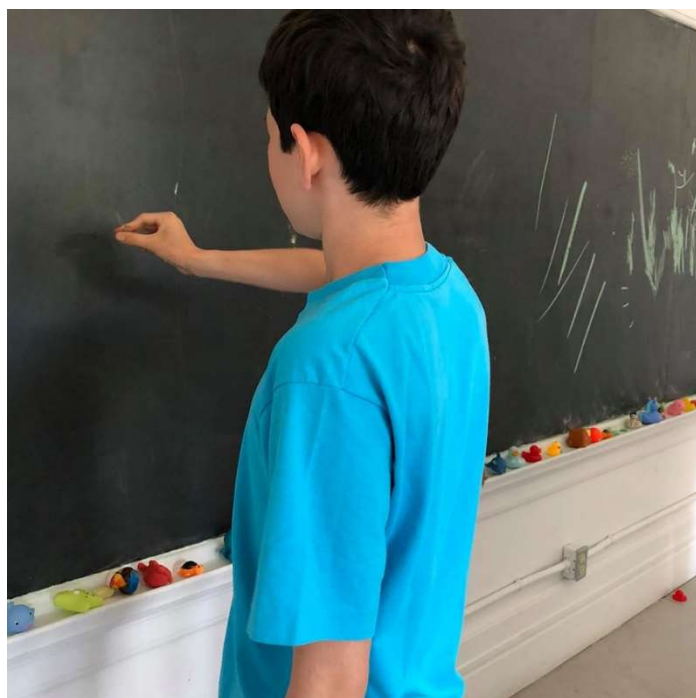
autistic. To need anyone to “land good thoughts” might seem like a burden on him, perhaps something he wants to change. Yet aren’t we forgetting about the way we construct space, systems, and the people we’ve left behind? To make a conclusion that Adam doesn’t want to be autistic is too simple as he reminds us that we all need a grounding; we all need relation.

54. Photo: Adam at The A Collective relaxing (“landing”) with heavy weighted objects, 2019.

“I would build a world... that would have gravity to be settled... the water pressure would help to feel the body...the rubber toys would be everywhere and the sticks would always be in range of reach” (excerpt Wolfond in S/Pace, 2019).

We form relation through our movements – with others, within spaces and we s/pace; the spatial and durational movements, becoming. Adam: “I rally the feeling space/to think about pace/of the works of life” (excerpt from *The Shallow Hand is Thinking*, 2019b,14).

55. Photo: Adam in studio waving stick in front of blackboard. The black, he says, reduces the busyness of the visual field. He didn’t like to film this movement against the white wall. The markings next to him are the movements of the stick, 2018.



Adam says that “talking” disabled people possess similar misunderstandings of his way of expression as do neurotypical people. A tyranny of talking is also persistent neurotypicality. A tyranny of form, direction, position, we need not a container of ready-made choices that constitute methods of knowledge-production, but a s/pace of emergent relational potentials that expand the

options for expression. Collaboration as non-hierarchical comes from all directions within the affective ecological milieu and is consubstantive. Collaboration moves with the non/human. Collaboration is always realigning in the world. Aligning is more than orientation. Aligning is continual movement.

“The rhythm is eager like the arrangement of landings” (Wolfond, 2019b, 2)

*“The standpoint of no standpoint everywhere and nowhere, of never and to come, of thing and nothing”
(Harney and Moten, 2013, 93).*

The space of possibilities does not represent a fixed event horizon within which the social location of knowers can be mapped, nor a homogenous fixed uniform container of choices [...]” (Barad in Dolphijn and van der Tuin, 2012, 113)

This is the movement of becoming; of resisting location, of being everywhere and nowhere in the undulating rhythm of wayfaring, stillness and motion, face and multidimension, narrative and rambling, form and de-form. Adam moves between flight and landing. “The movement of things can be felt and touched and exists in language and in fantasy, it is flight, it is motion, it is fugitively itself” (Harney and Moten, 2013, 11). Fugitively ourselves, we must extend the concept of orientation toward perpetual movement in relation.

56. Photo: S/Pace Exhibition Installation, 2019.



“Her broadening of the horizon as one spasm of the horizon after another builds the world” (Gins, 1994,22). “Ticcing through the world/ is like touching it, Adam writes” (Wolfond, 2019a, 28). The ticcing register catches, temporarily, in the mobile field. How does the world take shape in the “practices we grow used to”? (Gins, 1994, 28).

What if, in order to find your body in space, you must move toward

alignments ongoingly in order to survive? What if you experienced, second by second, the world as “non-orientation?” (Yergeau, 2018). How would you find ways to feel settled?¹⁵⁵ What if the people, things, spaces, times – that which constitutes the affective ecological milieu, are critical to your moment-to-moment alignment, but people won’t (or don’t know how to) offer you those kinds of accommodations within neurotypical architectures? What if you are attuned to the “blast of the whole”

¹⁵⁵ “When proprioception is challenged, the living memory of the walk-walking itself in the walking (...) deserts us. A sore ankle can similarly take the habit out of the walk, as can an onset of vertigo. If this happens, we find we not only have to tweak the metastabilities of our incipient movement toward new angles of comfort, we also have to relearn the feeling of walking” (Manning, 2013, 85-6).

but can't separate yourself from the "forging movements of movement" so that you are always moving, humming, flapping, tapping...to find your ground? "

156



Tikeeta

Tikeeta

Tikeeta

Photo: When we began to experiment with "poetry sticks," in studio, 2019.

Adam sees a stick and he wants to go for it, uttering "tikeeta" with a joyful-mischievous look in his eye.

Every walk now, like the days of the doors, involves wayfaring for sticks. Arakawa and Gins suggest

"cleaving" is finding one's ground: "The ceaseless/thought is like having/to always go/towering

toward/them and I/am always questioning...a way to always hold" (Wolfond, 2019b, 13). A tentative

holding in place is like a hesitation that thinks to move – "which gives one sense of the term to cleave,

[and it] must also readily entail cutting apart, cut-off, relinquishment, the other sense of the term” (2002, 48). A *cleaving-moving* occurs in relation with the environment and its objects and others. Adam and I discuss movement, relation, process with others at The A Collective, including his mentor-artist Ellen Bleiwas and his other poet-mentor, Chris Martin. We speculate together. We pay attention to how movement “rooms depending on how we move” (Gins and Arakawa, 2002, 27).

Perhaps to an outsider’s eye it may appear that we ramble, move, experiment and write poetry on repeat. But all these facets are working together to find our ground, to arrange space. It is a speculative intraethnographic practice to create new space rather than tell a story of our lives. The stories are there but they have moved us to another way of making, relating and becoming to also un-story the story of autism. They move us to create anew, to turn abnormality, non-intention, and independence on their proverbial heads.

Attuning to the relational-motional resists the medical characterizations of autism, and also, identity positions. This untethering can leave us feeling disoriented, needing to land, in search of “gravity to be settled” (Adam). We can’t abstract positions but need to move. “People are forced to abstract in order to proceed,” in other words, to background in the “massive mix of order and chaos,” write Gins and Arakawa (1994, 52). Some people don’t have to think about moving every moment of every day, to think about doors and the easy passage. Abstracted, the door belongs to the false grid of certainty. “A person can never get to the bottom of her own alertness” (ibid).

there are too many doors

stairs

ways



58 & 59. Film Stills: Adam walking with sticks, *S/Pace*, 2019.



As we collect movements, lines, thoughts, we find our ground. Calm and collecting, toy-stores, hundreds of rubber bath-toys, buckets full of sticks: in-habiting is a way of creating s/pace, being open, to repeat, “like a good questioning dance.”



I Am Collected (read this line in your mind before each stanza)

when the very erratic body
is away with objects
and owls of thought

when I am thinking and not
running away

if the always moving assembly
of tics wants the good
body I am collected amazing

wanting I am to tic waters
of thinking spray like questions
and I am in the amazing
way of it

and to feel collected is to feel
like always in control
questioning the way the flow is
happening

where the dam flows with
water even when
the flow is stopped

where the intensities flow
toward the dam

where the dam is created

by the people who want
to stop and control the way
I flow

where the movement is always
moving and the flow
always leaks

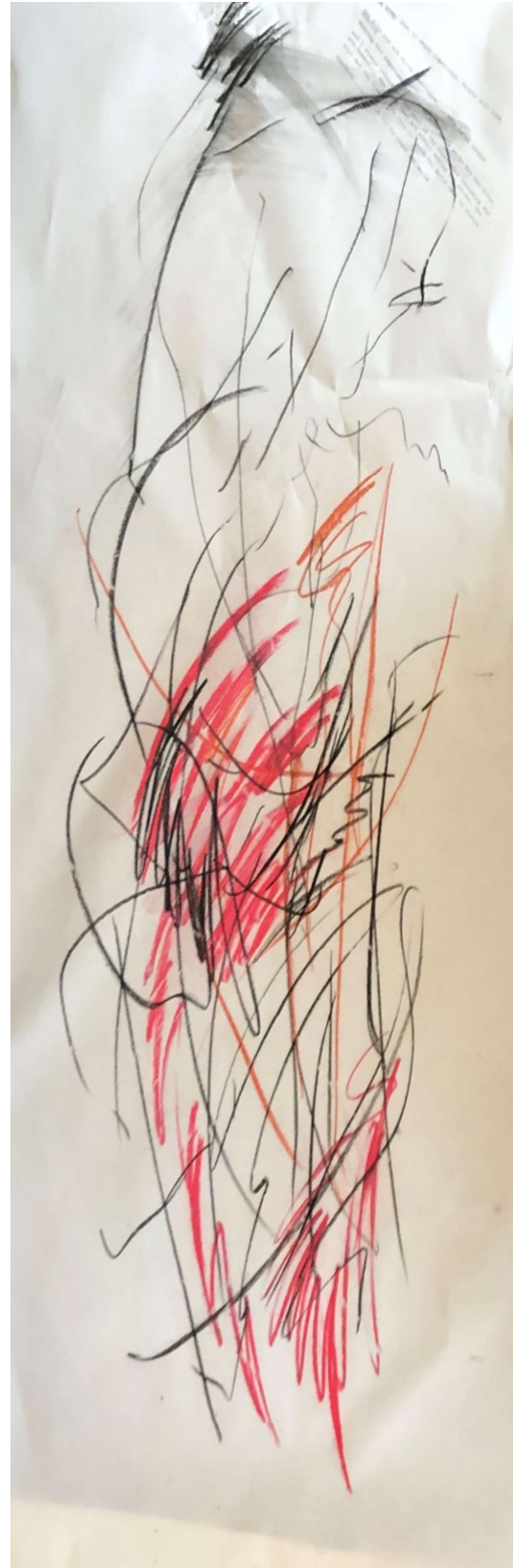
where fast leaks are
emanating as lots
of molecules and pace
of wanting

where the movement is always
stopped and the pace
runs regardless

where always moving
is the amazing
body even when
it is still

where really fast movement is always
questions and the desire
for more

where the energy always thinks
attraction of molecules and
the water builds power and
force to become a torrential
water crash.



(Adam, 2020)

60 & 61. Drawings, Klara, Pastel on Vellum 6x 3,' 2019.

Surviving

Surviving Moving Artmaking

We need to survive. Walking, wayfaring, ticcingflapping are movements to live. We need to be able to contribute and feel good about our lives as we need to live them. We can't do this always within policy itself as participation in policy-making forces us to a consensus where autism is situated as pathology.

Stefano Harney and Fred Moten motion towards being, belonging and collectivity that doesn't serve the economy as is: "If there is no church in the wild, if there is study rather than knowledge production, if there is a way of being together in brokenness, if there is an undercommons, then we must all find our way to it" (2013, 12). Both Manning and Moten suggest that black life is also neurodiverse life as it "exceeds the bounds of the known [...] it moves too much [...] Moten [says], 'Antiblackness is antilife [...] Life is Black life [...] When you say Black life matters, you are saying life matters, and when you are saying life matters, you are saying Black life matters'" (Manning, 2016, 5). When life matters, neurodiversity becomes a way to think of how "life is defined and valued" (ibid) and this becomes a platform for resisting neurotypical ideals that intend to break modes of what Moten calls insurgent life.

In their treatise on black life and fugitive planning, Harney and Moten suggest that planning consists of "the ceaseless experiment with the futural presence of the forms of life that make [resistance] possible."

(75) They call attention to how policy co-opts the planners, the creators, the collectives, and posit that we must keep going, together. "Policy is correction," they write. "Policy distinguishes itself from planning by distinguishing those who dwell in policy and fix things from those who dwell in planning and must be fixed. This is the first rule of policy. It fixes others" (78). Policymakers sometimes ask me to

advise on autism supports that are rooted in remediation practices. These are, on the surface, cost-effective because they propose instrumentality enacted through applied behavioural therapies (including occupational therapy) to eradicate neurodiverse life in the name of support. Policymakers attempt to co-opt autism acceptance, neurodiversity and autistics themselves in order to “break” the movement and its people. They will listen to concepts of acceptance of difference and neurodiversity as they try to assimilate them into existing policies to fix the problem that is autism (and its costs). As policy and autism charities wish to appropriate Adam and I, we resist the very system that simultaneously denies autistic life from living *as* autistic life. Institutionalized autism – policy/research/charity – continues to lobby for cure; for a functioning child able to meet the demands of a neoliberal system¹⁵⁷ while simultaneously pretending to accept autistic people as diverse – neurodiversity. My 17 years of work with policy makers in Canada has been frustrating as ABA continues to be the only “service” provided for autistics, and still, there is no real inclusion for diverse bodies. As we hope to have put on repeat, this therapy aims at eradicating autistic movement and becoming. We have seen little movement on the way to inclusion or shifting conditions for neurodiversity to thrive. When autistics oppose ABA and similar remedial therapies and pedagogies, and claim that it is a violence towards them, they must often speak within the language established by neurotypicality while challenging the pathology paradigm (see also: Michelle Dawson; The Autistic Self Advocacy Network’s *Loud Hands Speaking*; Amy Sequenzia and Elizabeth Grace; Nick Walker; Melanie Yergeau). This has required enormous time, emotion, effort and personal risk, and yet, neurotypicality pushes autistic people to validate themselves in its language and

¹⁵⁷ Policy and practices stress independence, speech, functional movement – the performance of normality

form. There has been only a minor shift in understanding neurodiversity for its creative relational possibilities and as a way of life. Julie Bascom adds:

“My hands are more to me than I am. But I am to have quiet hands. I know I know. Someone who doesn’t talk doesn’t need to be listened to. I know. Behaviour isn’t communication. It’s something to be controlled. I know [...] They actually teach, in applied behavioural analysis, in special education teacher training, that the most important, the most basic, the most foundational thing is behavioural control. A kid’s education can’t begin until they’re ‘table ready.’ I know. I need to silence my most reliable way of gathering, processing, and expressing information, I need to put more effort into controlling and deadening and reducing and removing myself second-by-second than you could ever conceive, I need to have quiet hands, because until I move 97% of the way in your direction you can’t even see that there’s 3% for you to move towards me” (Bascom, 2012, 181).

There is no support for non-speaking autistic people outside this ABA approach; not even a 3% movement towards autistics in this dominantly neurotypical arrangement. We have yet to acknowledge autism as another mode of existence, of moving in the world, and neurodiversity as becoming, and most importantly, as a way of relation. Diversity is a social term that opens, but continues to adhere particularly in autism, as a mental-biological pathology that requires medical intervention. This discursivity, with many of those entrenched in the medical, clinical, pedagogical, psychological, charitable, governmental professions, take energy, so we’ve shifted towards an affirmative practice – to

what “what feels good,” and to a mode of study and existence all our own. This has revolved around thinking, making and living together. There comes a time, I hope, when we realize that we must keep doing things, affirmatively, the way we do them, rather than fitting into a mode of knowledge production that doesn’t suit.

Habits are Cantankerous

I am angry about people
not really nasty but they are
mean about the way I move

I want to say that I am
cantankerous about the way
people think about me

Habits are my way in movement
and sometimes I feel like using them
to make bandwidth of thinking

about how some habits can’t be changed

I want bandwidth to the larger
acceptance of my movements

to think about how you are with
autistic people

I think about how people are
different and I want to be

the talking non-speaker who tells
people wanting answers

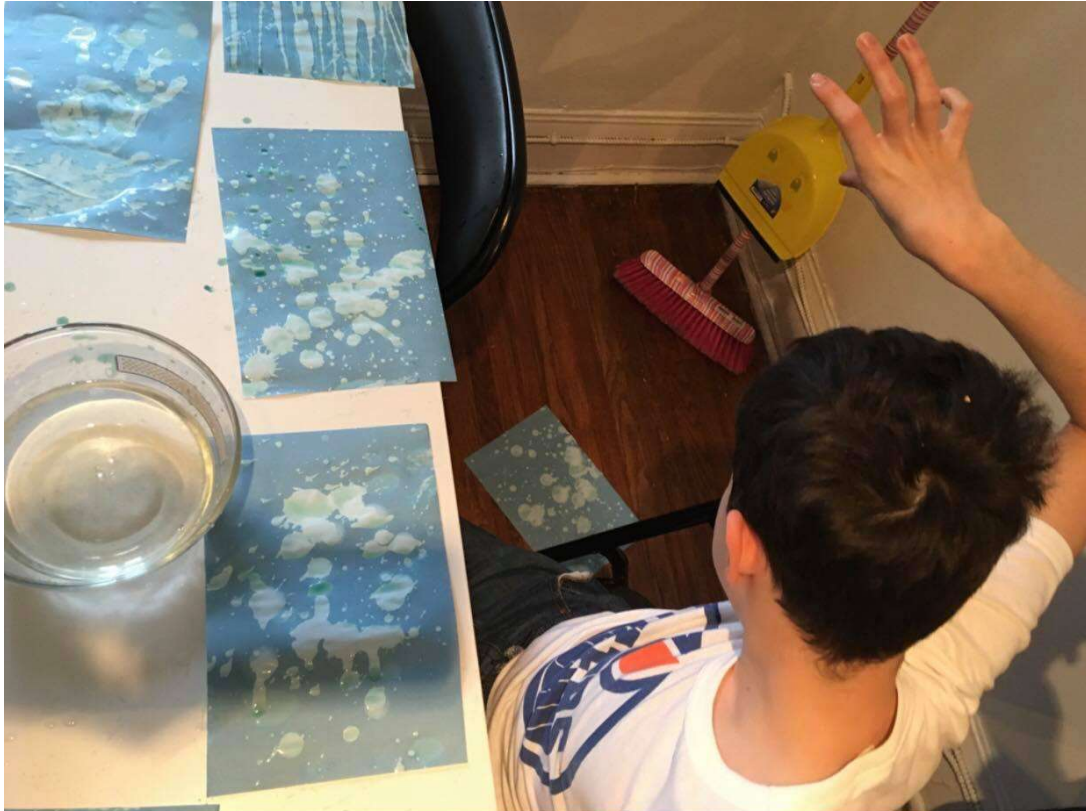
and I want always to say that I want
people to be pleased with difference

(Wolfond, 2019a, 24).

Adam's poetry moves us as do our experiments with melting ice and pouring water for thinking about duration and repetition – a pace (or “obsession”) otherwise pathologized. Harney and Moten suggest the improvisational imperative as, “to stay in the hold of the ship, despite fantasies of flight” (quote from Frank B. Wilderson III, 2013, 94). We are suggesting that the pathology paradigm is a hold that never seems to open. So our unrecognizable moves enter without arriving, “where the relation between joint and flesh is the folded distance of a musical moment that is emphatically, palpably imperceptible and, therefore, difficult to describe” (ibid). We make patterns, marks, rhythms and our own s/pace. The musicality of movement is also a way of arranging our relationships.¹⁵⁸ We are not here to state *how* to relate but move to relate and create. The A Collective is a place and artistic processual collaboration that

¹⁵⁸ Synesthesia again: when amassing colourful bath toys, Adam speaks of hearing them as an orchestra.

gathers people who are interested in thinking, learning, creating, lovingly together in our tentativeness – improvisationally – because of exclusion.¹⁵⁹



62. Photo: Adam creating water “stim” paintings on photo-sensitive paper, 2018. Named after “self-stimulatory behaviour” by psychology, Adam reclaims the stim as an important movement and as a way of creation: *stimvention*. His hands “write” with water, paper, sound, spacetime, 2019.

As I write these last lines, with Adam in the next room today, the news about deaths from Covid-19 in elderly and disabled facilities weighs heavy. We are reminded of these as holding facilities for the undesired and forgotten. Privatized support that pays little for care, shows our lack for caring. Autistic

¹⁵⁹ I have not taken on the topic of love specifically in this work, although love is obviously present. Michael Hardt takes up love in the political context (see: Hardt and Negri, 2005). This could be folded into discourse of autism and mothering, which I address in this paper, briefly: the right way and wrong way to mother an autistic child and the complicated location of motherhood in the autism field.

people are, right now, without their support systems; governments turn more to the autism-as-burden rhetoric which sanctions long-term care and facilities rather than turning towards autistic people. People who need homecare are waiting to be cleaned, fed and put to bed, while their loved ones are kept away. The rugged individualism that has come to define these neoliberal times is magnified. It is literally killing people.

I worry about those who rely on intrarelatinal support during times also without crisis, let alone a pandemic, because support has been in crisis for some time. People who rely on supported communication often don't have access to it with their families. Many have not learned to support because the onus is always on the autistic individual to become independent, control their movements, and become neurotypical. The dynamics of relation is left out care practices. Our systems of care seem to focus on the caregivers and the able-bodied. Forgotten are those who have become vulnerable because of a deficit of relation, enforced by neurotypicality.

Adam and I hope for better days in these hard times when people are confronted with a neurotypicality that keeps separating us. Adam has certainly taken it to heart: "...amazing that we are bodies/ appreciating each other/and thinking about/keeping everyone safe...Good days you/will have in isolation and you/ learn to be answering about/each other so the way about/isolation is the way of love."

(excerpts from two poems, *Calm-Arriving to a Wanting Safe World* and *Isolation Song of Love*, 2020, forthcoming). Adam hopes for more relation: "palm of my hand/is the language of lasting friendship/The hand thinks/with people who support/love and illustrates my language" (2019a, 6). He

hopes for this isolation period to teach people about care and the ways of love. We know we haven't given a formula for relation *per se*, but have suggested, challenging neurotypical intelligibility and independence on repeat, that everything is dependent upon it.

Stay open. Keep moving in relation.

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 - The Thinking Objects Do
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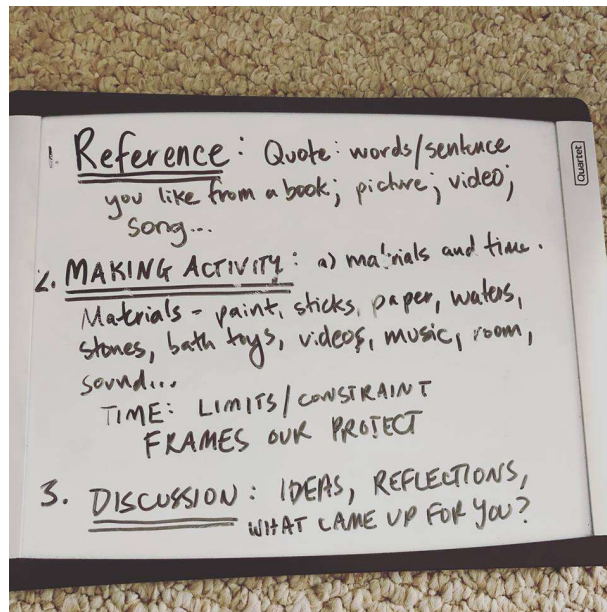
APPENDICES

The A Collective – some words from participants



The **A Collective** is an experimental space and gathering for study and community. This is an emergent collective community, and we depend on each other for support and access that is creative. It is a place for sharing, study, community. Youth gather weekly and determine their interests and activities together and with support. As a creative space, we collaborate in an emergent artistic processual practice to think

with neurodiversity. As a way of curriculum creation we think outside of neurotypical time constraints and remedial methods that persist in educational settings (including too much table sitting!).



A way of study, The A Collective.

We develop creative curricula with other participants, lead by neurodiverse participants. Adam asks “what neurodiversity brings to an artistic practice and what we can learn from neurodiversity” in order that he continues his work to make visible, the conditions within which neurodiversity emerges. We attract educators and supporters to learn supportive typing and other relational supports that understand diverse perceptions and experience.



Photo: The A Collective goes exploring.

The A Collective has created podcasts, a summer camp called The Question Lab, and continues to invent with neurodiversity (see www.esteerelation.com). Recent collaborators write about what participation in a collective collaboration brings to them:

Chris Martin:

As a poet and educator, neurodiversity as relation unfolds for me new avenues for language and being-in-language. Coming to the work as a writer who foregrounds collaborative practices, neurodiversity resonates with my understanding of creative language as an explicitly social endeavor, and one that

reveals itself exponentially through intersubjective encounters. My work with Adam and the A Collective has helped me think through certain ideas about poetic structure, especially in regards to movement. As Adam's amanuensis, it's my role to collect the language that he unspools through typing and help him to give it shape. As I better understand Adam's conceptual concerns, I become further galvanized to explore the ways poetic forms can better embody the restless dynamism of Adam's language, which races and repeats and swerves and brings a constant inventive force to the possibilities of verse. Working with other members of the A Collective, having them present as I think, on the fly, about the work/words as it/they unfold, has been a crucial resource for testing out my ideas and receiving feedback. We all are thinking in open and questioning ways, working together to discover new spaces for writing and being-in-language. We join, as Adam writes, the choreography. And distance, whether it's the thousand geographical miles that separate us, or the various forms of neurodivergence we inhabit, seems to contract effortlessly, as the relations between us exert their magnetic, intellectual, embodied influence.

Jessamyn Polson:

I am a Masters of Education seeking opportunities for alternative forms of education and access. Neurodiversity as relation brings joy and curiosity to the work of learning through and with others. Participating with the A Collective has offered me the flexibility and autonomy to try things out that are unworkable in most neurotypical spaces. It has offered me the opportunity to deepen my pedagogy through practice. I also relish the daily opportunities to find ways of access to learning in institutional spaces, and in so doing teach others about the inclusion of neurodiverse people. I have also developed a

sensitivity to sensory data that I previously tuned out. I am increasingly aware of the temperature of the wind on my skin, the multilayered sounds of street, trees, and animals in a busy city, and the play of light and am also learning about motor planning, and am often in awe of how anyone can actually do anything! Adam's poetry and classes with Chris motivated me to take my own writing practice seriously. I have been writing poems all year! The flexibility of working in the collective accommodates excitement for and about learning--that is exciting.

Jean Malig:

I am a care provider to various neurodiverse people, and I joined The A Collective to assist youth in galvanizing their desire for their kind of social activity. My understanding of neurodiversity has shifted through the simple act of practice. In my previous experiences, disabled bodies were still expected to conform in an ableist environment as opposed to making the environment more accessible. This work has been about breaking down what "inclusion" and "accessibility" truly mean. The language we use often reflects our actions when we all navigate spaces. For example, laying on the floor during a work period/meeting, standing, rowing etc. without the "social" expectations of how a body has to perform; breaking down the language being used in a "Sounding Difference" event that had a very specific audience in mind but used "all exceptionalities welcome" (our group was definitely not "allowed")

What we often model during Social Group is advocating for different ways of being (vocalizations, narrations, galloping, giggling, orbiting/walking) and in turn, hopefully, this encourages others to see beyond the binaries of what our bodies can/can't do. Explaining things nonchalantly to folks who are

"questioning" behaviours can also encourage others to support neurodivergent people. For example, if someone asks why another person is galloping, orbiting, I often respond by saying, "because they want to/they feel like it," and the concept neurodiversity shifts the perspective.

On my very first day with the A Collective, it was a filming and painting session at Artscape. Being in a creative environment has led me to lean back into my creative outlets. I took a break from painting for almost a year and by the first winter with the A Collective, we collaborated on an art piece as a gift for Adam and Estée. It has also given me the courage to even consider submitting my poetry/writing/art to publications--something I have always kept to myself.

I want to do more workshops or group facilitation where we can create a space where each youth could share/learn/discuss something which could potentially move into "peer support." I am interested to know how the youth experiences their relationships with one another, how the youth in the group can support each other, and what that looks like for each person. What does showing up even look like?

Mariana Aguilera:

I am an educator and am interested in math and physics which contributes an alternative way of thinking about space and time. At The A Collective, conceptualizing neurodiversity as relation allows me to continually question 'typicality'.

My approach to support work is rooted in questioning, learning, and compassion. Questioning my assumptions has been essential as a participant and supporter at The A Collective. I have

realized that my strategies for providing access changes with variations in space, time, and interpersonal dynamics that ebb and flow as we move through the city. Noticing these changes in the environment allows me to collaboratively strategize with the team on how to navigate inclusion in a way that aligns with Adam's values and interests. Adam and I relate greatly on our love for learning and self-reflection. I find that because our relationship requires such a high degree of trust, we must engage in a way that provides many opportunities for learning and exploration. We learn, through the process of gaining and maintaining trust, to be vulnerable, respect each other, communicate, and take risks.

My relationship with neurodiversity at The A Collective has incited an inherent curiosity within me regarding sensory experience. It has engaged me in a process of curiosity for differences in perception and has inspired me to dive deeper into my own witnessing and being with the sensory world

The artistic processual approach has emerged with our artist collaborator, **Ellen Bleiwas** who shares her insights:

Artist Collaborator, Ellen Bleiwas:

Our Art Project Class has been exploratory and responsive – a gentle excavation (Estée's words) into a set of ideas, ways of making, ways of knowing, and ways of relating. Together, we have explored a wide range of subjects, responsively and progressively narrowing in upon our key methods, approaches, enabling constraints, and ideas. In our probing, we've established a palette of core materials including water, bath toys and sticks. Core subjects have emerged including movement, time, space, repetition,

ritual, rhythm, synaesthesia, and sound. We have developed an ongoing collection of key reference images, artworks, artists, and thinkers. We've honed in upon an approach to art making that is process driven, rather than object driven; honouring the process of exploring as a happening of sorts, with its material remnants and documentation capturing its traces.

In art project class at the A Collective, we've been exploring art, neurodiversity, sensory perception, synesthesia, collaborative process, perceptions of time, movement, repetition, water, and (non)verbal communication through making, movement, poetry, and discussion.

Writing about our way of working together: Key excerpts fresh out of art sessions over the past couple years:

Thursday March 29, 2018

Today was a very exciting day. We had a real breakthrough. This was precipitated by looking at the artwork of Hiroshi Fuji's vast installations of rubber toys arranged into groupings of vibrant colour.

Adam had a very meaningful reaction to this work. In response to seeing Fuji's colourful work, Adam writes: "yes i want to always build rooms where i am toy answering the space of the amazing sounds. I am good at hearing colour. I hear alot of sounds like a masterpiece of music. I am excited about that and I am wanting to build a room. I am loving you and i love these ways of building things."

Tuesday June 19, 2018

Today was a very special day! For the first time, we rented a studio at Artscape Youngplace, and met there. We all entered the beautiful crisp white room, with a table by the window with our materials on it.

This included bath toys, sticks, TheraBand, string, scissors, markers, pastels, and paper. (...) We started almost immediately upon entering the space, and had such good flow that we continued going for an hour and a half of continuous making exploration – only to wrap things up due to the time, and the need to leave a moment for a little post-making discussion.

Adam used the sticks, navigating the space with them for the duration of our time there. The three of us – Adam, Estée, and Ellen, moved around the room in what seemed like a beautiful dance between getting into our own movements and activities, and responding to and moving with and collaborating as a group. Estée tied a TheraBand around her and Adam, and then around all three of us, creating tension lines and relating our movements as a group in space. Estée and Ellen “danced” with the moving walls (walls on wheels) in dialogue with Adam. Estée sat on the floor drawing with pastel on paper in relation to Adam’s movement. Ellen waited for Adam to finish with a stick and drop it, then she would pick it up and wrap it in string, the amount of wrapping corresponding to how loved Ellen interpreted that stick to be. We started a biogram in the space, where Ellen tied a string across the room, and Estée began tying things into it.

Over the past few months working together at the A School we have built up quite a repertoire of materials, methodology, actions, ideas and rapport. This became clear to me when we found ourselves in a new empty environment, with nothing but ourselves, our materials, and time. No one hesitated for a second – it seemed there was a loose knowledge of what to do that grows out of all our prior explorations and development together. And while of course we are still slowly feeling out how we relate in our collaborations, and a tentativeness at times, I felt there was a trust in each other. I had the sense we were

enthusiastic to explore this new tender territory with confidence, curiosity, and excitement – and were oh-so ready to do so following all of the development together thus far.

December 19, 2018.

Today was full of exploratory energy! Estée sourced photosensitive paper recently, and I explored it, starting today with a brief base explanation of how it works. Today we explored it together. (...) This led to an explosion of exploration – we spread the photosensitive paper blue-side-up all over the kitchen table and went at it with water! We weren't using it for its photosensitive properties, but rather for the way the way it interacted with water. Adam seemed to be super-enthusiastically sprinkling water in the air and on the paper – with even greater enthusiasm when the paper was moved to the floor, to be sprinkled on there. Everyone engaged in various water-applying techniques. There is a real immediacy to this process – it is very fast paced in how quickly the paper responds to the water. And yet, there is an element of time involved, a quick-time of sorts, with the rapid dissolution of blue under the water. After the making reached its natural end, we gathered on the floor cushions to debrief. Adam expressed that it was too fast – and that he preferred the slow drip of the glaze paints we'd previously used. This surprised me, as with this technique today he engaged in physically creating, whereas with the glaze paint he watched intently.

Wednesday January 30, 2019

Today, we had an important discussion around difference, springing from two quotes. We discussed that we have somewhat varying philosophies, when it comes to our practices, on the role of the art object/the processual. And that difference is ok; and space for difference is important.

The first quote was from Suely Rolnik's text on Lygia Clark, regarding the role of the art object in art practice. In Rolnik's text, she describes *Caminhando* as a critical work in Lygia Clark's practice, separating her work that came before (such as *Bichos* – in which an art object exists, independent of any kind of activation) from what came after (such as *Structuring the Self*, in which there is no art object independent of the performance, the art is fully in the act). I (Ellen) articulated that, personally, my sensibilities align more with Lygia Clark's pre-*Caminhando* phase: *I have an affinity to the art object, and, while I love process, would not describe my own approach as processual*. And perhaps Adam and Estée align more with Lygia Clark's post-*Caminhando* phase – with the art being *in the act of doing*. And, that difference is okay! There are numerous important and valid philosophies and approaches within art practice. Then we paired this with a quote from Manning + Massumi's book *Thought in the Act*, in which they discuss the importance of disagreeing within collaborative work. We discussed how differences in sensibilities and philosophies is another important kind of diversity; and that it is important to make room for difference.

In closing this conversation Adam expressed: “i like that too really because everyone is different. easy is eager to talk about this. yes, want the awesome about this talk to actually make somethings taller at next class.”

Wednesday April 3, 2019

We spent the full two hours painting. I started by asking Adam whether today he would like to be director, or to learn technique. Today he chose that he would like to be director. We set up together. I asked Adam whether he knows how he would like to start, or whether he’d like some options. He replied that “i want to start by smearing the paint on the paper. i want green.” I asked him what kind of support by touch he’d like to start with, and he said, “hand on my hand”.

We explored the supported touch throughout the process – creating our way of working together as we went along. I explored supporting at different locations on the hand, back, shoulder, and at different weights – always aiming to provide weight, but let him guide my hand, as opposed to my hand guiding his. We stopped and checked in about support numerous times - as a way of together creating what this supported painting through touch will mean. I am excited about developing supported painting with Adam – it is amazing that we can create this together, and I’m proud of these early beginnings. Some excerpts from Adam appear below, which give insight into our dialogue as we delve into this new territory.

Wednesday June 5, 2019

Today was a studio production day! We took a bunch of sticks, put them in the middle of the room, sat around them, and painted and lettered them. Adam and I picked right back up where we left off with supported painting of sticks. We went back to the big stick (log!) we started painting on Monday. Again, with me on Adam's right, we both put on a pair of gloves, Adam held the sponge paintbrush, I held the stick, and we started painting with gusto. Again, Adam needed almost no physical support – I just helped adjust the angle of the brush now and then. More it was verbal support with suggestions for movement patterns. We got into a really good rhythm, with Adam dabbing the stick with the paint and me saying “dab, dab, dab... dab, dab, dab.... dab, dab, dab....” It was a lot of fun.

In debriefing afterwards, we discussed that we need a lot more sticks, and that I'll likely need to do stick collecting also when I'm not with Adam, to amass the quantity we need. So, I asked him what makes a good stick. He told me that he likes sticks that sound like “dab, dab, dab” – and I couldn't agree more.

Non-Speaking Participant, Imane Boukulaia:

I would like to write a complaint about schools who steal the future of students with disabilities and learning differences sadly about their perception of intelligence and refusing to broaden their thinking in order to try giving a chance to all students to have the future they deserve.

My previous school seriously damaged my self confidence and tried to limit my true potential by teaching me kindergarten program. They truly should be grateful to have the opportunity to teach us and our differences in learning are what makes us exceptional. Intelligence comes in many forms. Its

diversity should have many benefits in the future and impact our world in many wonderful ways. Why should we try to be average when we could enjoy being ourselves and try to reach the goals we choose?

Schools should start by focusing on the abilities of students by supporting their disabilities instead of focusing on their challenges. Same tasks as other students should be made to fit the students interests and eventually they will start gaining enough confidence to try other ways of learning. The real mind twisting challenge is to identify the possible ways of teaching.

Syllabus Suggestions (created in process at The A Collective)

Activating Techniques for Neurodiversity in Artistic Practice:

Moving Research-Creation

Instructors: Estée Klar with Adam Wolfond

“One mode of existence’s deficit may be another’s fullness” (Erin Manning and Brian Massumi, 2014,

11).

The class will extend to become our thinking-feeling-creation laboratory. When we arrive, there may be a space with tables and chairs, a whiteboard; the traditional items that dictate how we should move and study in the room. We will gather in the first class to rethink the conditions within which, the classroom, we are expected to study and reconfigure them. This also concerns the matter of time. I’ve selected 3 hours to gather each week. Ideally, we will have a room/studio dedicated solely to this project so that we may return to this space whenever we want/need because this time may be too much or too little for some; there may be days when our bodies cannot gather. If we only have our 3 hours each week, we will discuss how we move forward. You may be able to come for some time but need a break and leave, maybe return. Please come and go as you are as these are essential ways of thinking about your own techniques and conditions for thinking and research.

Our conversations may take us to a new space, we may bring new things into the space. We may need to sit on the floor, affix a table to the ceiling, create tents for rest and hiding, affix creations around the room as they will be in process. I encourage you to bring new thinking-feeling things to the class as we will use them as thought-materials. You may have specific artistic skills that you can share, but you do not need to have previous artistic experience in order to create with this course. Our needs will be different, and we will pay attention to how difference emerges in our lab. We will think of every class as an event-in-the-making.

The course readings are meant for you. There are quite a few provided. They are not prerequisite readings, understanding that we all read at our own pace, and differently. For that reason, I’ve added questions and quotes that are tools for discussion in the event-gathering (yes, I have now shifted from calling it a class) if you have not been able to read that week. The aim of the readings is for you to try to engage with at least two that are provided each week, of your choosing. These will be ways of thinking with the concepts and questions we will bring at each of our gatherings. This might also be a photo of an

artwork, as another example. I've also provided viewings that reduce the demand for reading. We are thinking together about the re-creation of forms and ways of study!

There are *key texts* for the course provided for you prior to the course commencing, these will prepare you and we will be returning to them each week. It would be helpful for you to read them so you will not be entirely lost. In the event that you have difficulty reading, we will also read excerpts at each gathering as a way for us to all begin at the same point, and which may inspire the manner in which we move in our lab. Movement is encouraged throughout discussion, as well as stim-objects, knitting, computer surfing, eating...think about sharing any of this if you want; every movement will infold into the event-gathering.

I will print paragraphs for reading and send them via Dropbox and bring hard copies so we can think through the concepts presented. My son Adam will join occasional classes for discussion as well as other neurodiverse guests.

As a way of “accommodation” and “access,” I do not purposefully make lessons accessible in formulaic formats, such as simplified text as one way of access. We invent multiple ways through collective movements, discussions, negotiations and supports. Some of the readings I've provided will be paragraphs we will read aloud in class. The content of the syllabus will be presented in different formats. Materials can be accessed in multiple ways through movement and discussion, assuming the “competence” of every participant. There will always be something to anchor our starting point whether you get to the readings or not. We figure out ways of access as we move along and collaborate together, including, as you will read in the syllabus, possible reconfigurations of space. “[B]y putting me in your direction, I do not put myself towards the ‘you’ that I affirm, but towards the ‘you’ that you will become in relation to our exchange” (Manning, Tango Class, Escola Schumacher Brasil, unpublished). Access, I posit, is always relational-motional.

Bodies a-worlding/a-bodying:

Neurodiverse expressions escape the borderlines of a normative bodymind; it is not clear where the bodymind begins and ends in its worlding. Worlding: an experience/event-in-the-making that is immersed in the world (Manning, 2, 2013). Donna Haraway notes, “syntactically and materially, worldly embodiment is always a verb, or at least a gerund” (Haraway, 2008, 249). It is attention to the forces of the world that the neurotypical eliminates in their day-to-day efficiencies, or what Manning and Massumi refer to as subtraction: “What is startling about the neurotypical is the capacity to background the in-formation of the field, and to pre-subtract” (Manning and Massumi, 2014, 11). What Manning and Massumi refer to is the difference between what we coin the neurodiverse and the neurotypical in that the latter has an efficacious tendency to pre-subtract from the open field, in its fact-finding mission for affordances. Adam gestures towards the additive, the multiverse in continual blossoming, attending to multitudinous detail driving towards him. The door is seen as a passageway, not as a series of details blossoming before its affordance is recognized. This is what is meant by subtracting the background of

the open field. Autistics attend to the open field, thinking with movement. My son Adam writes: “Thinking is a feeling a lot through a body that is always moving” (2016). Deploying artistic techniques allows us to enter into the open field and think about proprioceptive and synesthetic relation and how we engage with difference in our midst, thinking towards techniques for relation and collaborative invention.

In our projects, we will think about difference as the tensile where relations emerge; what Kosofsky-Sedgwick names the in-between, the forces that are felt. Karan Barad refers to this as the intra-action which is,

“not just a kind of neologism, which gets us to shift from interaction, where we start with separate entities and they interact, to intra-action, where these are interactions through which subject and object emerge, but actually a new understanding of causality itself... agency is about response-ability, about the possibilities of mutual response [...] about possibilities for worldly reconfigurings” (Barad in Dophijn and van der Tuin, 2012, 55).

Our artistic research will attune to response-abilities within the associated milieu of emergent relation as an ethico-aesthetic practice. Our research will go *a-bodying* in the world.

From arts-based research to events-in-the-making as improvisational practice:

“Arts-based methods” seek to make visible different ways of knowing, often attributed to marginalized communities, as a contribution to research-production and policy-change. Arts-based research aims to build a heuristic understanding of experience and to incorporate new knowledges towards new theory and praxis. Indeed, an heuristic approach is, in part, an aim of this course, and we will attempt to critique arts-based research paradigms and the concept of knowledge-creation and representation, often deployed as a method toward accessing disabled ways of knowing and enacting inclusion. We will do so for the purposes of extending existing practices with particular interest in collaborating with diversities that rarely get to participate, in this case, with non-speaking people who are often deemed unaware and non-relational. Such different ways of moving, uttering, ticcing, bolting, jumping...are left-out of research projects for various reasons – be they issues relating to “informed consent,” present assumptions about capacity, time and budgets. This defers, always, to one’s ability to communicate in language as the efficient way to produce (and extract) knowledge.

Disability arts’ and neurodiversity’s potential is towards new languagings, musikings, worldings, imaginings. This is not just about art but ways of living. Although an event (as we are calling it in this course) can also be considered an arts-based approach, it is also manner, alive in the making. What you do everyday, how you orient, move...this is where we need to begin !

David Harvey writes that “how we represent spacetime matters because it affects how we and others interpret and act with respect to the world” (Harvey, 1989, 205). We will attune to diverse perceptions of spacetime experience but also reconsider the formats in which representation takes form. We will think

about how our own work will be used by other researchers. We can critique this if we examine how “arts-based” contributions are taken up within already constituted formats, be they the online academic journal, the peer-review process, as an example, and experiment with how these formats might expand as both techniques and conditions for neurodiversity to emerge.

Repetition - an opening technique:

The otherwise pathologized repetition is rethought here within the context of the opening. Lennard Davis suggests that obsession can instigate artistic works but questions its value in terms of voluntariness and awareness (2008). This, again, subsumes to the pathology paradigm and the notion of the humanist subject as master of his craft. I invite new ways of thinking about experience outside of the pathology paradigm. If we are to accept the notion of (neuro)diversity, then we are to think outside of the pathology paradigm entirely. This is by no means to situate neurodiversity or movement as “good” or “bad.” We are not ignoring the frustrations or pains of existence. We are saying the meanings are complex and multiple. Here, we think of repetition as a site technique neurodiversity emerges:

“Technicity is an open field for structured improvisation... Improvisation is not born of technicity, however. Technique is its grounding. It is born, paradoxically, through the repetition of a certain form-taking. Without the rigour and precision that comes of repeated, habitual activity, improvisation’s potential vocabulary is too narrow, its implicit force too backgrounded to be functionally emergent. To create the new, it is vital to have experimented with the outer limits of a vocabulary that is highly technical, and from there, but transversally, to invent. This invention takes place in an associated milieu – it is not I who invent but the bodying process itself, across the activity of movement-moving” (Manning, 2013, 35).

We turn to technicity as the repetition through which improvisation can occur. We reimagine autistic techniques: technicity as inflection. The repetition is essential to what I refer to as the movements toward opening. Adam writes, “art is the open way of telling” (2017).

Activating Techniques:

Manning and Massumi’s way of anarchiving, as we will read through the key texts, thinks of the event as experimental and improvisational. The archive is about exploring the richness of process (SenseLab, 2016). We will think of creative ways of “capture” of the event as it generates in order that our work be shared. The capture may be a way of drawing, making, filming, photographing, during the process of making/relating. It is not meant to pin down a form to declare this is what autism/neurodiverse experience is! While it can be an “artifact” as it were, this object is not the main event. It is a way of study: “Study is that very process of thinking together without any call to order naming the time and space where learning is happening” (Brunner in SenseLab, 2016, 57). Ways of sharing will be thought of as seeds planted for future vitalities to take shape. That is, we know the event is “successful” when it

resonates (Manning and Massumi). We let it go as it turns towards something else. We activate techniques toward futurities, to move research-creation.

This will be our way of thinking with neurodiverse experience that is movement-relational. The body is not expressed from a particular standpoint where the world and its affects are embodied. The body goes a-bodying (Manning), infolding the dynamic affects of the world, enmeshing as a worlding. David Abram calls this the “transhuman ecological determinants [that are] written out of tales entirely” (Abram, 83). This is what Manning identifies as the problem with phenomenology and embodiment which she calls “the wrong concept.”

Key Texts:

Erin Manning, Brian Massumi, *Thought in the Act: passages in the ecology of experience*. University of Minnesota Press, 2014.

SenseLab, *The Go-To, How-To Book of Anarchiving*, SenseLab, Concordia University, 2016.

“I am inspired but I was answering the space and I am wanting more time there,” wrote my son after a visit to the new space. Creating the conditions that supports neurodiversity must allow for time for his body to “answer the space,” as an example. How are projects then “enacted” within time constraints? How do we reorient “contribution” and “production?” How might we rethink value, as Brian Massumi proposes, as vitality?

Many modes of perception within the milieu – space, time, stimuli, perception – are rarely considered in the construction of school spaces, research grants, creative art “projects.” It is orienting towards vitality as seeds of resonance that we will be thinking about.

Things to think about during this course:

How does thinking towards neurodiverse corporeal experience alter notions of relationality?

How do these ways of thinking about relationality change the way we envision access and inclusion, or other material needs?

How does this awareness of corporeal connection with the human and non-human alter the way we think about the human and shift “human” rights? How might it reshape the conditions necessary for inclusion and access?

What can you imagine as the techniques and conditions where neurodiversity emerges? Can you imagine new languages and configurations for study?

How might you rethink the structure of this course as a way of research?

Course Evaluation and Activity:

This is intended as a guideline. If you wish to combine your assignments into a final project or propose an alternative form, please discuss with me.

Critical Reflection on Artist, Artifact, Reading or Exhibit, 15%

Proposal for Collaborative or Individual Art Project, 20%

Class Presentation/Situation/Invitation, 15%

Final Project, 30%

Sketchbook, video or journal or other research entries, 20%

Assignments:

Critical Reflection on Artist, Artifact or Exhibit – 15%

For this assignment, I want you to select one artist, artifact or exhibition that engages with autism and art or autistic/artistic representation. You may extend this project out of bounds and look towards other disabled contemporary or historical art/artists. I want you to think about how autism/disability is either depicted and represented by curators and critics or how autism/disability is represented in art, literature, film, or theatre. You can also choose to pick a neurodiverse/autistic artist or writer and discuss their work and critically engage with the way difference/disability is characterized, particularly with respect to embodiment/movement. I encourage you to think critically with the readings and your research and in relation to critical disability studies to rethink autistic movement art and aesthetics. You will present your reflection in class for a maximum of 10 minutes. Use creative methods of presentation such as visual methods, PowerPoint, video, sound, objects; the choices are open but please discuss with me first. The purpose of this project is to think critically with the readings about the way autism/the autistic body may be pathologized and also, reimagined. These presentations will begin in week 4 which will be ample time to review the readings and works by autistic people. Please make sure to review the readings in this syllabus so they do not overlap with reading presentations later on.

Proposal for Collaborative or Individual Art Project – 20%

The purpose of thinking about techniques for neurodiversity is to immerse in experience as a way of making art, and how artistic/experiential practices can re-imagine the way autism is considered treated in society, and how we co-collaborate with the human/non-human. I want you to think about creating conditions, opportunities, improvisations, and how immediate expressions and modes of being may be creatively captured. For those who find essay-writing difficult, other modes can be considered in discussion with me. This might entail a mind-map, a model, video or photographs that capture processes-in-the-making. But do make sure to reference your thinking-collaborators in citations. I encourage you to read *The Go-To How-To Book of Anarchiving* (SenseLab, 2016) prior to engaging this practice. Brian Massumi:

“Subtracting pressurises the material over the medium or the idea so that it takes on its own momentum and finds its own form, in ways that are an exact but rigorous. It really finds form. If you don’t subtract it gets too messy and the form doesn’t crystallise. So, we want the mess, but we also want those peaks of taking form. That helps the anarchieve [or the artwork] to work differentially, to really take advantage of what happens when you put different expressions together that have gone so far as they can and really actualised themselves in a form. Then you can work the gap between them and extract something from how they can come together, differentially. If you can’t have an effect of differentials you don’t have difference.” (2016, 48).

“...techniques have to be generated in the event, each occasion anew, because if they are not, they simply won’t work... The event generates its own forms of speculation and forms of pragmatism, and you have to be in the event to compose with them. This is a relational task at the level of the field itself. If you think of yourself as the subject of the event, you’ll fail simply because you will have taken yourself out of all those complex relational tendencies of the vent to generate its own potential” (Manning in Massumi, 2015, 157).

Questions: What enabling constraints have you chosen? Why are you choosing certain materials, spaces, time-constraints, thoughts? How do you think you will capture peaks of the event-in-the-making?

Class Participation and Presentations – 15%

In each class, there will be readings which will be discussed in conversation with our key text. You may discuss in any manner you wish; this is a part of your critical thinking process. Be creative. You might have authors in conversation with each other from the readings, or you could draw their conversations; these are just some examples. I encourage you to use the example in Week 4 to set up a class situation or

“enabling constraints” to events to emerge. Here is also an example of how I have set up events in the past which you may borrow:

1. **Reference:** This can be a quote, a word or sentence you like from a book, a picture or video, a song...
2. **Making Activity:** this uses materials, space and a time-limit. This can be seen as an “enabling constraint.” You might bring sticks, toys, water, paper, stones, food, seeds, videos, music, cameras, sounds.... Again, time, space, materials are the tools from which something else can emerge. Assign several people do “document” the event creatively.
3. **Discussion:** This entails ideas, reflections. What came up for you? What do you want to try next?

I have provided some questions to get you started for each class, but these are only suggestions. You may bring new questions/invitations for the class. Each class will be dedicated to your presentations and you will lead the discussions based on the week’s readings. You may offer new readings for the class to reference – this could be a paragraph or a quote that leads your thinking and work.

Sketchbook or Journal– 15%

You will be asked to submit a one-page journal or sketchbook or model or photograph (the choice is yours!) entry online to help you with your thought process towards your proposal and final project. This is meant for you, as part of your thinking-creating process and will not be evaluated for content. It should help you to develop your own thinking process.

Some more thoughts that may help:

“Emergent process, dedicated to the singular occurrence of the new, agitates inventively in the open field. Programmed organization, on the other hand, functions predictably in a bounded frame and lends itself to reproduction” (Manning and Massumi, 2014, p. 103).

“How [can] self-organizing techniques and intensities of collaborative experimentation... self-propagate? (SenseLab, 2016).

How [can] the collectively produced techniques for transformative ethics of engagement be disseminated outward, into participant’s respective... environments...?” (Manning and Massumi, 2014, 104 & 105).

Culminating/Final Project – 30%

This project may be presented in multiple formats of your choosing and that best capture the processes of events-in-the making. Why did you choose these forms? All projects will be presented in a final exhibition/gathering outside of class hours. We will pick the venue, time and form, together. We can discuss the way in which our work can be presented. It might be a way to enable a constraint for an event to emerge; it can also entail the events you already experimented with. Remember this culminating project/event will be proposed in advance for my guidance.

I want you to think about how you think your project and what was activated within it. Using the key texts for this course, I ask that you think about your project as an experimental process. Think about how you will come to capture the resonances that emerge. If your project fails, this too can be your culminating project (because there are no failures, only expectations). I encourage you to be creative in “failure” as the creative opening.

Think about:

If value is vitality, think of how your project may resonate for future vitalities?

How does your project resonate? How do you know?

What have you discovered through your experimental process?

Weekly Activity/Readings:

“Art does not wait for human beings to begin” (Deleuze and Guattari, A Thousand Plateaus, 1987, 320).

Week One: Thought in the Act

“Thinking is a feeling a lot like through a body that is always moving” (Adam Wolfond).

How do we capture the haecceity, the movement-moving, the ephemera of the open field if not to reduce it? SenseLab’s anarchive project addresses this as “capturing” the peaks, or moments, of experience’s expression, not as a finished product, but as seeds that act like resonances for more thought: “Even though the final object is important, we cannot forget it is only a peak of everything else. This is why this object is always connected with the richness of processes. Because both process and form-taking are important and need each other, we have decided to call it a funny name! Project Oriented Process Philosophy” (SenseLab, 2016, 39). It is called the anarchive that does not promise anything such as

“access to the world.” Instead the anarchives promise, “Nothing. And Everything. They promise a return to the world, to an everything that is also nothing because it departs from the known and the way it is known. The anarchives thus opens to that which has been obscured or excluded. It takes technologies and techniques, even of the archive, to the thresholds at which they too are transformed by the world in process, rather than simply capturing aspects of the world” (ibid, 42-3).

“It is people in happy paltry society allowing for eager independence. I am like others; pale is my talking but my typing is managed with calm happy support of others. I am the toast of laughter because I am always laughing at people who think I am very stupid. I am a person like a thoughtful passing of hot water on my tongue. The water sometimes lingers and it is hot and painful. For others the water is cold and fast but the palm of my hand is the language of lasting friendship. The hand thinks with people who support love and illustrates my language” (Adam, 2017).

Techniques acknowledge what I am calling always-already activations of relational processes. This: the nomadic movements necessary for invention.

Please read the **key texts** before the beginning of the course. You will refer to the other texts in conversation with the viewings/texts by others, weekly:

Erin Manning and Brian Massumi. *Thought in the Act: passages in the ecology of experience*. University of Minnesota Press. 2014.

The Go-To How-To Book of Anarchiving. Montreal: SenseLab, 2016.

Questions:

What are the main points these two texts bring to your understandings of art, autism, neurodiversity and process?

What resonates for you in the readings? What are you excited about? What are your hopes (or fears)?

Week Two - Toward Ethico-Aesthetic Reimaginings of Neurodiversity:

“If you think of yourself as the subject of the event, you’ll fail simply because you will have taken yourself out of all those complex relational tendencies of the event to generate its own potential. What is at stake here is understanding not the agency of subject, but the *agencement* of the event in his speculative pragmatic unfolding...*Agencement* connotes a doing itself. You have to understand the event as agency-ing.” (Manning in Massumi, *Politics of Affect*, 2015, 157).

Readings:

Susan Wendell, *The Rejected Body: Feminist Philosophical Reflections of Disability*. Read: Chapter 3, Disability as Difference and Chapter 5, *The Cognitive and Social Authority of Medicine*.

Brian Massumi, *Politics of Affect*, Polity, 2015. Read Chapters: *Ideology and Escape* and *Affective Attunement in the Field of Catastrophe* and *Immediations*.

Michael Orsini and Christine Kelley, Eds. 2016. *Mobilizing Metaphor: Arts, Culture and Disability Activism in Canada*. Read: Carla Rice. Eliza Chandler. Nadine Changefoot. *Imagining Otherwise: The Ephemeral Spaces of Envisioning New Meanings*. Pp.54-75.

Tobin Siebers, *Disability Aesthetics*, University of Michigan Press, 2013. Read *Introduction* and Chapter 1: *The Aesthetics of Human Disqualification*.

Petra Kuppers, 2014. *Studying Disability Arts and Culture: An Introduction*. Palgrave MacMillan. READ: Chapter 4: *Embodiment and Enmindment: Processes of Living*, pp. 41-55; Chapter 10: *Looking At Autism*, pp. 152-164.

Erin Manning, *Me Lo Dijo Un Parjarito – Neurodiversity, Black Life and the University as We Know It*, 2018:

<https://lareviewofbooks.org/article/histories-of-violence-neurodiversity-and-the-policing-of-the-norm/>

See essay also in Rosi Braidotti, Vivienne Bozalek, Tamara Shefer, Michalinos Zembylas (Eds). *Socially Just Pedagogies Posthumanist, Feminist and Materialist Perspectives in Higher Education*: (ebook), 2018.

<https://www.bloomsbury.com/us/socially-just-pedagogies-9781350032903/>

Viewings:

The Afternoon Interviews: Erin Manning and SenseLab Wonderings:

<https://www.youtube.com/watch?v=Wt09ImvpqUM>

Questions:

How do we reimagine the mind-body binary?

What does disability arts bring to research-creation? What doesn't it do?

What is the difference between embodiment and in/corporeality? Is there a difference? How is embodiment used in disability studies?

How are these concepts used in disability arts and what might be the benefits or issues of either (or both) concepts?

Week Two – The Expectation of Research:

“Emergent process, dedicated to the singular occurrence of the new, agitates inventively in the open field. Programmed organization, on the other hand, functions predictably in the bounded frame and lends itself to reproduction” (Manning and Massumi, 2014, 93) ... “a technique involves activating passage between creative forces” (94).

“I am too amazed at always having to boy prove for everyone that I have an intelligent mind not answering in a lot of ways like talking and opening my mouth, but I am always coming from the side. I want to talk but I think I can accept my artful way of writing, but I want wall of speaking to tall order to come down. Neurodiversity is accepting of my inability to talk but I want to talk. Disability is not being able to do certain things calling eager wants ramming for real thinking about acceptance. I can do lots of things and I can think.” – Adam Wolfond

Moving across respected processes is the way to think about collaborative practices for neurodiversity to emerge.

Readings:

Erin Manning, *Always More Than One: Individuation's Dance*, Duke University Press, 2013. Read Chapters, *Fiery, Luminous, Scary, The Dance of Attention and An Ethics and Language in the Making*.

Shelly Tremain (Ed.), *Foucault and the Government of Disability*, University of Michigan Press, 2005. Read: Nirmala Erevelles, *Signs of Reason: Rivière, Facilitated Communication and the Crisis of the Subject*.

Alice Wexler, *Autism in a Decentred World*, Routledge, 2016. Read: *Introduction and Beyond the Cognitive (Cartesian) "I"*. pp1-41.

Derek P. McCormack, 2008. Thinking Spaces for Research Creation. In *Inflexions* issue No. 1, *How is Research Creation?* http://www.inflexions.org/n1_mccormackhtml.html

Roland Barthes, *Image Music Text. Read: Death of The Author*. Hill and Wang, 1977.

Lennard Davis, 2008. *Obsession*. Chicago and London: The University of Chicago Press. READ: Chapter 7: *Obsession and Visual Art*, pp. 187-208.

Fernand Deligny, *The Arachnean and Other Texts*, Univocal Publishing 2015. Read, *Introduction* and Chapter: *Art, Borders... and the Outside*.

Lyle Rexer, *How to Look at Outsider Art*. Vermont: Harry N. Abrams, Inc., Publishers, 2005. READ: *Introduction*, pp.7-10. Chapter 1: *Art Without Artists*, Pp. 11-43. Chapter 2: *The Lure of Madness, The Thrill of Crime*, pp. 44-69.

Stuart Murray, *Representing Autism: Culture, Narrative, Fascination*. Liverpool University Press, 2008. READ: Chapter 1. *Presences: autistic difference*, pp. 27-64; Chapter 2, *Idiots and Savants*, pp.65-103.

Melanie Yergeau, *Occupying Autism: Rhetoric, Involuntarity and The Meaning of Autistic Lives in Occupying Disability: Critical Approaches to Community, Justice and Decolonizing Disability* pp.83-95.

Supplementary:

Joshua St. Pierre, St. Pierre, Joshua. (2013). "The Construction of the Disabled Speaker: Locating Stuttering in Disability Studies." In *Literature, Speech Disorders, and Disability: Talking Normal*, edited by Christopher Eagle, 9-23. New York: Routledge. First published in *The Canadian Journal of Disability Studies* 1.3 (2012): 1-21.

Questions:

This week we will study the intersections of disability, art and value. We will look at some of these readings and compare them in terms of how autism and disability art is characterized. What is art? Who is "an artist?"

What is the connection between making of art and of being "human?"

What is emerging for you in these readings regarding the notion of a disability/neurodiverse aesthetic?

Week Three – Neurodiverse Techniques/Aesthetics:

“I am a language specialist and I think a lot of the time that people think I can’t understand them but I think all the time about having to prove myself... people are thinking that I want to help the thought of autism but I want to think about language. I want people to understand how hard it is to type. The way I want to express myself is through movement and I am wanting to talk less.” (Adam Wolfond, 2018).

“Texture is a patterned, full of content and movement, gradients and transitions... what we hear is an engagement with the more-than-human” (Manning and Massumi, 2014, 4).

Erin Manning, *Always More Than One: Individuation’s Dance*, Duke University Press, 2013. Read: *The Shape of Enthusiasm* and *Another Regard*.

Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. Columbia University Press, 2008.

Anna Hickey-Moody, Tara Page (Eds.). *Arts, Pedagogy and Cultural Resistance: New Materialisms*. New York: Rowman and Littlefield International. Read: Anna Hickey-Moody. 2016. *Manifesto. The Rhizomatics of Practice as Research*. Chapter 9, *Arts Pedagogy and Cultural Resistance*, pp.169-192.

Nick Walker, June 23, 2015. *Autistic Musiking*. Neurocosmopolitanism blog. (Hand-outs provided).

Melanie Yergeau. *Authoring Autism/on rhetoric and neurological queerness*. Durham and London: Duke University Press, 2018. Read: Chapters 1-3.

Julie Bascom. Quiet Hands. *Loud Hands: Autistic People, Speaking*. Autistic Self-Advocacy Network, 2012. Pp177-182.

Viewings:

Amanda Baggs, 2007. In My Language. YouTube Video:
<https://www.youtube.com/watch?v=JnylM1hI2jc&t=7s>

Nick Walker: <https://soundcloud.com/publicprograms/nick-walker-podcast>

Kurt Schwitters, Ursonate: <https://www.youtube.com/watch?v=ks05YuDGy6A>

John Cage About Silence: <https://www.youtube.com/watch?v=pcHnL7aS64Y>

Questions:

How have traditional definitions of aesthetics shaped artistic practices?

What thoughts do you have about “arts-based research” and “method?”

Can we claim there is an autism aesthetic? What are the problems and possibilities for the expressions of neurodiversity? How might this be taken up by other researchers?

Week Four - Repetition - Movement/Objects/Interests:

“The object is something I make important each time I use it. The repeated movements of objects is making them about more than they are.” – Adam Wolfond

“You can start with any object and create an energy field around it again and again through ritual... because repetition of the same thing over and over again generates enormous power. Old cultures know this. That’s why they base their entire ritual structure on repetition” – Marina Abramović (1998, Artist Body, Charta).

“Each opening is a field effect. It is an artifact of the moving configuration of bodies around you, factoring at relative speeds, and their rates of acceleration and deceleration as their paths weave around each other and around obstacles. The opening is not simply a hole, a lack of something occupying it. It is a positive expression of how everything in the field, moving and still, integrally relates at that instant. It is the appearance of the field’s relationality from a particular angle. The particular angle is that of your body is getting ahead. The opening is how the field appears as an affordance of your getting ahead. Your movement has to be present to the opening as it happens.” (Manning and Massumi, 2014, 9).

Making Invitation – This will be an example of how you may choose to shape your activating situations (but it is only one example!):

Varied objects are set out as an invitation. You will engage with these objects for a set time in repeated action.

1. Time is set out – 5 minutes 3 x.
2. No Talking.
3. Discussion

Reading:

Deleuze and Guattari, *A Thousand Plateaus*. Chapter: 1837: *Of the Refrain*.

Viewings:

Gregory Blackstock:

<https://www.youtube.com/watch?v=-IMxt0DjWeA>

<https://vimeo.com/ondemand/blackstock>

Whirling Dervishes of Turkey: <https://www.youtube.com/watch?v=Ywa6glFr6io>

Marina Abramović, Balkan Baroque: <https://www.youtube.com/watch?v=gbswpr7ibBA>

Adam Wolfond, Repeating Videos: <https://www.youtube.com/watch?v=BdMt3XcE74o>

Adam's Composition: <https://www.youtube.com/watch?v=KuHgw6KOuUQ>

Question:

How is repetition the opening? What are some situations/examples? Can you bring other artist works or writings to the class that utilize repetition?

Week Five - Art as Manner:

By this class, presentations will begin where you can use these readings to inform your presentation and/or activate the artistic situation:

“Neurodiverse experience is “articulation through sensation” (Manning, 215, 2009a).

Erin Manning on pulling thread in her work “stitching time”:

“[I]n that work with the 2000 pieces too me seven ears to sew; and so the movement of sewing, I did this for seven years. And I think because I’m also a dancer I became quite interested in the gestures. And when I finished the work it was like my body didn’t know any other gestures. I thought I’m gonna make this gesture until the end of my life.’

“My interest, for several years, has been the idea of art as manner, an interest in how the object stands in for movement, for a way of encountering experience.” *Erin Manning, lecture at her exhibition, The Smell of Red.*

Readings:

Manning and Massumi Key Text – Thought in the Act. Chapter: *Just Like That, William Forsythe: Between Movement and Language*

Erin Manning, *Relationscapes: Movement Art, Philosophy*, MIT Press, 2012. Read: Chapter: *Interlude: A Movers Guide to Standing Still*, Pp. 43-47.

Viewings:

Erin Manning and Brian Massumi: Relational soup: philosophy, art, activism:
<https://www.youtube.com/watch?v=D2yHtYdI4bE>

Amanda Baggs. How To Boil a Pot of Water the EASY way:
<https://www.youtube.com/watch?v=9fUi1EYq6Rs&t=58s>

See SenseLab’s Anarchiving: <http://senselab.ca/wp2/immediations/anarchiving/>

Adam Wolfond, *The Aspects of Talking and How I am Like Moses: An Interpretation Moses and the Story of the Golden Calf*. Video Essay: <https://vimeo.com/232878766>

Water and Movement, Adam Wolfond: <https://www.youtube.com/watch?v=1b0ImEEzy24>

Questions:

What do these readings/viewings express about movement, relation and thinking?

What is expressed about the environment and perception?

What does repetition open towards? How can you utilize repetition as creative practice?

Six - Synaesthesia and Worlding:

Readings:

Ralph Savarese: Gobs and Gobs of Metaphor: Dynamic Relation and A Classical Autist's Typed Massage. *Inflexions* 5, Simondon: Milieu, Techniques, Aesthetics, March, 2012, 184-223.
http://www.inflexions.org/n5_t_Savarese.pdf.

Tito Mukhopadhyay, *Plankton Dreams*, Open Humanities Press, 2015. Link here:
http://openhumanitiespress.org/books/download/Mukhopadhyay_2015_Plankton-Dreams.pdf

Brian Massumi, *Parables for the Virtual: Movement, Affect Sensation*, Duke University Press, 2002. Read:
Strange Horizon: Buildings, Biographs and the Body Topologic
<http://www.brianmassumi.com/textes/Strange%20Horizon.pdf>

Erin Manning, *The Smell of Red* (website): <http://erinmovement.com/the-smell-of-red-4/>

Viewings:

Amanda Baggs, Synaesthesia:
<https://www.youtube.com/watch?v=oQLm11A08uQ>

Erin Manning and Brian Massumi, Coming Alive in a World of Texture:
<https://www.youtube.com/watch?v=DqUaEcO30T0>

Play with: www.patatap.com

Nick Ryan introduces synaesthesia:
[http://www.roundhouse.org.uk/blog/2014/08/nick-ryan-introduces-synaesthesia-/](http://www.roundhouse.org.uk/blog/2014/08/nick-ryan-introduces-synaesthesia/)

Daniel Tammet, TEDEx Talk: Different Ways of Knowing:
<https://www.youtube.com/watch?v=Pzd7ReqiQnE>

John Cage on Silence: <https://www.youtube.com/watch?v=pcHnL7aS64Y>

Wassily Kandinsky, "Impression III (Concert)" <https://www.youtube.com/watch?v=4cV2erruKQ>

Questions:

What are some artistic techniques for ways of understanding synesthetic, proprioceptive and intermodal perception? Are you thinking about a way to activate this way of perception?

What do you now understand as ‘conditions’ for neurodiversity to emerge as an artistic practice?

Week Seven - Co-Composing with the human/non-human:

“Autistic perception dances attention, affirming the interconnectedness of modes of existence, foregrounding the relationality at the heart of perception, emphasizing how experience unfolds through the matrix of qualitative fields of overlap and emphasis already immediately moving toward expression in a dynamic field of becoming alive with co-composition. For autistics, language comes late, and it is this that perhaps marks most starkly their difference from neurotypicals. Neurotypical experience tends immediately to alight to the beyond of the milieu of relation, to an ulterior phase in which the flower stands alone, a solitary object separate from its shadow-stories” (Thought in the Act, 7).

Sights/Sounds/Viewings:

Enjoying the Rain, Adam Wolfond: <https://www.youtube.com/watch?v=F1gB9xDEECw>

Water Dripping to Go to Sleep: <https://www.youtube.com/watch?v=Lxl1GnnEeHU>

Water Flowing: <https://www.youtube.com/watch?v=EZ8xFe1zw7E>

Wagner’s Lohengrin: <https://www.youtube.com/watch?v=lqk4bcnBqls>

Olafur Eliasson: Notion Motion: <https://www.youtube.com/watch?v=1chAyW2jFPc>

Model for a Timeless Garden: <https://www.youtube.com/watch?v=6RTnvL4jByA>

Adam Wolfond, Water: <https://www.youtube.com/watch?v=1b0ImEEzy24>

Donna Haraway, Anthropocene, Capitalocene, Chthulucene: Making String Figures with Biologies, Arts, Activisms: <https://www.youtube.com/watch?v=CHwZA9NGWg0&t=2999s>

Readings:

Jane Bennett, *Vibrant Matter: a political ecology of things*. Duke University Press, 2010. Chapters: 1, 2 & 7: *The Force of Things*; *The Agency of Assemblages*; *Political Ecologies*.

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, Duke University Press, 2006. Read: *Orientations Towards Objects*, pp25-63.

Rick Dolphijn & Iris van der Tuin, *New Materialism: Interviews and Cartographies*, Open Humanities Press, 2012. Read Intro to Section II A 'New Tradition' in Thought and Chapter 5, *The Transversality of New Materialism*.

Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description*, Routledge, 2011. Read: Chapter 4, *Walking the Plank* and Part II, *The Meshwork and Rethinking the Animate*, *Reanimating Thought* and Chapter 17, *Textility of Making*.

David Abram, *The Spell of the Sensuous: Perception and Language in a More-Than Human World*, Vintage Books, 1996. Read: *Philosophy on the Way to Ecology*.

Paul Matisse (Translator) *Marcel Duchamp, Notes*. Boston: G.K. Hall & Company, 1983. (will provide as hand-out).

Supplementary:

Félix Guattari, *The Three Ecologies*, The Athlone Press, 2000.
https://monoskop.org/images/4/44/Guattari_Felix_The_Three_Ecologies.pdf

Questions:

You are now brought to the concepts of *haecceity* and the *infra-thin*. How have these readings helped (or not) in thinking about your project? How will you orient? What is the significance of relation and being-with the environment?

How might you engage others in *immersion* where the *thisness* of the event is felt?

Week Eight: Space, Time, Sense, Body:

"The way I play with the stick suspends time" – Adam Wolfond

Readings:

Elizabeth Grosz, *space, time, perversion*. New York and London: Routledge. 1995. Read Chapter: *Space, Time and Bodies*, pp. 84-110.

Arakawa and Gins, *The Funambulist Pamphlets*. Volume 89. Edited by Léopold Lambert, March 2014.

Madeleine Gins, *Helen Keller or Arakawa*. Burning Books: 1994. Read Chapters 1 & II & X: *Thinking Field and Perception Has Got to Have Body! And What is Spacetime?*

Maxine Sheets Johnstone: *The Phenomenology of Dance*. Temple University Press, 1980. Read: *Phenomenology: An Approach to Dance*.

Viewings:

Arakawa and Gins: A Practice for Living: <https://www.youtube.com/watch?v=Of1uBml3Rdo>

Arakawa and Gins' Bioscleave House: <https://www.youtube.com/watch?v=92ppyREetnk>

Disonillum (Sara Reid): <https://www.youtube.com/watch?v=7FoRWwxrIxQ>

Paul Klee's Twittering Machine: <https://www.youtube.com/watch?v=M7yd8F3eay4>

Fernand Deligny and Renaud Victor: https://www.youtube.com/watch?v=i20VWKO9Sdk&list=PL-V6_8AF3vVKhWnenR098FyDLsVk7M7e0

Fernand Deligny and Renaud Victor:
https://www.youtube.com/watch?v=i20VWKO9Sdk&index=1&list=PL-V6_8AF3vVKhWnenR098FyDLsVk7M7e0

Questions:

Arakawa and Gins express shifting fields/finding balance as vitality and a way of life-living. How do their philosophies shift our thinking about autism as impairment?

Any more thoughts on how your project may orient, or orient others?