



Inside Out Conference: Fri July 5th: Artefacts: 12.30-1.15
#InsideOutAutism #PlayingApart

Name	Artefact	Abstract
Susie Bass	<p>#MeToo Dress - impact of late diagnosis</p> <p>Poster and dress</p>	<p>*NOTE: Trigger Warning* submissions contain reference to sexual assault, rape and abuse.</p> <p>Intro: In 2017 a number of factors had a significant impact on my life: results of assessments in relation to my neurological differences, my passion for Fashion Revolution- a response to the unethical fast fashion industry, the #metoo movement and “Orange the World” - UNite campaign to end violence against women.</p> <p>Rationale: Being diagnosed as an ADHD autistic female with PTSD at 46 left me incapable of explaining the impact of this realisation. I struggled to cope with the trauma of violent sexual assault, rape and abuse the diagnostic process had unearthed and creativity was my only outlet for expressing my distress and overwhelming sense of injustice. I had so many thoughts and was so limited in my ability to verbalise them.</p> <p>Content: I reinvented a dress using appliqué and embroidery to represent my interpretation of women’s position in a world that is often dismissive of female experiences. Every stitch helped me process and validate my emotions.</p> <p>Mode: Poster and there will be a creative representation also displayed alongside.</p>
Karian Schuitema	Our Story	<p>This film was made by the students of Linden Bridge School (a special school in London) in relation to a collaborative artistic research project titled: Art Research Together (ART!). As part of this project, children and young people were asked to respond to the question: What inspires you? In creative workshops young collaborators worked together with teaching staff and artists and used puppetry, music, storytelling and stop-motion animation to express themselves. The film was developed to share the art (our research findings) with the collaborators within as well as outside of the school. The rationale behind this project is that all children have the right to an ‘active voice’ and research should always be alive to non-verbal ways of expression and alternative methods of co-creating and sharing knowledge.</p>

<p>Rose Swainston</p>	<p>Youth work approaches with autistic girls.</p>	<p>Last year I began to explore youth work approaches that could support autistic girls who were struggling with making and keeping friends.</p> <p>Research was carried out with five adolescent girls (aged 11 to 16) at a London school, using art to explore their identity and their relationships. The girls mostly chose to use Manga and illustration. Through art-based discussions the girls revealed they were wearing a mask at school and these workshops helped them to unpick this.</p> <p>Results highlighted there are no short-term solutions as girls face multiple difficulties making friends, often revealing low self-esteem. However, the main outcome was that a safe, creative space was developed where girls could begin to understand their relationships and their identity. As well as informing discussions with professionals and parents about further support.</p> <p>The study highlights the need for long-term girl's groups in supporting adolescent autistic girls to progress: building self-awareness and self-respect</p>
<p>Hannah Cound</p>	<p>Autistic perception through music and sound</p>	<p>I have looked at Erin Manning's theories of Attunement, and Autistic Perception, which I aim to interpret theatrically for both neurotypical and neurodiverse audiences. As my own Autistic Perception is mostly attuned to music and sound, I will be inviting the audience to view the world through the way I hear and interpret noise. I have taken the stereotype of a self-destructive inner voice and subverted it to represent the 'mask' many autistic women feel they must wear in public, and so allowing me to explore public and private behaviour, what we want to say against what we actually say. To alter the audience's perception of sound, I have used already-existing music, my own composition, and re-arrangement of well-known songs. By using comedy/popular culture references, I aim to place the audience somewhere between strangeness and familiarity, as navigating a neurotypical world from an autistic perspective can feel familiar, but confusing and often difficult to understand.</p>
<p>Rebekah Dean</p>	<p>Book display (postcards, self-report ADHD)</p>	<p>Female artist with a fresh diagnosis of Autism (May 2019), and in 2016 I received a diagnosis of ADHD, which motivated me to create a postcard book resource of the adult self report scale for ADHD. On the back of each postcard is a question from the 18 questions which appear in the adult Self Report scale, published by the World Health Organisation. The book also references Walking Women, an event at Somerset House, which I was part</p>

		<p>of in 2016, where I publicly performed a reading of the Adult ADHD self report questionnaire.</p> <p>The book serves as a tool for sharing with neurodivergents and neurotypicals as it explores the activity of walking and thinking through a series of 18 postcards featuring beautiful images of mark making both as paint and pavement marks. Walking has been a key component within my arts practice for many years, and it was not until I found out that I had ADHD and autism, that I made the connection; if I don't walk creative decisions do not reach fruition (guess that's the executive functioning).</p> <p>The book has been shared with the author of the adult ADHD self report scale Ron Kessler at Harvard University in the US, who sent me a fantastic letter endorsing the resource.</p>
<p>Rebekah Dean</p>	<p>Film: mother daughter</p>	<p>*NOTE: Trigger Warning* makes reference to troubled mother/daughter relationships and PTSD.</p> <p>'To my dear daughter' is a 9:16 minute colour video made whilst on an artist residency with young parents at Stephens House & Gardens in London.</p> <p>The video presents a letter as subtitles, from a mother to her daughter, whilst the moving image tracks a camera's 360 degree angled journey. As a mother I struggled to receive the full expression of my daughter throughout her childhood, and It wasn't until my recent diagnosis of autism and adhd that I realised my rigorous and systematic behaviour of watching and waiting for a window on our relationship, lacked empathy.</p> <p>The letter discusses an emotional lack whilst the soundtrack offers hope in the form of birdsong from the Great Tit. One particular tree which the camera's focus returns to throughout, the Weeping Birch, seems to resemble androgynous human form, as its body bends and arches towards the ground with what looks like a single breast hanging, as if offering itself to the landscape below as a recompense for the winter's lack.</p> <p>I am a live and visual artist, living and working in North London and I use walking in my arts practice as a strategy for managing restlessness and disorganised thinking.</p>

		<p>https://rebekahdean.wordpress.com/My artworks have appeared in 'California Walkscapes', exhibition at the Incline Gallery San Francisco (2018); '(In)visible', exhibition at the Espacio Gallery London (2018) #World Mental Health Day. I was an artist in residence at Stephens House & Gardens (2017-18). My postcard book 'Walking as Reading & Memory' has been on sale at The Freud Museum (2017) and Whitechapel Gallery London (2017). I am a member of the Walking Artist Network</p>
<p>Kristin Fredricksson</p>	<p>Installation in Grimond and FD Poster day 2</p>	<p>I am a performer and theatre-maker with a puppetry approach to making work,. I like to respond to materials, to hold bones and stones and sense what wants to come out. I initially imagined this piece as a monologue to be performed mainly in the dark. Visiting the house for which it was originally made, its textures and spaces, with my 2.5 year old made me rethink - 'touch this...a bit wobbly...hold on...not working...working...come and see 'coccinelle". 'Tendering' is her word for pretending. My aim was to develop an exploration of self-image that is not limited to the self. To ask how much of the world, its creatures, spaces, things and events, can be incorporated into an expanded sense of self. It is a practical response to Jane Bennett's call for a political ecology which listens to the voices of nonhumans (Vibrant Matter, 2010). Can we listen to the nonhuman in and through ourselves? The text takes its form from a Feldenkrais Awareness Through Movement lesson. The idea for a trail came out of conversations about play and discovery, the unfurling of a journey, and the Freudian Fort! Da! (Gone! There!); the unravelling of a spool, the hidden and the seen. The audience for this piece is invited to dance with the space to unravel a somatic puzzle.</p> <p>Biog Kristin Fredricksson trained in theatre and dynamic scenography with Jacques Lecoq in the 90s. She has since worked as a performer, director, puppeteer and theatre-maker with many companies in Europe and the UK. She won a Total Theatre Award and the Arches Brick for her solo 'Everything Must Go', made with her dad in 2009. This has been performed at the Barbican, in Germany, Holland and throughout the UK. She is Artistic Director of Beady Eye ('Cooking Ghosts', 2013, 'Imaginal', 2018). Her work is often autobiographical (but maybe that's over) and plays across performance, puppetry and installation. She is currently mothering, improvising, working as Feldenkrais practitioner, making performances and working on Playing A/Part. In 2018 she completed an AHRC-</p>



		funded PhD on self-image in Feldenkrais Method and material performance at Royal Holloway, University of London.
Elsbeth (Billie) Penfold	Ropes display	Elsbeth (Billie) is a walking textile artist who uses handmade ropes as a mnemonic and exploratory tool in her practice. She has extensive experience of teaching and working in schools.
Sonia Overall	Cards display	<p>Drift Deck is a pack of psychogeographic playing cards, drawing on ludic and divinatory practices. The deck can be used to disrupt habitual ways of walking and to encourage attentive walking by seeking out sensory detail. Each playing card suit relates to environmental interaction through movement and touch, smell, listening and looking. Sonia Overall writes fiction and poetry. She has a strong interest in psychogeography and site-specific writing, form, intertextuality and performance-based approaches to text. Sonia has written and abridged work for street theatre and has published two novels, A Likeness and The Realm of Shells (HarperPerennial) and a chapbook of poetry, The Art of Walking (Shearsman, 2015). Sonia is the founder of Women Who Walk, a network of women using walking in their creative and academic practice. She is a Senior Lecturer at Canterbury Christ Church University, where she leads the MA in Creative Writing.</p> <p>Sonia has contributed to the Playing A/Part workshops as a creative consultant. www.soniaoverall.net www.women-who-walk.org #soniaoverall #womenwhowalknet</p>
Naomi Morris	Film	<p>Naomi is a multimedia artist experimenting in film and movement. I support people to express themselves. I have worked with Pegasus Theatre, Anjali, Oxford Youth Dance, Ciao!, OYAP, Shadowlight Artists and OVADA. http://naomiemorris.wixsite.com/portfolio</p> <p>'GloopLoop' (2017) Glooploop is the dance of indecision, the lengthy procrastination and arduous passage of time that happens when I feel unwell. It's like moving through gloop that's thick and it's uncomfortable and tiring and seems to go on and on and on. The white gloop passes back and forth to reveal and conceal my form as I move within an hour glass. I'm exploring my invisible disability and my mental state.</p>



Playing A/part labyrinth	Labyrinth	The labyrinth has been a feature of the Playing A/Part workshops. It has been used as a creative resource and as reflective and processing space. We learn to draw a labyrinth together, work physically to explore the shape and to draw it on the floor, before building one together. We have used it in relation to our Island and Tempest themes ('This Island's Mine') to explore identity, character and to create spells. The labyrinth enables students to work individually and as a group, as appropriate to the Playing A/Part approach. Our work has been informed by workshops with Jan Sellars and Sonia Overall.
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Display Plan

LUMLEY AND GRIMOND BUILDING

Fire Escape

Susie Bass
'Identities'

Playing A/Part
'Labyrinth'