

WE ARE INVISIBLE

WE are VISIBLE



#waiwav

31 Ddeaf, disabled or neurodivergent artistS CONVERGE
ON 30 GALLERIES Across britain AND northern Ireland
ON the 102ND ANNIVERSARY OF the
1ST DADA International EXHIBITION in Berlin

The artists

ALEX BILLINGHAM 06
Fishwives Revenge, Tate St Ives

CAROLINE CARDUS 07
Fed up, MK Gallery, Milton Keynes

gobscure/JAMES KING 08
?madness what is, Void Gallery,
Derry~Londonderry

BEL PYE 09
Cocoon, Centre for Contemporary Art Derry~Londonderry

CHRISTINA LOVEY 10
Rhythmicity Me, Tate Britain, London



TONY HEATON & TERRY SMITH 11
OUT OF ORDER, BALTIC, Gateshead

SONIA BOUÉ 12
The Artist Is Not Present, Site Gallery, Sheffield

JO MUNTON & STEPHANIE FINEGAN 13
We Are Her Future/how far have we come? Grizedale Arts, Coniston

MIANAM BASHIR & EMMA POWELL 13
This Is Not A Pipe, The Hepworth, Wakefield

ANAHITA HARDING 14
Are You Comfortable Yet?, Tate Modern, London

ALICE QUARTERMAN 15
Untitled: Why Are You Writing That Down?
I Said It's Untitled, John Hansard Gallery, Southampton

GRACE CURRIE 16
Put Away Neatly, HOME, Manchester

HAYLEY WILLIAMS-HINDLE & ROMA 16
ASTERION, Modern Art, Oxford

KRISTINA VEASEY 17
A Complete Basketcase, Focal Point Gallery,
Southend



LUKE 'LUCA' COCKAYNE 18
Semantically Satiating Dada, Turner Contemporary, Margate

ALISTAIR GENTRY 18
25% (Rectification), Tate Liverpool

PORCELAIN DELANEY 19
Parade of the Disregarded, Golden Thread Gallery, Belfast

DORA COLQUHOUN 20
Would You Like A Seat?, Liverpool Biennial

CHISATO MINAMIMURA 20
Deaf for 4'33'', Firstsite, Colchester



LISETTE AUTON 21
Writing the Missing – The aDdress | MIMA,
Middlesbrough Institute of Modern Art

CHRIS TALLY EVANS 22
Siri the Art Critic, Glynn Vivian, Swansea

ANDREA MINDEL 23
Towner Gallery, Eastbourne

STAV MEISHAR 24
Strange Beauty, Arnolfini, Bristol

AARON WILLIAMSON 25
'Hiding in 3D' IKON, Birmingham

JENETTE COLDRICK 25
How long is a piece of string?, Newlyn Art Gallery & The Exchange

SAM METZ 26
Fleeting Interruptions, failures, aberrations, Leeds Art Gallery

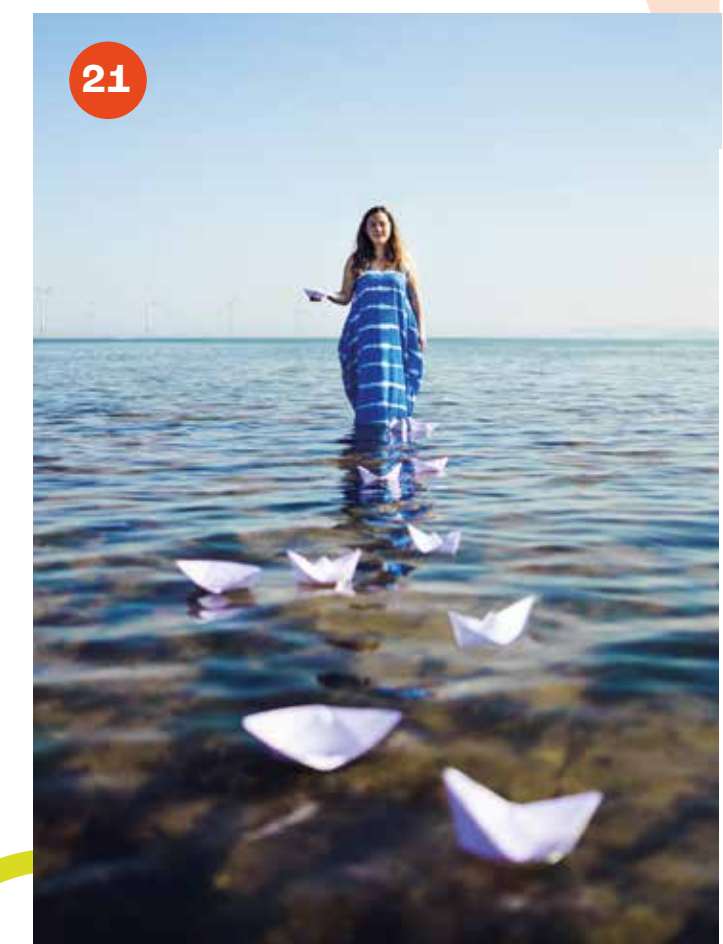
ASHOKKUMAR MISTRY 27
Beyond Relentless Acceleration, Nottingham Contemporary

CHERYL BEER 28
Sound heArt, The Pier Arts Centre, Orkney Islands

APRIL LIN 林森 28
In Embrace of Fakeness, Manchester Art Gallery

ART IN MOTION (AIM) 29
Everything and Nothing, Arnolfini, Bristol

NICOLA WOODHAM 30
'Buffer', The Harris, Preston



We are invisible

We are VISIBLE

#WAIWAV

Properly speaking, any product is Dadaist that is made without influence, unconcerned about public authorities and values as long as the representing object operates against illusions, from its own compulsion to propel forward the disintegration of the present world, obviously in a state of dissolution and metamorphosis, in order to topple the last hierarchical residues of thought and perception. The past is important and authoritative only insofar as its cult has to be fought against. Herzfelde, 'Introduction' from the catalogue of the Dada-Fair 1920.

What if the Dada movement had started in 2020, during lockdown? What would they have done? Is our modern milieu a timelier moment to resurrect the spirit and essence of Dada? We say yes!

What if 31 Disabled artists created interventions that appeared in 30 Plus Tate members' venues on a particular date, 2nd July 2022 – the one hundred and second anniversary of the first international Dada art fair in Berlin, in 1920.

- You may or may not know that the intervention has happened.
- There will be an art film based on We are invisible/We are visible released after the event.
- Nobody will be hurt.
- Nothing will be damaged.
- We will remain invisibly visible.

DASH has a long history of producing provocative interventions (M21 and the Awkward Bastards series). We are invisible / We are visible will continue this important thread of Dadaism, Absurdism and Surrealism into the 21st century. Dada is dead. Long live Dada!

Disability Art is the inheritor of the ethics and ideology of Dada. Both movements are born out of political situations of inequality and oppression. At this time, Disabled people are at the forefront of the impacts of so-called austerity. Poverty and exclusion are rife.

As George Grosz said 'Can we tolerate this state of affairs without taking a stand against it?'. The 31 invisible artists include 'established' disabled artists and many of the next generation of younger artists.

Foreword by Mike Layward,
DASH Artistic Director

Flowers in the dustbin A LANGUAGE THAT DEFIES ALIENATION

Welcome to We Are Visible, We Are Invisible (#WAIWAV).

We've put this chaotic, unusual and at times rambunctious publication together to celebrate what is a pivotal moment in the history of Disability Arts. Traditionally we – disabled artists – have most always been relegated to the community arts or education space, where we're allowed to parade under the label of 'community artist', exhibited with the implication that we do what we do for 'therapeutic' purposes, missing the point of the sharper edge of critique we offer to culture.

The more serious underlying motivations for what we create are generally ceremoniously ignored or misinterpreted. There have been moments when disabled artists have occasionally been given space in the main halls of our hallowed gallery institutions, but this is certainly the first time we've been given room to take up space in 30 galleries the length and breadth of the country – from Stromness to Belfast, from St. Ives to Eastbourne.

For me personally it feels like a major achievement in my 28 years of fighting for the recognition of Disability Arts as a powerful medium for art that challenges attitudes within our ableist culture. Disability Art proudly calls for a more humane world, with social justice and a breaking down of barriers at its core in ways playful, subtle, nuanced and at times brash. That the 31 artists taking part have been asked to respond to Dada – the movement that rallied against the conditions that brought World War I into being and raged against art, principally between the years 1916-1922 – is genius!

On 3 December 2007 at a conference produced by the London Disability Arts Forum at Tate Modern a comment Melvyn Bragg attributed to Yinka Shonibare responding to the artist collaboration 'The Disabled Avant-Garde' led to a much-heralded line of thought that Disability Arts is the last remaining avant-garde movement. Like Dada we disrupt all that has gone before and embrace paradox as a part of our nature. Disability Arts has drawn a legacy from the Dada movement and its potential to play and rage in equal measure, with issues of social justice and representation.

The striking collage created by Sasha Saben-Callaghan for the front cover celebrates Hannah Höch, who was one of the originators of the photomontage technique. Photomontage came to prominence as a means of



Invisible man by Aaron Williamson

expressing political dissent. That spirit of protest is a key association that Dada holds in common with Disability (and Deaf) arts. DaDa as opposed to Dada. Repeat many times and you'll find the spirit which hides within.

There is a line that can be drawn from the photomontage, literature and performance of the Dada movement with its embodiment of the cut-up aesthetic, through to punk and in recent decades to Disability Arts. It is through the engagement with live art, performance or interventionist art in particular that similar ideals arise – of rule-breaking, anti-normality and the art of protest.

Höch was a radical feminist of her time, challenging binary notions of gender. They embraced Dada as it made itself manifest in Berlin in 1918 – described as "a reckless onslaught" by Hans Richter in his book Dada: Art

and Anti-art. In Berlin the mood of Dada was loud, brash and on edge. Höch of all the artists summed up the spirit of cynicism that permeated Europe in the wake of the war with their viciously satirical photomontage 'Cut With the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany' – one of the artworks on exhibition in The First International Dada Art Fair held in Berlin in July 1920.

Many of the WAIWAV artists identify with neurodivergence – a recognition that we don't all have one size fits all brains and that that is something to celebrate rather than deride or seek to 'cure'. We rally against the neurotypical by cutting, overlapping and juxtaposing fragments in disorienting but meaningful ways to reflect the confusion and chaos of the current era of pandemic and war.

The Dadaists rejected the modern moral order, the violence of war, and the political constructs that had brought about war. They recognised WW1 as the quarrel between the world's ruling family that in effect, it was. Their goal was to subvert convention in every conceivable way they could imagine.

In the postscript to Richter's book, Art Historian Werner Haftmann proclaims that 'Dada broke the umbilical chord that bound us to history.' We have been pushing against a history of art that favours the exclusive, ableist attitudes of the gatekeepers, the curators and art directors, the art schools and the academia that persist in holding up an art that opposes creativity and upholds the values of the collectors and capitalists who seek to commodify and commercialise art as a form of investment. Like all political processes that dominate how we live our lives, those in control know the cost of everything and the value of absolutely nothing. In the light of climate change and the inevitable end we career towards, they seek to go to Mars without a conscience for leaving behind a planet unable to sustain mammalian life.

What Richter describes as an 'artistic revolt against art' was in many respects a movement invested in a polemic calling for freedom, which has parallels with Disability Arts – a movement,

Disability Art is the inheritor of the ethics and ideology of Dada

which has sought over the last 30 years to highlight the cages with which society continues to imprison disabled people.

We Are Visible, We Are Invisible is a direct contradiction in terms, a play on ideas of value, which within the context of the history of Disability Arts is layered with meaning. The ‘we’ – the collective pronoun at the heart of Disability Arts is important. Since the dawn of time our lived experience has been reduced to first person testimony and our lives represented over and again within a disableist narrative, as tragic but brave specimens. We are saddled with our lives continually being reduced to what can be seen under a microscope, medicalised and dismissed within a narrow frame of reference.

As disabled artists and as a movement our lives contain contradiction and paradox. In many ways it’s our strength. We refuse to be defined from a single viewpoint. From a social model understanding, disability is the lived experience of barriers, and our art is a manifestation, an expression, a regurgitation of what those barriers mean to us on both a personal and a universal level. We are at least 1 in 4 of the population and we have been shat on, patronised, bullied by the state and told mercilessly over and again that our lives are pointless existences that shouldn’t be allowed. We relentlessly see those messages masked by an apolitical do-goodery that underpins the state, society and the family’s attitudes and treatment of us.

Where Hans Arp ‘sought an art to cure the madness of the age’, we seek an art that performs and celebrates ‘madness’ as a mirror to the world, challenging the narrow notions of what it is to be human and the limiting impact of those chains leading us ever towards oblivion.

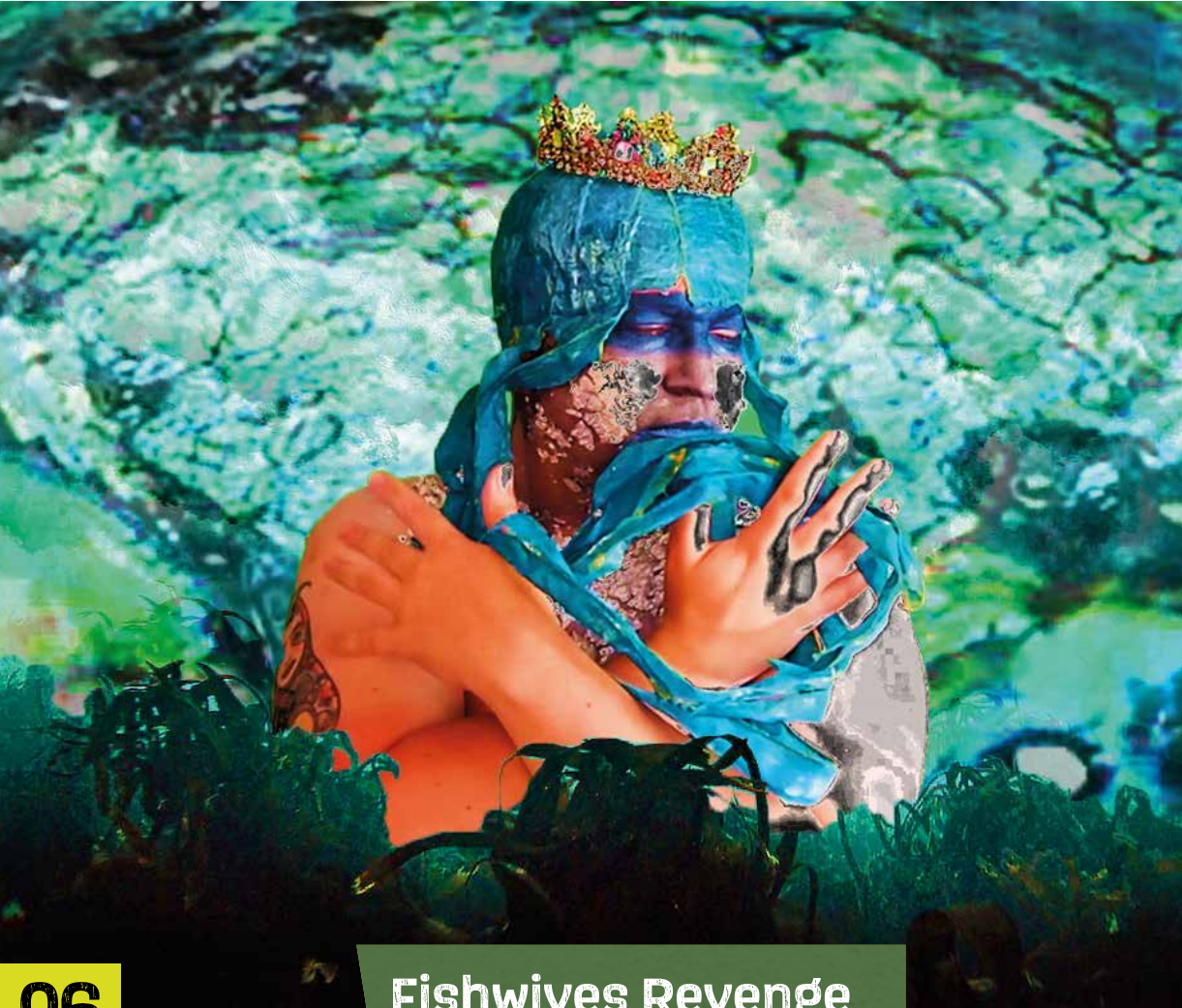
Dada revelled in paradox, asserting the uselessness of art and the impossibility of justifying its position in the world. But to quote Haftmann again: ‘this very paradox illustrates the importance Dada attached to ambivalence and unlimited artistic freedom.’ We emulate that bid for freedom. Our response is to offer playful conversations of the absurd, invoking the spirits of Dada, Tristan Tzara’s bizarre cut-ups and Hugo Ball’s eternal bliss. We offer a homage to the Ballets Russes Parade and the Cabaret Voltaire and to Barbette, a notorious non-binary performer immortalised in the portraits of Man Ray. Even as we raise the voice of Siri to that of art critic, so we question the constraints of the art establishments’ narrow approach of how to behave, raising an ironic finger at the pointless rules that exclude and limit creativity.

We are basketcase, the flowers in the dustbin, and we will have our day in the sun.

Introduction
Colin Hambrook, Disability Arts
Online Founding Editor

ALEX BILLINGHAM

Fishwives Revenge, Tate St Ives



06 Fishwives Revenge

Fluid bodies
Borderlines blur around overlapping shores
My connection to the sea is vital to the work I make
The sea reduces / increases the individual keeping them within / without context
I find a place where my trans and crip bodies intertwine and mingle
The days performances reflect my experiences of existing with a fluid body, as my normal shifts from second-to-second depending on a thousand micro factors. Every little defect gets respect. Neon mobility aids mobilise trans fem bras.
My response to the brief was instantaneous and joyful. It’s been 2000 years since Caligula declared war on the sea..... It’s time for a Rematch!
Dada Crip joy at its foolishly finest.
Disruptively fun following in the finest traditions of Dada. I wanted my disability to sit beside me with the work, ever present but never who I am. Tate St Ives have been amazingly responsive to making my childishly silly idea of battling the sea a reality. I knew the work had to be near the coast as being from the

landlocked West Midlands, the Ocean is my spirt animal.

From such stupid acorns mighty narratives are hung. Instantly the tides of the sea mingled with my own fluid crip existence and began to influence the work. I morphed the ideas to fit the tidal nature of the gallery. Meeting the high tide with a high-power performance on the beach then retreating with the low tide to the shelter of the gallery before returning once more to the sea.

- The first interaction is all about challenging the sea in that overly masculine way of looking for confrontation and dominance.
- The time in the gallery allows me to simply exist within the collections as a disabled performer in the space, allowing for gentle conversations and interactions. Sewing the stolen treasures of the beach into my outfit. Possibly being overlooked or viewed as just another relic on display.
- Then returning the stolen artifacts to the sea and apologising for my actions. Making sacrifices and performing a love song to the sea in the best traditions of cheesy Hollywood films.

I work as an artist in Live art with experimental theatre and film. My body doesn’t define who I am, but it does inform a lot of how I interact with materials and resources. I must allow recovery time for performances as I know each action carries a cost to me. Being trans and crip informs who I am and what I can achieve. My abilities altering even within each day.

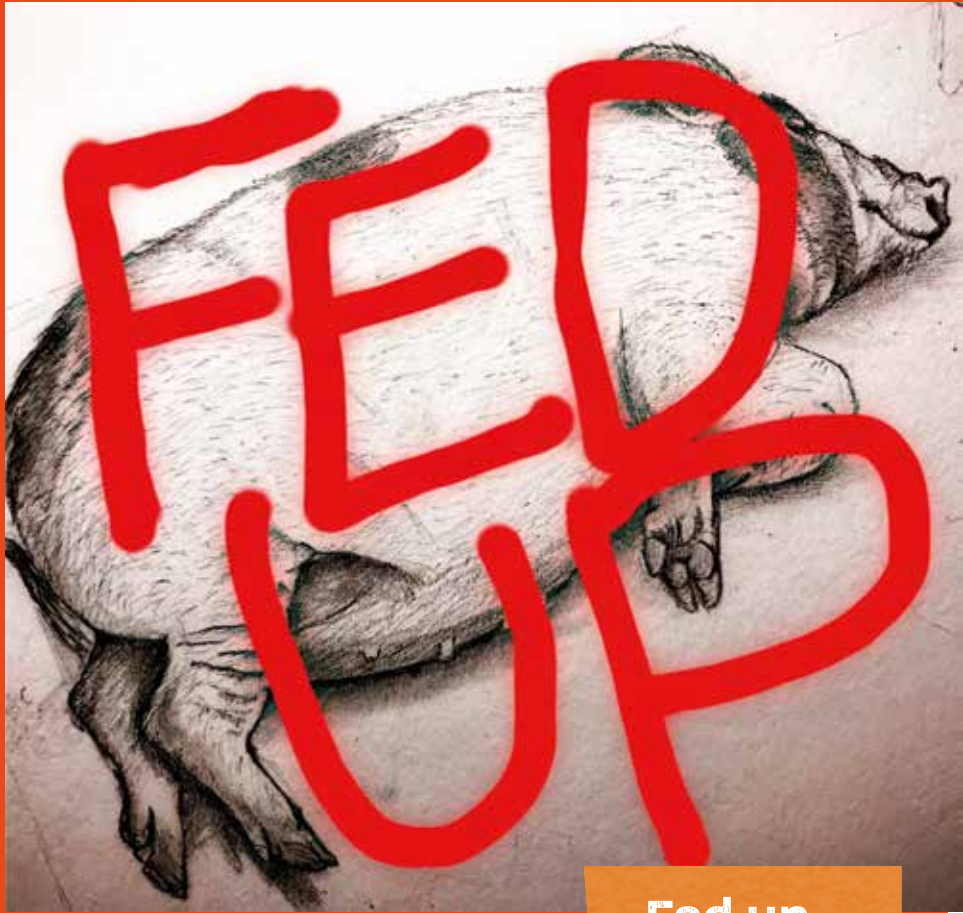
Am I feeling confident enough to wear a bra today and withstand the abuse I’ll get? When I get deliberately barged into, is it because I’m Queer / Trans / Crip?
Correct answer - none of the above.

One of these might be the excuse the individual uses but the reality it’s their problem not mine. I could live my life hoping not to get abuse or I could be my glorious self and not allow them to define how I live my life.

Be your glorious self! xxx
alexbillingham.co.uk
vimeo.com/alexbillingham [alex.billingham.7](https://www.facebook.com/alexbillingham.7)
 [@billingham_alex/?hl=en](https://www.instagram.com/billingham_alex/?hl=en) [@AlexCBillingham](https://twitter.com/AlexCBillingham)



Welcome to the forgotten land of ice



Fed up

CAROLINE CARDUS

Fed up, MK Gallery, Milton Keynes

Caroline Cardus’ edible WAIWAV intervention, FED UP, serves up a slice of truth on austerity policies and the impact they are having on disabled people. Part installation, part intervention, FED UP is a furious riposte to the political flim-flammy that is starving some of the most vulnerable people in society.

A large *slice of (my) life* has been lived as a disabled woman, and the *cherry on top* has been living in the age of austerity. Over the past few years, news reports on the impact of austerity have helped to make me *nuttier than a fruitcake*.

Recently, our *currant* (sic, geddit?) prime minister, Boris Johnson, was allegedly *ambushed by a cake* at his birthday party during the global pandemic when strict lockdown regulations were in force. There is a saying that goes ‘*a party without cake is just a meeting*’. Unfortunately for the partygoers concerned, including Boris, the police agreed, and they were subsequently fined.

At time of writing, despite breaching his own lockdown rules and being the first serving prime minister to be found to have committed a criminal act in public office, Boris has refused to resign. To me, this feels like we are literally watching him *have his cake and eat it*. At the same time, there are many very distressed people in the country whose thoughts are far from luxurious food and

drink because their wages benefits and the rising costs of living have driven them to using foodbanks. Some people have been asking for food that doesn't need to be cooked, because they can't afford to pay for the fuel to cook it.

According to Jack Monroe, a British food writer, journalist and activist known for campaigning on poverty issues, particularly hunger relief, a whole section of society is struggling with the rising costs of food shopping. These rising costs are pricing poor people out of buying food altogether.

As far as I'm concerned, the contrasting excess and partying at number 10 is a half-baked show of public service and duty. If you ask me, this kind of behaviour really takes the cake. One thing's for sure – I am well and truly FED UP with hearing about



Tick box culture

poverty and hunger in Britain and Northern Ireland.

About the artist

Visual artist Caroline Cardus's art

practice focusses on creative activism. Starting from Cardus's own experiences as a disabled woman, her subversive text, graphic, and mixed media practice brings forth frank, darkly humorous and powerful messages about disability inequality and discrimination.

Career highlights include the ground-breaking disability art protest piece, *The Way Ahead*, which has toured throughout the UK since 2004. Cardus was winner of the Adam Reynolds Memorial Bursary in 2011, collaborated with Tate in 2018 and 2019. Cardus also works as a creative producer and mentor for other disabled artists. During 2021-2022 she is producing activist artist Dolly Sen's Unlimited Commission, 'Birdsong from Inobservable Worlds', a multi-media residency at The Wellcome Collection. carolinecardusartist.com
@caroline_cardus

gobscure/ JAMES KING

? madness what is, Void Gallery,
Derry ~ Londonderry

'... politics stand at the soft core of our time. may that core soon soften further and may it leave our time free space for being free'

from what is madness? by kurt schwitters, 1924/25 c.e.

for crazy-kurt, crip-kurt, degenerate-to-the-nazis kurt - all was creativity. kurt schwitters lived with what would now be labelled multiple disabilities & mental distresses from epilepsy via madnesses to heart condition ... brit-internment hastening his heartblown-end yet his art / commitment remained total ... his life wz expanding universes ov playful-undermine, ov serious-fun, ov yo-yo'ing-wtf-lol-against-the-mofo's ... how he processed the none-sense ov 'rational-world' in all its canons & cannons to subvert like nae other ... typefaces, fairytales, found, sound, installation, psychological collage & naming the collaging merz (partword torn from flier off-ov some bank) all belonged to the lifelong, total, commitment ov his ... when dada gave up he

continues, confusing the bbc into unplugging his ur-sonate, fleeing nazis twice he continues to build merz, brits intern him & hasten his fatal heart condition (us too, us too) but he built porridge-sculptures inside (they stank) which cleared the space & regained some freedom; released he eventually finds elterwater in the north (lake district) swapping more 'regular' art for food while continuing to curve barn walls, dying even as his naturalisation papers hunt him doon ... this final curve-barn is eventually transported across north-ov-england & into a pop-art toon gallery ... & we are wee & for treats we run around kurts unwall, barnstorming this anti-wall in hatton gallery till guards come & we freeze like much art-critic-curation ... on guards unclench we laugh-off&whoop again ... barn wall in a gallery & its no even straight?! euro-crazycrip-kurt lifelong schwitter-subversions challenge the normcore, the numbcore canon&cannons-ov critic&curator&dealer(arms&art, both) ... these expanding universes on every front blow minds into finding personal liberation, gifts for next generations ov crazed-crips thanks Dan Russell & Lindsay Nicholson for yr access support work.

for the Void Gallery Derry Waiwav we get to play with Derry artist & friend James King.

About the artist

James King has been performing for a long time in various forms; very often in the street and frequently collaborating with others. E.g. Clowning at festivals, agit prop street theatre, street art performance (junk sculpture, graffiti, walkabout happenings) and currently performance art. Much of his work is spontaneous and intuitive, using vocalisation. At open mics in pubs and elsewhere he has performed sound poetry and experimental gibberish.

Some of the work has themes related to social issues and concerns. He has facilitated a broad reach of workshops in the community, and in education.

bbeyond.live/james-king/

gobscure performs-exhibits-makes-sound-art internationally/award-winningly, uses plural to reflect a broken-mind. self-taught, we playfully reclaim spaces with other marginalised folx. we reframe narratives, rewrite futures, offer love&rage. our film urs for kurt (schwitters) was finalist in 100th anniversary ov dada, ica, london, 2016.

vimeo.com/162196747

our latest solo show heartfelt is backed by MGC Futures Bursary, Graeae Beyond Bursary & Level Centre Residency alongside artistic advice / mentoring from Third Angel and Slung Low and is the final part of the trilogy including provoked 2 madness by the brutality ov wealth & rose carved in rain

gobscure.wixsite.com/info

@collectortears

BEL PYE

Cocoon, Centre for
Contemporary Art
Derry ~ Londonderry

A lot of people took up yarn crafts during lockdown.

1st row: [Right side (RS)]. 3 double crochet (dc) in 5th ch from hook.

Doing something with your hands can bring solace in anxious times.

2nd row: Ch 3. 1 dc in first dc.

A soothing rhythm that makes something new

***3 dc in sp between next two 3-dc groups**

(Perhaps there's hope in that)

3rd row: ch 3, 2 dc in first dc, sc in centre dc of first shell,

Us chronically ill folks, we knew the score.

4th row: *3 dc in sp between next two 3-dc groups.

We've wrestled personal lockdowns for years.

Rep last 2 rows for pattern (pat) until work from beginning (beg) measures approx

Facing an empty expanse of time defined by what you can't do **ending on a Wrong side (WS) row. Turn.**

the frustration and isolation

Do not fasten off.



Cocoon



dada is riot,
dada wz right

... well ...
Border 1st rnd: 1 dc in each dc to last st.
... we're sort of experts.
RS of work is facing
You could say, we have an astonishing talent
Chain (ch) 115. (See diagram on page 2.)
for chess
8 sc into magic ring
With a regular audience of three to five million
sc2 into each st around
And against our better judgment an enchanted forest
Protects
the sourdough
***dc2tog ch1 * repeat around**
The eligible Duke of Hastings cozies up to a pen pal
ch - chain sc -single crochet dc -double crochet
and a wild night sends her into a self-destructive spiral.
Change to green yarn.
Erin, Clare, Michelle, Orla and James are facing something
repeat around (64sts and 8 chains)
It's a professional quizzer, known as the "chaser"
Start with dark brown yarn.
an unlikely journey with Bradley Walsh produces mixed results and a big revelation
***tr3 ch2 tr3 into next ch space, dc3 into next ch space 4 times* repeat**

a whirlwind of travel and international press coverage
dc -double crochet tr -treble crochet sl -slip
London's marriage market meets Geralt, the mutated monster-hunter for hire
tc cluster - treble crochet cluster of 5
grappling with addiction
a growing dependence
banana bread banana bread banana bread
magic ring * - repeat
You haunt a kingdom stalked by a ferocious beast
Change to yellow yarn.
Eight close-knit siblings of the Bridgerton family
Rep Rows 2-5 until piece measures about 32 1/2"
Become a British television quiz show broadcast on ITV
Note: You may need to skip more or fewer sts before each corner,
Lady Featherington tries to browbeat Marina into marriage
With A, ch 116, loosely. Sourdough.
a dog detours the girls for relationship advice
In Puff st pattern
scrambling to solve a baffling murder aboard
4 tr in indicated ch.
a so-called devil goes to hell in a turbulent world
Skill Level: ??

where people often prove more wicked
Than unfinished business
Adjust hook size if necessary.
And Yennefer accidentally finds a means of escape
Turn inside out so that wrong side is facing.
The universal challenges
(and our safety in numbers)
Make optional pompom and affix to the top.
make a magical new future.
then working out from that circle, ch 59
A confusing new life
Gauge: 18 sts x 9 rows of pattern = 4 inches.
in
sourdough
sourdough
Weave in your ends.
Banana bread
Fasten off.

Bel Pye is interested in the everyday art-making that is crucial to surviving hostile times. They try to respond to injustice through small acts of accessible protest, often by adding overtly political details to everyday objects. Bel's practice is fatigue informed and grounded in the queer, mad and chronically ill communities they live in.
beljessicapye@gmail.com
belpye.com
🐦 @bel_pye on twitter
📷 @chronic_queer on Instagram

of placing toe and then heel and then toe and then heel and then toe again and again as a way of marking time, holding space, internally shifting. Sorting. Data is complex. Perceptually I see - but sight does not enable me to feel, to embody, to know. I only know when I let it flow through my feet. Sound. Vibration. Shifting. Sorting. Beat. Beat. Beat.
Rhythmicity Me. Connecting. Seeking. Finding self-sitting and tapping. Tap, tap, tap. Never still. Never. Light falls in the space before me. I wait. I listen. I move still moving still shifting still sorting data. Process of being. Being Me. Never the same. Always moving. Always shifting. Time. Space. Full of vibrations. This space is vibrating wildly. I sit still and I am calm. Processing. Feeling.
Feet on the Ground. Sound. Never both feet at the same time. Always shifting. One two three four, and one... Counting used to be calming. Now it feels restrictive, tame, difficult to maintain. Never the same. Each and every moment is different. I am different now. Every second shifting space and time. Never the same. Standing still I see things clearly now. The centre does not yet shine.
Time. This time is mine. Rhythmicity Me is in this space and time. The centre begins to shine. I shift. I move. I walk slowly. I find another space, another place. I sense the vibrations. I process. Tap, tap, tap. Never still. Sometimes I hover between the beats, between the ticking of the clock, the pendulum swing. Inside the rhythm is where I choose to be. Inside the rhythm I can be Me. Beat. Beat. Beat.
Moving into another space I wait. Time sits with me. Patiently paused. Bare feet on the wood beneath me. Feeling the grain under my toes, heels, balls. The sway and flow. The energy of the Maple tree held in the wood. Beneath my feet. The wood vibrates. Energy flows. Wood is never truly dead. We dance together the Maple wood and I. Vibrations bounce between us. Sound fills the space. Resonates around the place. Beat. Beat. Beat.
Light lands and I watch carefully. Light illuminates the dark places. Softly. Tread lightly here. No need for noise. Soft. Softly. Tap, tap, tap. Before me images arise, they swirl, they hover, they collect inside my head. Each one marked by the passing of time. Tap, tap, tap.
Objects loom large. I walk around to find a place to locate myself. I stand. I stamp my feet. Beat. Beat. Beat. Strong vibrations bounce between the objects and I. Somewhere between us the vibrations hover. They resonate. The room is full. Yet there is so much space. Shoes on I hit the floor. I break the tension. I shift. I move on. Always moving. Never still. Time to move. Time to shift. Time waits.
Moving shapes and forms. People. Taking up space. Talking. Moving constantly. Never still. Tap, tap, tap. Between us the vibrations flow. Feeling. Feel it in the bones. Feel it through the floor. Feel it in the air. Feeling free I cannot stop. Tap, tap, tap. There is so much to say. I say it loudly now. I share. I make sounds and vibrations. Beat. Beat. Beat.



Monument to the unintended performer

TONY HEATON & TERRY SMITH

OUT OF ORDER, BALTIC, Gateshead

For Tristan Tzara, art was both deadly serious and a game. This intervention, Out of Order at the BALTIC is both .
Tony Heaton has championed disability rights for decades and his activism has informed his practice both as an artist as well as his work as CEO and now as Chair of SHAPE, the disability arts organisation.

In the first instance Out of Order, could be seen as a call for action, a direct way to mobilise and ignite awareness of the basic human rights and opportunities denied to many people in society.
Recent world events from BLM and the social and economic inequalities highlighted by the ongoing Covid pandemic make it clear that the idea of society needs to be reconsidered. We need to declare the idea of 'normal' that underpins society an outdated concept.
In terms of accessibility, it is not just about disability, there are many barriers that deter and impede opportunity in the arts and of course in life as well.
The fallen in society are the forgotten, othered, overlooked, left out, pushed out, ignored, discriminated against, despised, hated, locked away, institutionalised, oppressed, overlooked, objectified, abandoned, neglected, excluded, neutered. Society is not binary it is a complex construction with boundaries constantly being reimagined, rewritten and redrawn.



10 Hands (and feet)

CHRISTINA LOVEY

Rhythmicity Me, Tate Britain, London

My practice is concerned with the body as a site of contention: from our somatic locations we experience the world uniquely. Drawing on ritual, shamanic practices and indigenous spirituality, I work with sound, vibration and performance to express my lived experience and responses to the world I inhabit.
Rhythmicity Me. Dancer. Artist. Dancing. Tap tap tap. Sounds and vibrations resonating. Shifting. Sorting. Processing data: colours, shapes, textures, tap, tap, tap. Beat. Beat. Beat. One, two, three, more and more, continuing. Continuously creating, constantly shifting. Sorting. Beat. Beat. Beat. Sound. Tapping to the beat there is sound, there is vibration, there is inherent within the action a sense of time, space, shifting. The action



A bigger ripple

Tzara said, 'You'll never know why you exist, but you'll always allow yourselves to be easily persuaded to take life seriously'. There are people, even today, who don't want disabled people to exist, who would like to 'assist' us not to... Heaton has for over thirty years, created a series of deadly serious games; 'Wheelchair Entrance', 'Shaken not Stirred', 'Great Britain from a Wheelchair', 'Monument to the Unintended Performer', 'White on White', 'Wheelchair Descending a Staircase', 'The Barriers', 'Gold Lamé', 'Raspberry Ripple', 'TRAGIC-BRAVE' and now, 'Out of Order' have been played. 'Out of Order' is devised, directed and produced by Tony Heaton and Terry Smith with a specially commissioned original musical score by the British composer John Woolrich. tonyheaton.co.uk

Lumiere 2021, produced by Artichoke. Photo: Matthew Andrews

SONIA BOUÉ

The Artist Is Not Present Site Gallery, Sheffield

"The Artist is Not Present explores conditional visibility and invisible disability. A playful ambivalence runs through my work for the WAIWAV intervention, which will be livestreamed from my studio to the gallery."

About the artist

Sonia Boué has a performative and responsive visual arts practice. Situated between her studio, and online spaces, Boué's practice encompasses many forms to articulate a concern with home and the domestic as metaphors for exile and displacement. This touches both on the historic and the contemporary and is often autobiographical.



Nosey

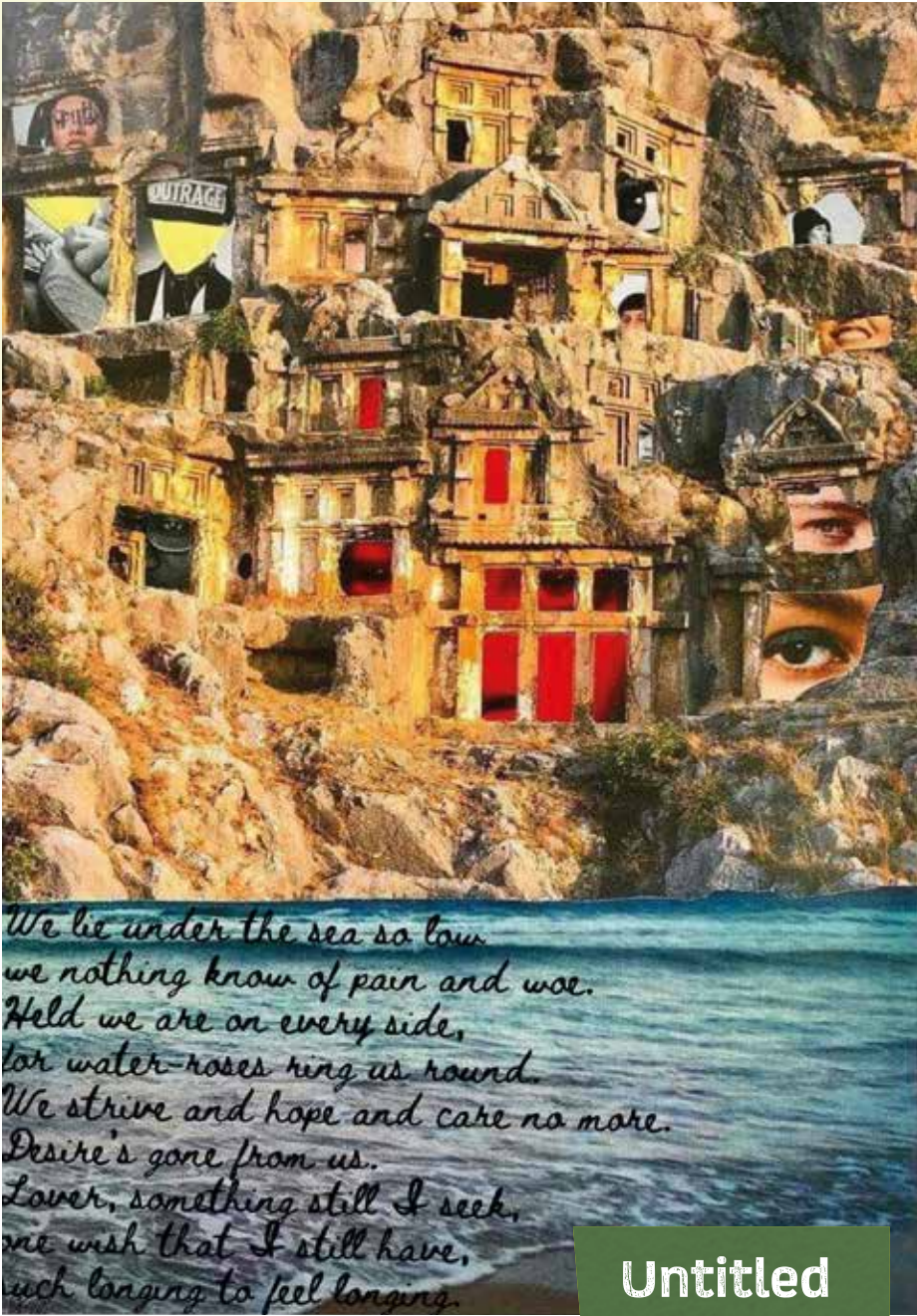
At the intersection of the visual arts and activism, Boué is concerned with objects, identity, and location. Rooted in a fascination with family archives, material memory, and the themes of forced migration and inherited trauma, her

work has been exhibited internationally and is held in digital form at Tate Britain, the BBC, and Bodleian Library in Oxford. She has performed in the UK, Ireland, and Spain. Sonia also specialises in designing neuro-inclusive

models of practice. Her most recent works explore the articulation of neurodivergent identity through performative photography and collage. soniaboue.co.uk [@s_boue](https://www.instagram.com/s_boue) [@SoniaBoue](https://www.instagram.com/SoniaBoue)

JO MUNTON & STEPHANIE FINEGAN

We are her future / how far have we come? Grizedale Arts, Coniston



Untitled

Looking back, looking forwards, the women of Dada pulled at the edges of the fabric of gender, sexuality and disability. To weave it anew. To be then packed away into dusty boxes of the art of the past. They were cutting edge with scissors and collage as their tools. They were outspoken with poetry and cabaret as their platforms. And as puppeteers they explored who was pulling whose strings. This is an ode to Emmy Hennings and Hannah Hoch. Puppeteer jo muntun (Vagabondi) will be collaborating with spoken word artist Stephanie Finegan (OORYA) to represent their future and our past in conversation. But don't think for a moment that just because one side of the debate is a silent marionette and the other is an eloquent poet, that the debate is one-sided. From outrage to empathy to hilarity they explore how far we have and haven't come when looking at woman's roles in art, culture and society. vagabondipuppets.com



This is not a pipe V - this is not a view

MIANAM BASHIR & EMMA POWELL

This Is Not A Pipe (a Dada guide to interpretation) The Hepworth, Wakefield

Our interventions are influenced by Dada, which was concerned with the absurdity of life and culture in the context of war, and took things out of their original context, placing them in new contexts and employing chance to subvert their meaning. The Hepworth gallery labels are our ready-mades. Dada also influenced typography, breaking it free from print traditions and incorporating it into fine art by artists such as Picabia and Schwitters. The relationship between the word and the image became foremost and irregular layouts and syntactic elements like capital/lower case, condensed, light/bold were used extensively, which reduced the legibility of the text but emphasised the content, creating a new visual language. The typographer's symbol of a pointing hand appeared frequently in Dada art and became an emblem for the movement—making a pointless gesture. Our intervention could be viewed as a pointless gesture, because it is both a celebration and a criticism of the written language used to interpret art.

List of Works

Ground Floor: THIS IS NOT A PIPE I: Artists’ names of Seasonal Plants, Screenprint on glass, 2022
THIS IS NOT A PIPE II: Collaborative Artist Book, Letterpress on paper, badge 2022
Gallery 3: THIS IS NOT A PIPE III: Dada Interpretation; found curatorial language, randomly placed, Letterpress on paper 2022
Gallery 4: THIS IS NOT A PIPE IV: Pull to Open; a memory aid, Digital print on tracing paper 2022
Gallery 5: THIS IS NOT A PIPE V: This is Not a View, Screenprint on wood, Digital print on paper 2022

Artist Statement:
Mianam Bashir (pseudonym)

“Context is everything” - a concept summed up by artist Alan Kane when we were discussing a new commission; without a context my work does not exist. As a second-generation immigrant with parents from countries on different sides of the world, I have always felt out of context. How we feel and respond to situations and events, how we are identified by and identify through language, has also been deeply impressed on me with English, German and Urdu heard at home.
As someone diagnosed as Autistic late in life, I have recently understood my deep connection with art as a way to make sense of the world, a way to question it and to try to find a place within it where I feel comfortable. As an Autistic person I tend to see issues in black and white. Recognising and resisting this tendency

has enabled me to observe it, such as in the debate around contemporary art interpretation. At times heavily worded labels act as a barrier, at other times they are non-existent, whilst simplifying the language to the lowest common denominator risks losing the joy of discovery and knowledge.

@printandlanguage

Artist Statement: Emma Powell

My work explores personal issues in a secretive, abstract or indirect way. I use combinations and layers of colour, pattern, letters, and language to create prints. This often stems from my own photographs or lists of words, and I investigate ideas and visual solutions through overflowing and disorderly handmade sketchbooks.
As an artist with Aphantasia (the inability to ‘see’, ‘smell’ or ‘taste’ anything in one’s head) my design process and research are very important to me, as I cannot ‘see’ what it is that I am going to create, and instead have to rely on a ‘gut feeling’ developed from years of experience.
I enjoy working collaboratively. My recent series of screen-prints and ‘Sharpie’ etchings use degrees of transparency to communicate layers of information regarding a variety of ‘lockdown routes’; journeys that have been donated by a range of different people who undertook repetitive activities during the Covid-19 restrictions.
rejectamenta.com
@dremmapowell

the enrichment of society.
The nature of his abuse isn’t confined to just one or two ways.
States Parties shall take all appropriate steps, in accordance with international law, to ensure that laws protecting intellectual property rights do not constitute an unreasonable or discriminatory barrier to access by persons with disabilities to cultural materials.

“I face a lot of public abuse. This includes photography, being filmed, laughed at, pointed at, stared at. The list goes on.”
Persons with disabilities shall be entitled, on an equal basis with others, to recognition and support of their specific cultural and linguistic identity, including sign languages and deaf culture.
With a view to enabling persons with disabilities to participate on an equal basis with others in recreational, leisure and sporting activities, States Parties shall take appropriate measures.
To encourage and promote the participation, to the fullest extent possible, of persons with disabilities in mainstream sporting activities at all levels.
“We’re not that common so the way people see us is through film and that’s the way they learn about us and that’s the way they think we are in real life when it’s completely the opposite.”
To ensure that persons with disabilities have an opportunity to organize, develop and participate in disability-specific sporting and recreational activities and, to this end, encourage the provision, on an equal basis with others, of appropriate instruction, training and resources.
The games represented a celebration of different types of disabilities, but that changed when the team returned home.
To ensure that persons with disabilities have access to sporting, recreational and tourism venues.
“I just became a member of the public once again,” he continued.
To ensure that children with disabilities have equal access with other children to participation in play, recreation and leisure and sporting activities, including those activities in the school system.
“And the abuse started again. It was like night and day and I think that’s one of the things that made it even more upsetting.”
To ensure that persons with disabilities have access to services from those involved in the organization of recreational, tourism, leisure and sporting activities.
Are you comfortable yet?
Anahita Harding is a British Iranian artist who works with performance and collage.



ALICE QUARTERMAN

Untitled: Why Are You Writing That Down?
I Said It’s Untitled, John Hansard Gallery, Southampton

To chew gum is to engage in a repetitive sensory activity with the element of cultural safety. The safety provided by its conventional and discreet nature is defied in this piece by bringing the action out into the open and turning up the peculiarity. At the same time as the performer chews gum, a piece of putty is ‘chewed’ by manually operating a set of broken wind-up teeth, clumsily and inaccurately trying to mirror the motions happening within the mouth.
The crude puppet employed to help peek into some of the weirdness of the world is himself a Dadaist. Affectionately known as ‘Keith’, his attitude is that of the ‘I-don’t-give-a-damn’ described by Tristan Tzara in his 1918 Dada Manifesto: he ‘minds his own business, at the same time as he knows how to respect other individualities, and even how to stand up for himself’.
As an embodiment of intense staring and chatter, Keith might represent both ourselves and the others. His duality supports the piece’s exploration of discrepancies in communication through ideas of the seen and unseen, truth and untruth, observation and perception, and trust and assumption. In particular it focuses on the nuances of the relationship between the internal and external, and how this is interpreted by onlookers.
Though the piece has been assigned a meaning of considering communication and behaviour in a neurodiverse world, it is equally welcome to be understood in the Dadaist tradition of meaninglessness. It was conceived away from meaning, by a force similar to what might compel one to chew gum or engage in any other sensory activity: a want, an itch, an impulse to do it. The work is meaningless and meaningful, and as Dada - it performs those ‘contrary actions together while taking one fresh gulp of air’ (Tzara, 1918) Dada Manifesto. Available at 391.org/manifestos/1918-dada-manifesto-tristan-tzara/
Alice Quartermann’s practice has been described as doing whatever she ****ing fancies, which she tries to continue living up to. The values of awareness, responsiveness, acceptance, and accommodation in this approach are mirrored within the work itself. Her practice is proudly self-indulgent: rooted in her own experience and grounded there through the use of to-hand or domestic materials and spaces.
@alice.quartermann



14 Are you comfortable yet?

ANAHITA HARDING

Are You Comfortable Yet?, Tate Modern

Article 30 – Participation in cultural life, recreation, leisure and sport.
Initially he enjoyed adulation afterwards.
States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life and shall take all appropriate measures to ensure that persons with disabilities.
However, he has said he’s since endured being filmed and laughed at in the street on a daily basis.
Enjoy access to cultural materials in accessible formats.
He has spoken frankly on his plight and has called for society to challenge such behaviour.
Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats.
Do you know what it’s like to be looked at and laughed at every single day?
Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.
Because I do. And I’m absolutely sick to death of it.
States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for

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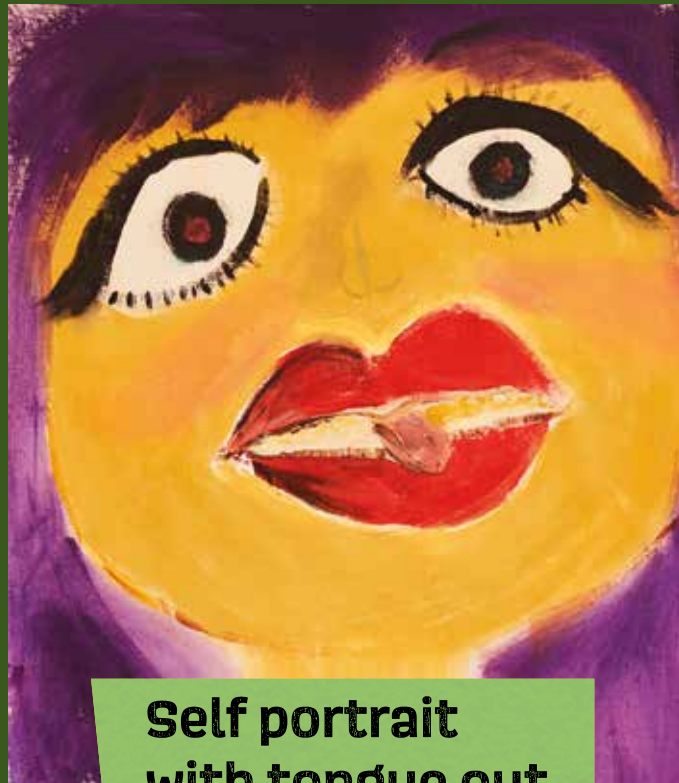
GRACE CURRIE

Put Away Neatly, HOME, Manchester

For WAIWAV Grace Currie performs Put Away Neatly, part of her current artwork, Almost Happy, exploring the impact of the ‘gilded cage’ of the loving yet undermining care sometimes experienced by people with disabilities. In this performance Grace asks an actor to shout out those repeated words and phrases that can be uttered by the people who have our best interests at heart, but which have the accumulative impact of keeping us safe, tidy, and silent and ultimately disempowered. As each phrase is said aloud, two carers in hygienic nylon tabards gently wrap Grace in layers of cardboard packing material until she is an immobilised bundle which is carefully lowered to the floor and rolled away tidily. The phrase ‘That’s not appropriate!’ is left ringing in the audience’s ears.

In 2010, aged 17, Grace’s life hung

(2021) Acrylic on paper (50x39cm)



Self portrait with tongue out

by a thread after a serious road traffic accident resulted in severe brain injury, leaving her with inter-relating disabilities and a neurodivergent view of the world. Her work often uses these challenges to challenge viewers, to reflect her resistance to a reductive label ‘disabled’ or the disorientating sense of fractured self 24/7 care engenders. If she is going to be labelled at all, she says, let it be ‘Sexy Artist’!

Grace is inspired by artists who express inner feelings through portraiture

(her recent starting point was Bacon’s ‘Screaming Pope’ series). Tschabalala Self’s work contributed to her understanding the powerful tension that childlike form in painting can create when themes are adult, sometimes sexualised.

In 2020 Grace graduated from Chester University School of Art with a First-Class Honours degree in Fine art. Her powerful and huge figurative paintings in her Final Show, The Identity Series, invited you into her world to meet its strange inhabitants - more or less human - clearly on the way to the same anarchic party... Her current work, Almost Happy, springs from a commission to make work about the UK Mental Capacity and Deprivation of Liberty processes for a forthcoming academic publication.

Grace is building an impressive body of work, mainly painting and video, submitting nationally and internationally. Since graduating, Grace has already exhibited in the West Midlands and London. Put Away Neatly is her first major live performance piece, prefigured by some of her earlier videos.

gracecurrie.art

@GraceCurrieArt

The threshold between two transitory spaces: separation (from original state) and incorporation (into a new state of being) is liminal. The middle state of in-betweenness is often characterised by ambiguity, uncertainty and loss of control but also holds potential for change and transformation.

From here, the associations with myth and monster proliferate - the threads cast across this ADHD mind attaching in unexpected places. Perhaps the Minotaur of myth is benign and condemned to the shadows by wild speculation of a beastly and most in-human nature. This Asterion (wo)man is not bullish and macho, using the excuse of instinct to dominate and mask - as Picasso mused. Instead, I imagine the visceral strength transformed into a recognition of shared humanity as we encounter and reckon with this Covid contextualised experience of liminality. The string which the (duplicitous) hero of myth relies on to navigate the maze, is here woven in the waiting times and becomes a knitted blanket; perhaps the end of the skein will be offered out to lost wanderers, ready to unravel and mark the path and passageways back into the open.

This string is also the fascia, the connective tissue within the beating heart of the place. Alive and pulsing with movement and creativity - reconfiguring itself in continuous tensegrity - only as all the component parts of the theatre ‘body’ recognise and honour their interdependence. (The play cannot go on without the audience, but nor can it go on without all of the starry ones; the lighting and sound and box office and marketing and technicians and stage hands and stewards and concessions operators and and...) alittlebitdistracted.com

KRISTINA VEASEY

A Complete Basketcase, Focal Point Gallery, Southend

Using basket weaving as a metaphor for weaving around society’s barriers, Kristina has been exploring barriers and gaps encountered by both the collective and individual, during lockdown. Weaving materials have included phone charging cables, hdmi leads, and electric wires, representing the high dependence on virtual and digital communication during periods of isolation. Her examination of the strange dichotomy of wanting connection with others, whilst needing to keep them away in order to stay safe, brought the introduction of electric fencing wire as an additional weaving material. As time went on the overwhelming whirl of baskets, disruption, change, never-ending hypervigilance, and heightened anxiety, started to blur the boundaries of normality, causing both the artist and her baskets to unravel.

Aside from the risks of covid, the pressure to re-join society post-lockdown, brought with it a reluctance to relearn social skills, and navigate the discomfort and exhaustion of the outside world. The draw to continue in isolated hibernation, and feel comfortable in a controlled and accessible environment, remained strong. Kristina began to deconstruct baskets, to pull at loose threads, and to become wholly entangled within her own basketwork. Metaphor and reality began to merge.

Whilst looking at the commonality of people’s experiences during lockdown, Kristina was also struck by the difference of the disabled experience. Initially the playing field seemed to level, with everyone suddenly becoming housebound, and unable to work or get about. Alternative ways to communicate were sought, and things that had previously been deemed impossible were suddenly possible after all. However, it soon became clear that the pre-existing inequalities were far from gone, and the gaps only seemed to widen under the pandemic, with poor policies putting



A complete basketcase

disabled people in a vulnerable position. The government’s use of terminology, framing disabled people as ‘vulnerable’ was dangerous, allowing the wider public to view us as flimsy, disposable, and unavoidable collateral damage. It has made way for the pushing of policies that look at removing the right to peaceful protest, at assisted dying, at the issuing of unwanted DNR notices, and at cuts to Universal Credit; all of which have a disproportionate, negative impact on disabled people. And it has allowed the deaths of sick and disabled people and those in care homes, to be excused, when they died not because of vulnerability in themselves, but because of policies, or lack of them, that put them at risk. And disabled people are still at risk. Freedom Day did not happen for everyone. Many sick and disabled people are still in lockdown. Even now.

60% of those who have died from covid have been disabled people. And many of us who do not die, are left with worsened conditions and new complications.

But we are not vulnerable people. We are strong people put at risk by poor policies. kristinaveasey.com [@kristinaveasey](https://twitter.com/kristinaveasey) [kristinaveaseyartist](https://www.facebook.com/kristinaveaseyartist) [@kristinaveaseyartist](https://www.instagram.com/kristinaveaseyartist)

HAYLEY WILLIAMS-HINDLE & ROMA

Asterion, Modern Art Oxford

Where the heart beats and the life blood flows between

The liminal spaces which form the pathways and corridors between the third spaces in which we seek communal gathering, entertainment and escapism, are where I feel belonging. 20 years in events management in the entertainment industry has formed a familiarity and comfort with those narrow, directional, sparse places. At the same time, my personal antipathy and aversion to being in the path of the onstage limelight is cemented.

The parallels, as a neurodivergent person (Autism/ADHD), with feeling ‘outside’ of the gathering places are not subtle. But these in-between pathways need not be a maze designed to trick and puzzle the navigator - they are instead a labyrinth - and walking them is, for me, an exercise in meditative movement according to that most ancient of traditions. (And modern too - since the labyrinth is also a practical exercise used with Autistic individuals. The aim being for individuals to find unthreatening space in an open room).



LUKE 'LUCA' COCKAYNE

(they/he), the artist formerly known as Ana Hine

**Semantically Satiating Dada,
Turner Contemporary, Margate**

My intervention is simple: the artist draws or marks a one metre square on the ground and members of the public are invited to stand in the square and repeat the word 'Dada'. They can scream, sing, whisper, mumble, chant, shout, or say the word in any other way they like – but it's the only word they can say. The aim is to explore that feeling of a word repeated losing all meaning, as well as allowing people to verbally stim.

I've noticed that as accessibility measures have increased, for instance quiet shopping times and stimming toys, there is still a lack of places where people can comfortably and safely make noise to release tension. Many of us have verbal tics, but there are very few places where it is socially acceptable to scream or shout without concerned members of the public intervening.

I have EUPD (Emotionally Unstable Personality Disorder) and when I get overwhelmed, I struggle to release the tension building inside of me. I've found that being able to scream, sing or shout can make me feel better, and it doesn't really matter what's being said. That's why I've chosen to illustrate my intervention with my painting "I Figured The Water Could Take It" -which is about an experience I had when I was unwell a few years ago. It's part of a larger project I'm working on called 'They Called Me A Banshee Cause I Wouldn't Stop Screaming Your Name'.

The concept of Semantic Satiation has always seemed Dadaist to me – that we experience a word as having no meaning if it's repeated. It's an incredibly accessible Dadaist action, carrying within it a critique of the very concept of language and highlighting the absurdity of believing we can communicate with one another.

I feel like this encompasses the Dadaist characteristics of absurdity, nonsense, and spontaneity. Using sound in this way is also anti-bourgeois in that it breaks through the typical hallowed silence of the gallery setting.

I have a 1st class degree in Art, Philosophy & Contemporary Practice from Duncan of Jordanstone College of Art & Design in Dundee, and an MFA in Art & Humanities. I have been a writer-in-residence at Stroud Valleys Artspace, and exhibited work in group shows at the Cooper Gallery, Generator Projects, Summerhall, SaltSpace Gallery, Gayfield Creative Spaces, Coburg House Art Studios and other publicly funded and/or artist-run spaces across Scotland. I have an art studio in Bridgeton, Glasgow, and one of my paintings was featured on Grayson's Art Club on Channel 4 this spring. My dream is to have a solo exhibition in a publicly funded art gallery and/or for Tracey Emin to say something nice about my work.



**I figured the
water could take it**

ALISTAIR GENTRY

**25% (Rectification),
Tate Liverpool**

MAD, BAD AND DANGEROUS TO KNOW (A very brief, subjective history of romanticising artists' mental illness, self-harm, and self-medication)

"Mad, bad and dangerous to know" was Lady Caroline Lamb's comment shortly after meeting the poet Lord George Byron. Caroline's behaviour also did not conform to what was expected of a respectable, upper class lady, and got into a relationship with him anyway. At this time Romanticism was coalescing in the arts and culture as an outgrowth of and reaction against Enlightenment rationalism and industrialisation. The painter Caspar David Friedrich later summed it up as "The artist's feeling is his law."

Byron was part of a nexus of influential figures including daughter Ada Lovelace, friends Percy and Mary Shelley, and Mary's mother Mary Wollstonecraft, all of whom burned out in one way or another. And so the "mad, bad" template and the notion that a turbulent and chaotic life was "artistic" quickly became hugely influential in the arts and remains so.

The link between the suffering of artists and the monetisation of their pain was really locked in by the beginning of the 19th century. On one version of The Scream Edvard Munch wrote "Can only have been painted by a madman," i.e himself. The last time a version of this painting was sold at auction, it went for £73.9 million.

Romanticism was also intimately tied- often by artists themselves- to the idea that being untutored, child-like (or an actual child), 'savage, even 'mad' might be preferable to and more 'authentic' than being adult, educated, 'civilised' and acculturated. The outsider (but still middle class) artist Louis Wain is now famous for his psychedelic cat paintings inspired by his mental illness. Another outsider, Vincent Van Gogh, has been intensely mythologised, including particularly his mutilation of his own ear during a psychotic episode.

You could also make yourself 'mad' and 'savage' with drugs if you weren't lucky enough to be organically mad or marginalised already. Outsider, folk or indigenous art and art brut continue to be lucrative, thriving markets and popular with the public, mainly after the artists' deaths.

Because of high barriers to entry, low pay, and limited genuine opportunities for advancement, most artists, musicians and authors worked in other jobs and earned a minority of their income from their art. But many iconic artists- including Van Gogh and hundreds of others- were supported by family wealth. Lower middle class artists- let alone working class artists- were virtually unknown from the Enlightenment until the mid 20th century, and are still rare.

There's a clear line from Romanticism to Dada's rejection of the supposed order and

perfection of capitalism – especially the polite and inoffensive art and dead artists it prefers – in favour of the irrational, the random, the destructive and the offensive. They also revelled in being thought mad and having their work labelled as bad, just as their predecessors did. The presence of genuinely disabled, mentally ill and/or chronically ill yet functional artists as full and equal art world participants, or even as subjects of art, has only really happened in the past few decades.

Hello.

Alistair Gentry is an artist and writer. He makes live art, performance lectures, interventions, participatory experiences, usually outside of conventional gallery or performance spaces.

alastairgentry.net



**Self-portrait with
bandaged ear, after
Vincent Van Gogh**

PORCELAIN DELANEY

**Parade of the Disregarded,
Golden Thread Gallery, Belfast**



Photo: Mummi Lu at Reykjavik Kabarett

MummiLu

"I'm a disabled theatre maker with a background in dance, circus and cabaret. My intervention is a short dance theatre piece inspired by 'Parade' a proto-dadaist ballet. I love how Parade was a parody without sacrificing any form of quality. The set and costume design was made by Pablo Picasso assisted by the Italian futurist Giacomo Balla creating something unique and very visually striking. The Parade was first performed by the Ballet Russes in 1917 and was one of the first ballets to include aspects of popular culture that had previously been considered too 'low brow' for the 'elite' world of ballet. I believe art should be for everyone and I hate this idea of designated low and high culture forms. My intervention plays on this.

My costume is inspired by the alien Dada from Ultraman – the Japanese Tokusatsu 1960s drama. I love the unusual aesthetic; the black and white patterns. Within my intervention I've utilised those ideas to highlight the 'black and white' or 'one size fits all' approach we've seen from the government throughout the pandemic, with no

consideration for those of us with differing needs who live in the grey or don't fit into the simple boxes they think all of society belongs in. The alien race Dada weren't given names. They were classified by their class and identification number. Again this feels very similar to recent experiences that I am exploring within Parade of the Disregarded.

My extravagant styling also shares a nod to the Vaudevillian excess of the Cabaret Voltaire, which first kick-started the Dada movement in 1916."

Porcelain's cabaret acts have headlined all over the world at shows in Paris, Dubai, Switzerland and others. Her credits in the UK include The Circus of Horrors and Rigoletto. She is a 2021 Fellow with DaDa – an innovative arts organisation based in Liverpool and is currently being supported by the Arts Council to develop a solo show 'Breeding Machine', a comedy play about life with chronic gynaecological disease and the inequality's in healthcare this exposes.

@PorcelainDel

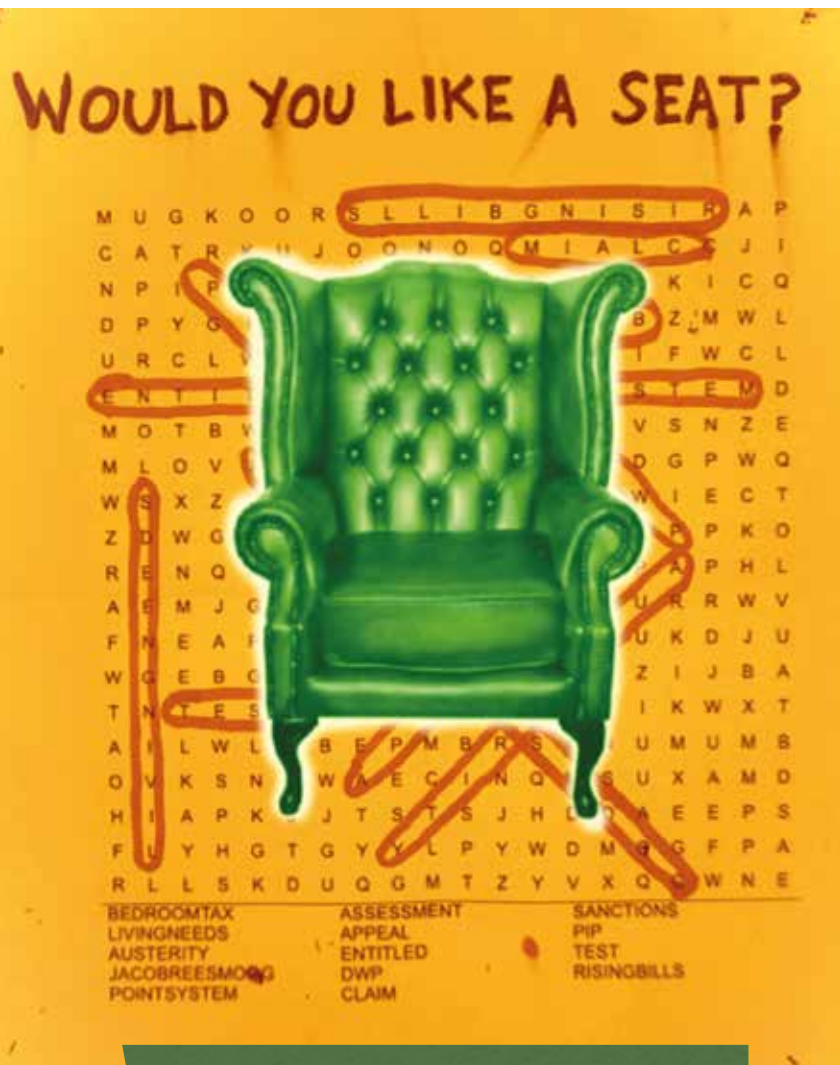
DORA COLQUHOUN

Would You Like A Seat? Liverpool
Biennial of Contemporary Art

I watch an ant crawling into a crack in the pavement. I see how uneven the concrete filling is. I look at my size 7 feet and back to the ant. It disappears into a space that I cannot fill. I am here, present, in my own space. I think of the other ants, particles, microbes, and wonder: does the Friday afternoon ant consider me? Am I bothering the ant? I am impressed by its presence, but can I control it?

Right
left
Right
Left
Turn and-
Come back, ant! Let's repeat this, back to our positions; start again. I would love to start again. Again start. I want to talk to you, ant! It's all happening up here, I guess it's all happening down there too. My father got asked if he could spell W O R L D backwards in an important assessment. It's called PIP and they make big decisions. People with multiple sclerosis are being called for reassessment, to come back and do it all again, MS is a progressive condition. A muscle wasting disease. Time wasting reassessment. Yet they must return. Start again. Again start.
Can you spell 'WORLD' backwards, ant?
Can you spell 'WORLD' backwards?
Ant, may I share with you a memory that I had as a child? I remember running

in a circle, playing with balance and enjoying the feeling of dizziness spreading throughout my body. The floor seemed to move, the world became blurry In that moment, I knew the world was weird. I was curious - children are though, aren't they? Are ants curious? As time passes one grows bigger, grows into size 7 feet. Time speeds up. The candles on the cake burn shorter. People become less curious and more concerned. Perhaps there is good reason to be concerned
My true intention, Friday afternoon ant, is to offer you a seat. In a lovely comfortable chair. To give you access, frame the space you occupy, offer comfort. A warm blanket to cover your waterproof exoskeleton. Let's listen to Vaughn Williams' 'Lark Ascending'. This is Desert Island Discs' most selected piece of music. You can really hear that lark ascend.
A cold cut gammon of truth is: some people aren't allowed to sit at all. But you understand, no sitting for you worker ant, too busy protecting the queen. It's the way of the world. You get comfortable seat sitters who have never moved. I would like



Would you like a seat?

to take a big giant muddy boot and knock those comfortable seat sitters off. Knock them off their block. Perhaps they would fall face down on the floor and take a closer gaze at you, Friday afternoon ant. It's good to have different perspectives.

About the artist

Dora Colquhoun is a neurodivergent artist based in Liverpool. She is collaborating with the Liverpool Biennial to create 'Would You Like A Seat?'. Recent achievements include writing and performing 'ADHD The Musical: Can I Have Your Attention Please?'



CHISATO MINAMIMURA

Deaf for 4'33", Firstsite, Colchester

Chisato's intervention, Deaf for 4'33", is a performance which takes its title from John Cage's three-movement composition 4'33". Cage's score instructs the musicians to not play their instruments for the duration of the piece, and invites the audience to listen to the sounds in the environment. This intervention is a recreation of this score from Chisato's Deaf perspective, offering alternative ways

to hear, listen or feel the sounds in this score.
"I am interested in the world of sound and how we access and move around within it, both as hearing and d/Deaf individuals. I am always struck by the way that sounds can transport hearing people to memories, places, or specific times in their life. Their descriptions tend to start with, "this sounds like..." or "it reminds me of...". As a Deaf person who is trying to acquire a sense of what a sound is, this description can sometimes be confusing, but it is also revealing how complex sounds can be. The description is always different depending on who I ask, and their relationship to the sound. This highlights to me as a Deaf person, that sound and the experience of sound is subjective and unique. By recreating this John Cage piece, I hope to highlight these different sound experiences, and in doing so, also show the d/Deaf perspective of sound." Chisato Minamimura.

About the artist

Chisato Minamimura is Deaf performance artist, choreographer and BSL art guide, born in Japan, now based in London. Chisato has created, performed and delivered dance workshops in over 40 locations across 20 countries, including 3 years (2003-2006) as a company member of Candoco. Previously, she has performed in aerial works with Graeae Theatre, and as part of the London Paralympic Opening Ceremony, 2012 and Rio, 2016 Paralympic Cultural Olympiad.
Chisato's artistic work explores ideas which centre on presenting authentic voices and in finding ways of artistically representing alternative perspectives in sensorial ways. She approaches choreography from her unique perspectives as a Deaf artist, creating what she calls 'visual sound/music'. Through this work, Chisato has developed an understanding of vibro-technology, implementing this to find ways of presenting soundscapes to d/Deaf and hearing audiences. Alongside international artists working in sound, projection, vibration and animation, Chisato often uses mathematical scores to create choreography, enhancing the experience of dance without music.
Chisato is currently developing her practice and knowledge of Visual Vernacular (VV). VV is a unique physical performance technique with elements of poetry, dance and mime, primarily performed by international Deaf artists. This emotive style combines movement, iconic signs, with gestures and expressions, capturing descriptive meaning in all its visual complexity. By experimenting with speed, role shifting and rhythm, this choreographic style allows Deaf artists to use movement to poetically convey narrative. It is largely unknown in the UK, but Chisato hopes to develop this accessible artform further, and can be seen to use this in her performance, Scored in Silence.

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LISETTE AUTON

Writing the Missing –
The aDdress, MIMA
(Middlesbrough Institute of Modern Art)

Lisette Auton's work focuses on identity, curiosity and play, kindness and access. Disabled, neurodivergent and Northern, some say she's a word artist; she says she does stuff with words. She works as a solo artist, with collaborators, and alongside wonderful humans as a creative practitioner.
Lisette is an award-winning poet; the 2019 Early Careers Fellow for Literature at Cove Park; on the TSS Publishing list of Best British & Irish Flash Fiction; and winner of The Journal Culture Award 2021 for Performance of the Year for WRITING THE MISSING – A RIVER CYCLE commissioned by Durham Book Festival. Her debut middle grade novel THE SECRET OF HAVEN POINT was published by Puffin in February 2022, with her second to follow in February 2023.
You'll find Lisette's work in galleries, online, in theatres



Photo: Rob Irish



Dressing gown

and bookshops, laundrettes and railway station waiting rooms.
“I am not independent. I am not lacking. I am interdependent. I lack nothing.

Except equal rights, access, a seat at the table, your admiration.

Welcome, sit awhile.

Here is a star. I am beautiful. I unfold and take up space. I am silent. I write you a message. These are the voices. The voices of the Missing. I am The adDress. I am Writing the Missing.

Here, have a star. It is beautiful. Hidden inside is a Missing.

Would you like to see it?

Would you like to destroy the star?

Write your Missings!

Please write your Missings.

You may whisper them to me and I will write them down and catalogue and keep and share and rage and love.

You may share them wide, hide them, gift them, activate them, nap with them.

Rest rest rest rest rest rest rest.

I will fold your Missings with love and care. Unless I am tired. Then my sister will fold your Missings with love and care. Unless we are both tired and then we will rest.

You can rest too.

My adDress is a call to action a quiet beckoning a take your time a you are safe here.

I was missing. Time disappeared elongated pain dark missing. I am not a Missing. I refuse to be a Missing. Sometimes the weight, the tired seeping creeping.

Sometimes it is a lot.

Be an ally. Be a friend. Be interdependent.

Unfold yourself into beautiful.

Share your Missings.

Welcome.

Sit awhile.”

lisetteauton.co.uk @lisette_auton

CHRIS TALLY EVANS

Siri The Art Critic,
Glynn Vivian, Swansea

It’s great to be intervening at the Glynn Vivian. I’m from Swansea and this was the first gallery I remember going to. It played a very everyday role in my teenage life. I went to school just up the road and so we would often wander over in order to appreciate, discuss and frequently mock the art. I also attended very 1970s poetry and music nights suffused with bohemian atmosphere at the Glynn Vivian.

My practice has been both challenged and enhanced by disabling experience. I started as a non disabled actor and musician and was just getting somewhere when my genetic time bomb went off and my sight started to deteriorate. This changed everything and led to diversification of practice, into writing, directing, community arts and ultimately soundscape, installation and digital media. It also meant that I was so horrified at the way I was treated that I became an activist in the disabled people’s movement for equal rights.

Themes that I explore can be quite disparate but lived experience is always at the heart of things, a sense of place and geography pinning the experience to a



Siri appreciates Benito Quinquela Martin's Working at High Pressure

location and the barriers that minorities face and the voices that so often go unheard. When it comes to talking about disabling experience, I often find that we are damned if we do (do you have to talk about it all the time?) and damned if we don’t (why are you trying to get away from what you’re known for?) It’s as if the mainstream is an adult party that we are only allowed into after bedtime if we are quiet and well behaved.

My intervention plays with the frustration of how visually impaired and blind people are excluded from even the simplest of cultural pursuits. I am fed up with gallery curators not allowing me to stand close enough to works to see them or to use other

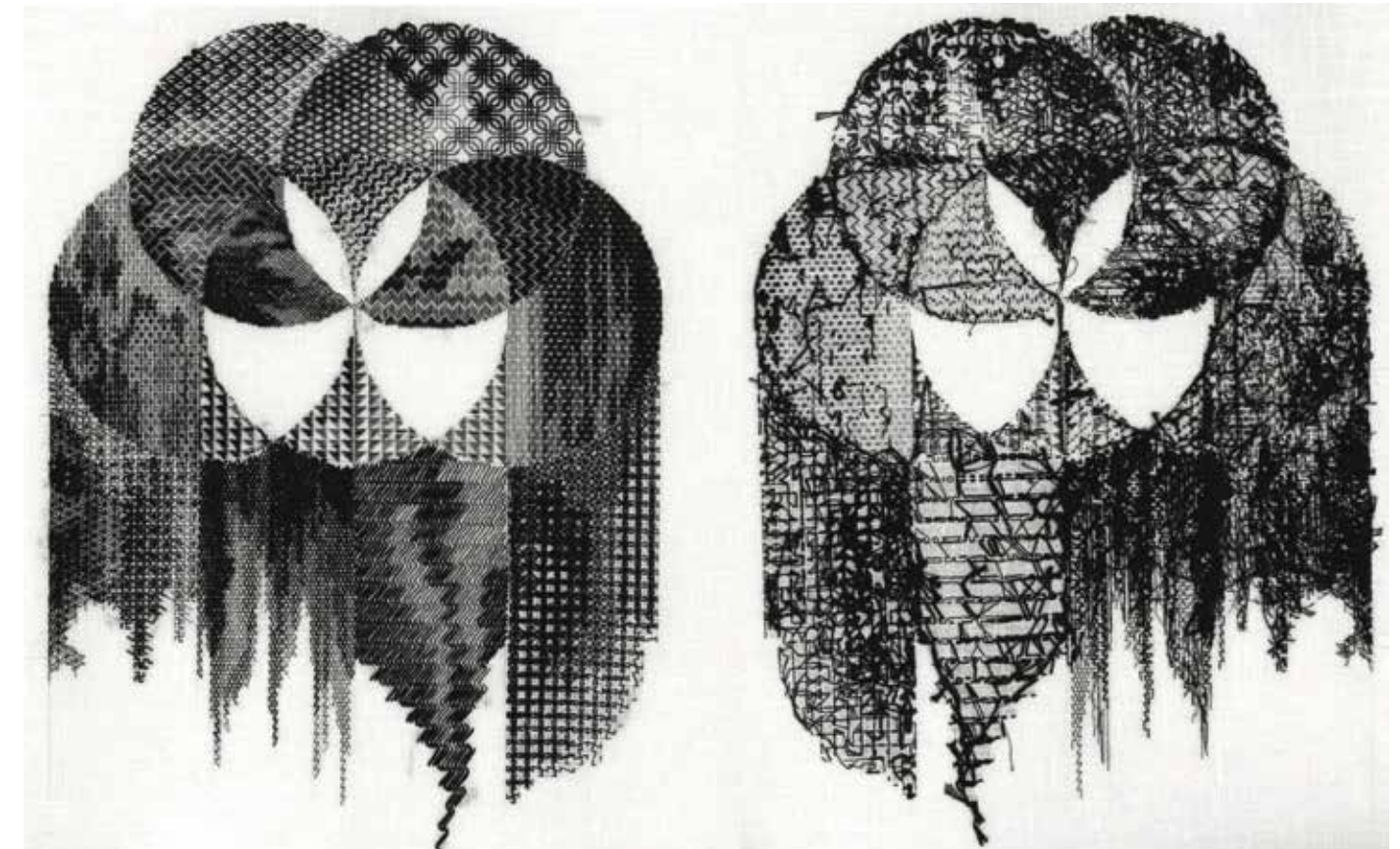
methods such as touch to explore them or to engage in a realistic conversation in response to questions. This has happened to me all over the world, from the Doges’ palace in Venice to Oriel Davies, rural Mid Wales. Despite explaining that this is an access requirement I am frequently frowned or tutted at or just told to stand behind the line / rope etc.

In order to experience art, one size does not fit all. The self-elected art establishment’s view of what a piece of art is, is not the only way of perceiving or “getting it”. Language itself can be as much a barrier for disabled people as physical access. Irreverence does not necessarily show a lack of appreciation.

Irreverence can itself, I feel, be a powerful driver for meaningful change. Humour is a key that unlocks many doors. Strange then, that when applied to the lives of blind and visually impaired people, humour seems sometimes to be viewed with suspicion as if it were a dangerous and subversive creature. I was once directing scenes from Wilde’s The Importance of Being Earnest, and had cast a blind actress in the role of Lady Bracknell. We were amazed to discover that her Braille (RNIB approved) copy of the text had mysteriously had all the jokes and witticisms ruthlessly expunged. We had to rush to a side room with an honest version of the text and a Braille typewriter to put things right.

My relationship with Siri is something like a real love affair, starting with excitement and hope, then misunderstandings, frustration and shouting. But ultimately we need one another every day.

christallyevans.com



I walk the Sussex Downsland. Leonard Cohen sings “Hineini, Hineini”. I stop. I look to the path behind me. I look ahead. I cry out loud. And then I cry some more. Not long ago and not far away. I remember. Every day. In each stitch a requiem. I cry for the animals burnt in the blaze of an arsonist’s flames. And one last time, before Virginia Woolf’s house comes into view, I stand in the empty path and cry for humanity. I look at the map of the world showing which countries have vaccinated most of their people against Covid, and it looks like an essay in 18th Century colonial imperialism. “Who the fuck are you to be so privileged?” Mea Culpa.

ANDREA MINDEL

War?! What War? –
How does one achieve
eternal bliss?”,
The Towner, Eastbourne

I am a multi-disciplinary artist currently obsessed with embroidery. My practice addresses themes of social injustice, grief and mourning within the context of climate crisis, illness and genocide. I use my work to advocate for the LGBTQIA+ community and other under-represented voices.

I embroider with conscience – one stitch at a time – creating materiality through the repetitive motion of stitch. My work pays tribute to, memorialises and honours difficult narratives.

I use long titles for my embroidered works. This mechanism reflects the time it takes to make the work and shares something of my mental topography. The long titles add to the physical and material capture of time inherent in making the work and are my way

of creating a value system.

My anti-normative intervention channels Baroness Else Von Freytag-Loringhoven, Claude Cahun and Marcel Moore with a bit of Sophie Tauber-before-she-became-Arp. Sitting at a traditional embroidery trestle and working a slate frame, I will embroider a piece of fabric with human hair – my own hair. My hair first fell out when I was 15 and on chemotherapy. I use two forms of hair, that which has been cut and that which I collect every day from my brush.

Hair was used during Victorian times to create memorials for the deceased. Hair was woven, fashioned into bracelets, lockets, and brooches as a means of handling grief. The main message post-lockdown is “get back to normal”. In this intervention, I am creating a memorial cloth in honour of those who have died from COVID the world over, and in sympathy with those who are grieving the death of loved ones, too easily forgotten as our media looks for the next big story.

I use the complex and intricate goldwork technique. It was reserved for kings and church, a technique first used by men, deemed more trustworthy

than women to work with expensive metal threads. Nowadays the threads have a higher proponent of plastic than metal and come in all colours.

My intervention title is a response to the primary concern of our capitalist society to return to ‘business as usual’. It upsets me how ineffective and immutable political systems are in the face of common sense, and how we bandy with intellect but really do nothing. Artists don’t seem to push boundaries in the way of the Baroness of Dada, and the system which chooses which artist to monetise is a rotten apple on a sick tree.

The Russian attack of the Ukraine hadn’t happened when this

proposal was penned. Talk of the Ukraine and atrocities will occupy our media for a while, and then we will find a way of pushing past our outrage to justify our personal needs. Dada was a response to the atrocities of the First World War, and a hundred years on, we have become better at side-stepping the bodies on our way to the party.

My therapist says humour has a part in grief. Normative humour evades me, so I traverse the theatre of the absurd. textileartist.org/andrea-mindel-sorrow-in-stitch/ outsidein.org.uk/galleries/andrea-mindel/ [@andrea.mindel](https://www.instagram.com/andrea.mindel)

STAV MEISHAR

Strange Beauty, Arnolfini, Bristol

I strongly believe that every work of art made by a disabled person is already disabled art, regardless of its thematic content. Same goes for any other defining element of one’s identity. Who we are is not something we can put aside. All my work is Jewish because I am Jewish. All my art is queer art because I am queer. Artists of various minority identities are unfortunately often expected to commodify their experiences of trauma and disenfranchisement if they wish to get artistic career opportunities. Therefore, I find it important to advocate for giving artists the freedom to tell their stories in ways that fit them best.

I am a theatre and circus artist, and my current work-in-progress ‘The Barquette Project’ is a show that’s part historical research, part autobiographical explorations of gender then and now. It tells the true story of Barquette, a legendary gender-bending trapeze artist and queer icon, woven with the lived experiences of LGBT+ artists today. For WAIWAV I have created ‘strange beauty’, a performance piece inspired by photos of Barquette captured by Surrealist Jewish photographer Man Ray, and their intersection with my identity as a queer, neurodivergent Jew.

When asked why he created his act, Barquette replied: “I wanted an act that would be a thing of beauty—of course, it would have to be a strange beauty”; and what is surrealism if not Strange Beauty? Are queer, disabled and neurodivergent bodies an

expression of a strange beauty, not quite matching up to society’s rigid boxes of what beauty is? Barquette, in her act of gender fuckery, fluctuating between masculinity and femininity, wanted to be Strange Beauty incarnated—could I be, too?

My intervention challenges people’s perception of what ‘strange’ and ‘beautiful’ mean to them by asking them to make me a living, breathing embodiment of surrealist artwork. I will be available to audiences in the gallery as a living doll, and accompanied by a variety of objects – wardrobe items, makeup, accessories, shoes – objects feminine, masculine and in between for audiences to play with. Not everything will be standard. There will also be natural materials, recyclable materials, non-traditional materials—various surprising options for audiences to play with... The only guiding principle will be: ‘make me pretty’.

Am I beautiful? Can I be made beautiful? What makes a body beautiful? What is beauty? Who gets to define it? And why do we give a fuck about being beautiful anyway?

This is not a Marina Abramovic style experiment; there will be nothing available that can cause harm or damage, and more importantly I will not be inanimate or passive. People will be required to ask my consent for anything and everything they want to use on me – though I will not advise or give my own opinions re: aesthetic choices; just my consent. stavmeishar.com



Photo: Omri Dagan

From the Barquette Project

AARON WILLIAMSON

‘Hiding in 3D’, IKON, Birmingham

Many of my interventionist artworks over the last 30 years or so, have been informed by a ‘crip humour’ take on disability that, for me, relates back to the absurdism inherent to Dada. Again, I have made a number of artworks exploring questions of in/visibility as a disabled person. For ‘Hiding in 3D’ I intend to bring these two components – absurdism and in/visibility – together.

In developing ‘Hiding in 3D’, I have explored two main areas of research:

1. Anaglyph 3D (red and blue). Requiring the use of special ‘3D Spex’ this visual effect/illusion reached a peak of popularity with films and comics in the mid-1950s.
2. camouflage pattern: whereas the most common form of camo is the military ‘woodland’ pattern, for this work I will be exploring the use of ‘dazzle’ camo that was developed by artists (including Dadaists and Vorticists) during WW1.

On the face of it, camouflage and anaglyph 3D are opposite visual effects: the first serving to hide something from the viewer, whilst the second aims to create a heightened visual experience. Camouflage affords invisibility, anaglyph 3D exaggerates visibility. Deploying both of these visual components I will aim to ‘stretch’ the WAIWAV project theme: ‘I am Invisible I am Visible’.

During the last thirty years Aaron Williamson has created over 300 performances, videos, installations and publications around the world: www.aaronwilliamson.org

Williamson’s work is informed by his experience of becoming



Hidden in 3D

deaf and by a progressive sensibility towards disability. At a University of California lecture in 1998, he coined the term ‘Deaf Gain’ as a counter-emphasis to ‘hearing loss’. Between 2006-2019 he collaborated with Katherine Araniello as ‘The Disabled Avant-Garde’ disabledavantgarde.wordpress.com

Works by Aaron Williamson have been purchased by the Arts Council England Collection and UK Government Art Collection. He is a Research Fellow in Fine Art at Oxford Brookes University.

JENETTE COLDRICK

How long is a piece of string? Newlyn Art Gallery & The Exchange

This performance installation depends entirely on disability, the concept of Dada and the invisible/visible nature of being disabled. The machinery of disability is highly visible but with disability itself, this is not always so.

The string is a reference to Marcel Duchamp’s ‘The First Papers of Surrealism’. An exhibition that opened in 1942 at the Whitelaw Reid Mansion in Manhattan. Some viewers at the exhibition said the twine was like a guide, directing them toward paintings, others saw it

as a metaphor for the complexities of contemporary art. An equally mixed reaction is anticipated from the viewers in Penzance. This performance highlights the unseen and distinguishable nature of being disabled. There is neither a unified definition of disability nor a unique experience of disability across the world. Whilst impairment does not change for the better, the role of disabling barriers does change depending on the physical, social, and psychological nature of the respective environments and attitudes, cutting their



Wheelchair

links with the disabled.

“How long is a piece of string?” is also an affirmation

that protest art is pointless, especially when it is embraced by the establishment it becomes the criterion. Dada not only has philosophical content, but also can be used constructively as both an observation on, and a positive, productive investigation of, the human condition.

A case in point is Banksy, who has been throwing his politically pointed and satirical pieces into the norm of everyday life. It has backfired if the original intention was to use his art as a deadly, political weapon. His work has become a collectible commodity, which he appears to embrace all the way to the bank. Within the framework of this performance, all artwork is free and therefore priceless. Yes, for the audience to receive genuine art for free!

Therefore, the exercise in itself is pointless, but the outcome hopefully is not. The string used in this intervention is endless like disability, however it is not necessarily string. String is cut and re-joined many times during the performance and itself becomes endless. If it is endless, is it still a piece of string? Cutting and re-joining yarn is like trying to live with a disability. Moving forward, stopping, restarting, coming to terms with impairment and finding ways to function. One's disability ends when one's life ends, and anyone can become disabled in a split second of existence.

This intervention is also a poke at Cornish Art bureaucracy, because I am a Cornish-born artist living in exile and yet excluded

from being a Cornish Artist and producing Cornish Art. Yet I identify as being Cornish. I became aware of this issue when researching a piece on artist's identity in 2021.

2/10/2021 Question to Mark David Hatwood of Cornish Contemporary Art, Portscatho:

Will the Art featured [on the new website], be Art painted in Cornwall, or Art created by Cornish Born Artists? What defines Art as being Cornish?

Answer from: Mark: Yes. All the artists featured are carefully chosen professionals based in Cornwall, Jenette.

Me: Thank you for your reply. So am I to assume, this excludes Cornish-born professionals, living and working in exile?

Answer from: Mark: It does I'm afraid, yes.

I was born in 1952, in a radio location hut, on the edge of RNAS St Merryn (HMS Vulture). My family handed down the oral histories of my ancestors, Able Woodcock 1685, Sampsome Bennett 1496, Edward Godolphin 1195. Farmers, landowners, fishermen dressmakers, gardeners, teachers, sailors, mothers, fathers, and smugglers.

I am a straight, white, heterosexual, humanist, Cornish woman that just happens to have a disability!

jenettecoldrick.com [@JenetteColdrick](https://twitter.com/JenetteColdrick)

[jenettecoldrickart](https://www.facebook.com/jenettecoldrickart) [@jenettecoldrick](https://www.instagram.com/jenettecoldrick)

Inspired by the disability arts movement, and in particular ideas of radical reconciliation, I am looking to further develop ways of describing embodied 'failures', 'aberrations' and 'interruptions' connected to movement and disability, documented through sculpture, film and drawing. My work looks to destigmatise embodied communication that comes from disability, Autism and Tourette's and to develop narratives that value non-verbal communication: the story of my practice, missing stories in art development around dynamic disability, neurodivergence and alternative communication.

I am interested in bringing the embodied interaction back to my sculptural work. All of my sculpture is based on movement and by activating the work through movement it will enable me to re-emphasise this connection.

I operate within a social model of disability (with deep respect for the disability arts movement) and I am keen that my work is authentically disability led. My work may make others uncomfortable due to the paucity of representation of disabled bodies and movement in society, or by challenging societal conventions that actively seek to exclude and marginalise disabled bodies, but I am keen to challenge the way that unexpected behaviour is alienated from society.

Sam Metz they/them MRSS (Member of the Royal Society of Sculptors) sammetz.com

ASHOKKUMAR MISTRY

Beyond relentless acceleration, Nottingham Contemporary

Titled 'beyond relentless acceleration' the intervention involves arranging a race around Nottingham Contemporary. This is no ordinary race as unlike most sporting contests, the winner is the last person to cross the finish line at



Untitled

5:15 pm. Competitors can go as slow as they want, they can take a nap if they so wish and they can go in any direction. The race will be animated by Dadaist commentary and prizes will be given to people taking part.

This absurd yet humane and inclusive race deliberately allows the gallery space to be occupied according to each individual's pace, and the motivation to win is not fuelled by domination or defeat. The only rule is that participants need to move at their own pace, their 'movement' is choice and free to be interpreted.

The core idea of Beyond relentless acceleration was formed as a reaction to the reneging of promises made by the able world during the pandemic of 2020 that society would not see a return to business as usual. There was the possibility of 'allowing' people to humanly proceed, working from home, increasing productivity in a non-rushed, less demanding way. However, fraudulent and ableist concerns about the economy, forced activity, get-back-to-work or get sacked, and the winning of more profit soon overshadowed this momentary reprieve to an accessible pace of life.

Beyond relentless acceleration provides an opportunity to caringly observe, acknowledge and live document a sample variety of nuanced human movement, action and activity that otherwise is ignored at the expense of conventional and stigmatised, toxic ideas of 'achievement' and

'accomplishment', which are predicated on competition and defeat of the other. Beyond relentless acceleration is an everyday happening that is 'officially' acknowledged and 'allowed' to happen.

Dada is playful subversion, concerned with preoccupation - the 'hobby-horse' - we just can't shake off. Among most artists and disabled artists even more so 'worthiness' and 'imposter syndrome' and even 'belonging' is a challenge. The anti-social model of disability projects upon our lives an addiction to hyperactivity, achievement and winning - as the core components of our addiction - the anti-social hobby horse - to survival itself.

"Beyond relentless acceleration" challenges fundamental notions of "worthiness" - subverting the idea of winning - and inherently subverts the survival of the fittest, which has affected most, if not all people with disabilities. The idea that the fastest is the best - the intervention also reveals the detail of existence happening in slow motion, attention is actually paid to who is doing what and how.

By not having heavily imposed rules for the race we are kicking against the idea that we should all be playing by the same rules.

To find out more about the work of Ashokkumar D Mistry please go to ashokdmistry.com

SAM METZ

Fleeting interruptions, failures, aberrations, Leeds Art Gallery

My work captures what an unpredictable body is and how the very presence of a disabled body transgresses societal restrictions. Working with movement, as a disabled performer who has Tourette's and is Autistic, short performances are an intrinsic part of my visual art. My work begins in performance and bodily experience and are translated into objects that give form to time based media.

'Fleeting interruptions, failures, aberrations' will be a one-hour performance centred around activating modular materials on site to build, assemble and destroy, closely connected to Dada anti-capitalist ideas. The modular pieces will be made from lightweight materials - cardboard formed shapes of the body with bamboo and poplar plywood, alongside paper for drawing. The temporary structures will demonstrate ideas around repetitive movement that comes from having Tourette's which will be supported by drawing of 'unpredictable movements'. These sculptures will be taken apart, the drawings will be wiped away and the work will be reproduced numerous times in different formats across the hour.

In relation to the Dada movement, I am interested in constructing and deconstructing modular pieces with no clear output or finalised piece. The building and



Performance at the GAL Collective Takeover, Attenborough Arts Centre

rebuilding of assemblages relates to ideas of manufacturing and futility. I am interested in the consideration of making without purpose and how this connects to Dada's rejection of capitalism and neoliberal agendas. My use of performance to build and destroy the works repetitively whilst also playing homage to Dada performances reinstates my core connection to 'fleeting interruptions' 'failures' and 'aberrations' connected to having an unpredictable body.

Photo: David Wilson Clarke

CHERYL BEER

Sound heArt, The Pier Arts Centre, Orkney Islands

Much carbon: One heartbeat

Being a musician was a magic carpet that flew me to places I had only ever dreamt of so, on that day, the day when I awoke with sudden hearing loss, my whole world stopped turning. I didn't just lose my hearing. I lost my career, my income and my whole sense of self. What I didn't realise at the time, is that nature had beautiful plans for me that would re-shape my life ...

When I stood with my feet in her streams, or my back against her moss, or my arms around the trunks of ancient trees, I didn't mind so much that I couldn't hear the birds singing. When my breath measured time as part of nature herself, I forgot that I couldn't hear the river rushing. Nature cast a healing spell that enchanted me, enabling me to live with hearing loss; enabling a balance with the constant cacophony of tinnitus; teaching me how to thrive in a world where ordinary sounds can sometimes be so frightening, that I become imprisoned by them. Wrapped in the arms of the natural world, I began to connect deeply to my roots, remembering that we ARE nature.

My NHS hearing aids enabled me to hear the things that had been lost, and I began wondering, what else could this state-of-the-art technology be capable of, if I repurposed it through a creative lens? And that's how CÂN Y COED Rainforest Symphony was born. I began extensive research into hearing aid and sensitive biomedical sound technology, found ways to notate the vascular system of trees with digital & visual sound, and decided to base my practice as an Environmental Sound Artist and Composer in areas of natural distress – to raise awareness and repay nature for her nurture.


I typed 'nearest rainforest' into the search engine and, to be honest, I fully expected that I'd be off to the Amazon, but



to my utter surprise, I found, right here in Wales, tiny pockets of ancient rainforest, Celtic, temperate, in some cases with moss dating back 10,000 years! I knew in that instance, it was my calling to collaborate with these precious eco jewels in the crown of Wales, by collating vibrational conductivity and using these scientific readings to compose music led by the rainforests themselves ...

Now, with the great privilege of being part of the WAIWAV intervention, I am taking another brave step forward, venturing out of Wales to our Celtic cousins at The Pier Art Centre in Stromness, Orkney Islands, with Sound heArt; a live performance art piece that focusses on the human biorhythm, where audience members are invited to sit with my live & visual heartbeat whilst listening beneath the bark of the trees that saved me. There will also be a full screening of CÂN Y COED Rainforest Symphony with a Q&A.

If you had told me 5 years ago that my hearing loss might actually one day, be a hearing gain, I would never have believed you, but by trusting nature, she is leading me home, one heartbeat at a time.

cherylbeer.com  [cherylbeertoday](https://www.facebook.com/cherylbeertoday)



developed as the sediments of Chinese capitalism have settled enough to be analysed. "Shanzhai (山寨) is the Chinese neologism for 'fake.' ... But they are actually anything but crude forgeries. In terms of design and function they are hardly inferior to the original. Technological or aesthetic modifications give them their own identity," writes Byung-Chul Han in Shanzhai: Deconstruction in Chinese. Shanzhai is a term that denotes adaptability, flexibility, and resourcefulness, prioritises these qualities above the construct of originality. There are shanzhai phones that work as shaving razors, shanzhai shoes that spell out 'adibos', even a shanzhai Harry Potter adapted for a Chinese audience, called 'Harry Potter and the Porcelain Doll'.

In my intervention at Manchester Art Gallery, I will deliberately be making fakes — warped, glitchy, shoddy copies of classical paintings that have been meticulously preserved for centuries. I will be hawking these shanzhai paintings out to visitors with no attempt to mirror the value of the original; in fact, this is about poking holes at the exclusivity and valuation of traditional art. By making low-res stickers of artworks that are valued at enormous sums, I want to disrupt the engrained process by which certain artworks get to be imbued with capital and respect by virtue of belonging to a Western art historical canon.

I'm rewriting the equation, taking a stance against fake as subpar. By giving these sticker copies out for free to passers-by, I want to make fun of the assumption that good art is a luxury item: expensive, a rarity, and only for the select few. This is an ushering in of new frameworks that prioritise accessibility, flexibility, and inventiveness.

Let it be known that on 2 July 2022, these fake images acted as a portal between my present self, equipped and prepared, and my younger self who didn't yet know the strengths of being shanzhai and the agency of embracing fakeness.

About the artist

April Lin 林森 (b. 1996, Stockholm — they/them) is an artist-filmmaker and videographer investigating image-making as a site for the construction, sustenance, and dissemination of co-existent yet conflicting truths.

april-lin.work

ART IN MOTION (AIM)

Everything and Nothing, Arnolfini, Bristol

In the spirit of Dada Bristol-based artist collective AIM have created a series of nonsensical happenings and fuzzy protests.

AIM consists of a group of artists who define themselves as learning disabled and as neurodiverse. We work in the public realm and provide opportunities for our artists to develop skills, knowledge and creativity through engaging in a range of artist-led projects. We share our work with a wide audience through exhibitions, presentations and screenings.



Louise Morgan Superheroes

The projects we create are artist-led, providing opportunities for our artists to develop skills, knowledge and creativity. Our starting point in devising and developing projects is through making. For Everything and Nothing we have created art in the form of costumes that we wear as part of our intervention. We are passionate about the power of art to be more visible - be more active - to wear our art in public and to push the boundaries of what we do as a group, exploring new ideas. We aim to become more politicised and open up discussion about disability and art, recognising that lockdown has highlighted inequalities for disabled people.

In the spirit of Dada, our intervention is nonsensical, anarchic, non-conformist with an absurdist sense of humour. Visual aspects of our ideas have been directly influenced by photographs from Dadaist costumes created for Dadaist events in Berlin and at the Cabaret Voltaire in Zurich.

We have also taken inspiration from an archival photograph taken outside the Arnolfini in 1989 of a group of disabled artists protesting about the re-design of the cafe and lack of access. We are incorporating the artwork made by AIM artists during lockdown. For example, Jonathan Barr Lindsay spent lockdown creating pictures of superheroes who he imagined would save us from the current situation depicting and commenting on world anxiety. Betty Sargent crocheted miniature figures of all the people she could not see during lockdown, exploring her feelings of missing connections with people. Chris Rose filled his flat with life-size Lego figures he made from cardboard, making a personal



Photo: El Hardwick

APRIL LIN 林森

In Embrace of Fakeness, Manchester Art Gallery

For many years in my childhood, I accompanied my family to market squares around central Stockholm whenever I wasn't in school. This was our only source of livelihood. In this pre-online shopping era, we imported whatever knick-knacks, knock-offs and novelties – fake versions of real things – that were trending in China, and sold it to Swedes. Every once in a while, these shipments of wares would fill up my living room, holding the theoretical promise of rent and food for the coming months.

All these items were unauthorised,

unlicensed, and uncertified goods – fake Spiderman stickers, fake Gucci belts, fake Nokia 3310 phone covers; a smorgasbord of fakeness that shared the same migratory route as my family, from the humid subtropical bustle of Guangdong province to the frosty Scandinavian emptiness. Every time someone would walk away, or sneer, or say something racist to us, this link between selling fake, cheap things from China and being a fake, cheap Chinese person was only more and more affirmed.

In recent years, the idea of shanzhai has

Photo: Helen Grant



Betty Sargent

comment on the experience of isolation.

For Everything and Nothing the artists will brandish placards created to convey seemingly arbitrary, confusing, and possibly contradictory messages, using the language of protest while generating confusion about the message – a ‘fuzzy protest’, both serious and humorous. The project has been devised and created by AIM artists Jonathan Barr Lindsey, Louise Morgan, Dave Pearse, Chris Rose,

Beth Richards, Betty Sargent, Helen Grant and Colin Higginson.

With the support from the Arnolfini and special thanks to Jesse Cooper and Keiko Higashi.

NICOLA WOODHAM

Buffer, The Harris, Preston

hhhhhhiiiiiiisssssssssss
uhhissss
hisssssssaaaaaaa
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haaahhhhhhhhhhhhhh
saaaaaahhhhhhhhhhhh
ahhhhhhhhhhhhhhhh
ssssssssssss
bluhhhhhhhhhh
hhhhhssssss
haaaaaaaaahhhhhh
ha
ha
ha
ha
hah
shaaaaahhhhhhhh
haaaaahhhhhhhh

mu, muttering,
mutterRING, mutterRING,
mutterRING,
muttering, muttering
muttering,
RING RING,
muttering
RING RING
Ring
ring ring dring dring, dring dring,
ring, ing
mu ter ring
endless stream
GOT IT got it thanks
GOT IT got it got thanks
got got it thanks
Yeah downloaded it
Stream
Chuh cha cha chatter PING PING
the endless PING ping ping
chuh cha cha PING cha cha cha
PING
the endless stream the endless stream
Oooooooh
Ow Ow
Woooooh Ow ah
Oh

Buffy
Buffee muffee Ahhh
Buffee muffee ahhhh
Buffee muffee muffee ahhh oooh
Oooh
Buff bhuff bhuuff Buuuuhhhff
(breath in)
Bhuhhhf
Flurl
flooff
phoof
flooff



Photo: Matteo Favero

Nicola Woodham Buffer performance detail Cafe Oto 2021

pluh-ploof
Fluuurl
buffee is buffee is
Ohhh just
Mmmmyeah ahh ahhhhyeah
just
Oooh just
boohp boohp boohp
booh booh booh booh boohp booh
boohp
boowaaaah

Nicola Woodham, makes off-kilter performances with vocal improvisation, sound poetry, electronic music and ‘etextile’ digital musical instruments worn as costumes. Her intervention ‘Buffer’ responds to the incessant stream of demands to perform within ‘able time-frames’ by making vocal buffer zones. This text is sound-poetry from Nicola’s performance of Buffer, Cafe Oto, London, August 2021. Credits: Bela Platform, eTextile Spring Break researchers especially Becky Stewart, Robin Bale for collaborating on the development of the ePom. Supported by Arts Council England, Develop Your Creative Practice award & a Jerwood Bursary.

[nicolawoodham.com](https://www.nicolawoodham.com)
[@nicola.woodham](https://www.instagram.com/nicola.woodham)

DASH - Cultivating spaces for extraordinary artists



DASH is a disabled-led visual arts charity.

It creates opportunities for disabled artists to develop their creative practice. These opportunities take many forms, from high quality commissions to community- based workshops, the work it creates is centred around its vision and mission.

With a history of work including visual arts, dance, theatre, live arts and festivals in Shropshire since the mid-1990s, DASH became a limited company and registered charity in 2001 and in 2004 secured revenue funding from Arts Council England. In 2009 DASH took the decision to specialise its work in visual arts, while expanding its geographical boundaries.

DASH works with artists, audiences, communities and organisations to challenge inequality and implement change. This work is shown in projects that have challenged perceptions, fostered and mentored new D/deaf, disabled and neurodivergent artists, encouraged professional development and helped to engineer change in the sector.

DASH is an Arts Council England, National Portfolio Organisation, and in 2020 became a member of the Plus Tate Network.

In 2021 DASH was excited to be awarded the prestigious Ampersand Award, allowing the organisation to realise their ambitious winning project: We Are Invisible We Are Visible. This surreal intervention will not only have a massive impact on disability arts but will show that the visual arts institutions are now open and willing to change. dasharts.org

Justin Edgar

Justin Edgar has created film documentation of the We Are Invisible We Are Visible project. He is a film director and visual artist working in the sphere of disability. His last two films We are the Freaks and The Marker starring John Hannah were bought by Netflix. He began his career at BBC the BBC directing Casualty and Doctors and directed his first feature film Large for Film Four

aged just 26. His second feature film Special People premiered at the 2007 TriBeCa Film Festival and went on to win a Royal Television Society diversity award. His company 104 films worked on the BAFTA nominated Sex & Drugs & Rock & Roll and co-produced feature documentary Notes on Blindness which was nominated for three BAFTAs including Best British Film. He sits on the disability round table for the

BFI and advocates for better representation of disabled people behind the camera. His film prints, including Special People, have been archived at the BFI as works of cultural significance and he is currently writing a book on disability in British Film for Bloomsbury. 104films.com



Sasha Saben Callaghan

We Are Invisible We Are Visible front cover image by Sasha Saben Callaghan. She says: “As a disabled artist, my aim is to bring vivid and strange imaginings to life. My collages are a mix of the uncanny and the everyday. Each piece is constructed to challenge the viewer’s assumptions. I want to encourage them to think about difference and see beauty beyond the mainstream. Dadaism is a major influence on my work, so I was delighted to create an image for WAIWAV, featuring the wonderful Hannah Höch, along with a hat tip to Valentine Penrose, Tristan Tzara, Max Ernst and John Heartfield.

Long Live Dada! Long Live Dada! Long Live Dada!”
[@sashasaben](https://www.instagram.com/sashasaben)
Photo of Hannah Höch reproduced with permission: Anja Elisabeth Witte/Berlinische Galerie

Disability Arts Online (DAO)

Disability Arts Online (DAO) is an arts organisation led by disabled people. We occupy a unique global position with our website, social media network, commissioning, partnership work, and vibrant community of disabled creatives. The DAO team is a friendly group of expert individuals who work together to take action for social justice, countering the ‘tragedy model’ that society is so deeply invested in. We exist to serve artists and arts audiences and, in doing so, to enable social change.

Disability Arts Online has a rich history of challenging dominant narratives, championing the development of disability arts and breaking down barriers to arts engagement from a disability-led position. We recognise disability is an intersectional experience. We loudly and proudly nurture an equitable community space for everyone.

Disability Arts Online assists professional development through commissioning, training, showcasing, networking and giving a platform to disabled artists and writers through supporting and encouraging blogging. Ongoing activity in our talent development programme includes a package of support for Associate Artists, Guest Editors and one-to-one support sessions for disabled artists covering a range of topics from project development and budgeting to writing about your work and the history of disability arts.

Disability Arts Online have been delighted to support DASH in editing this Zine and the accompanying website at waiwav.dasharts.org We Are Invisible We Are Visible will hopefully create a step-change in perception and understanding of the importance and value of Disability and Deaf arts within the visual arts sector. disabilityarts.online



The Ampersand Foundation

The Ampersand Foundation was founded in 2011 by businessman, collector, and philanthropist Jack Kirkland to support the visual arts. The Foundation supports high-quality exhibitions and projects, provided they are free to the public at least one day per week. It also supports public collection expansion. The Foundation is focused mainly on supporting institutions and projects within the UK.

The Ampersand Award is open to the 48 members of the Plus Tate network. It aims to enable the winning institution to realise its dream project in the form of an exhibition, new commission, public space intervention or any other kind of project. theampersandfoundation.com



We are invisible We are VISIBLE

#WAIWAV

To mark the 102nd anniversary of the 1st Dada International Exhibition in Berlin, 31 d/Deaf, disabled and neurodivergent artists are staging Dada inspired interventions in 30 museums and galleries across Britain and Northern Ireland on the same day on 2 July 2022.

30 member organisations from the PLUS TATE network of visual arts organisations have engaged with We Are Invisible, We Are Visible hosting artists selected to respond to Dada.

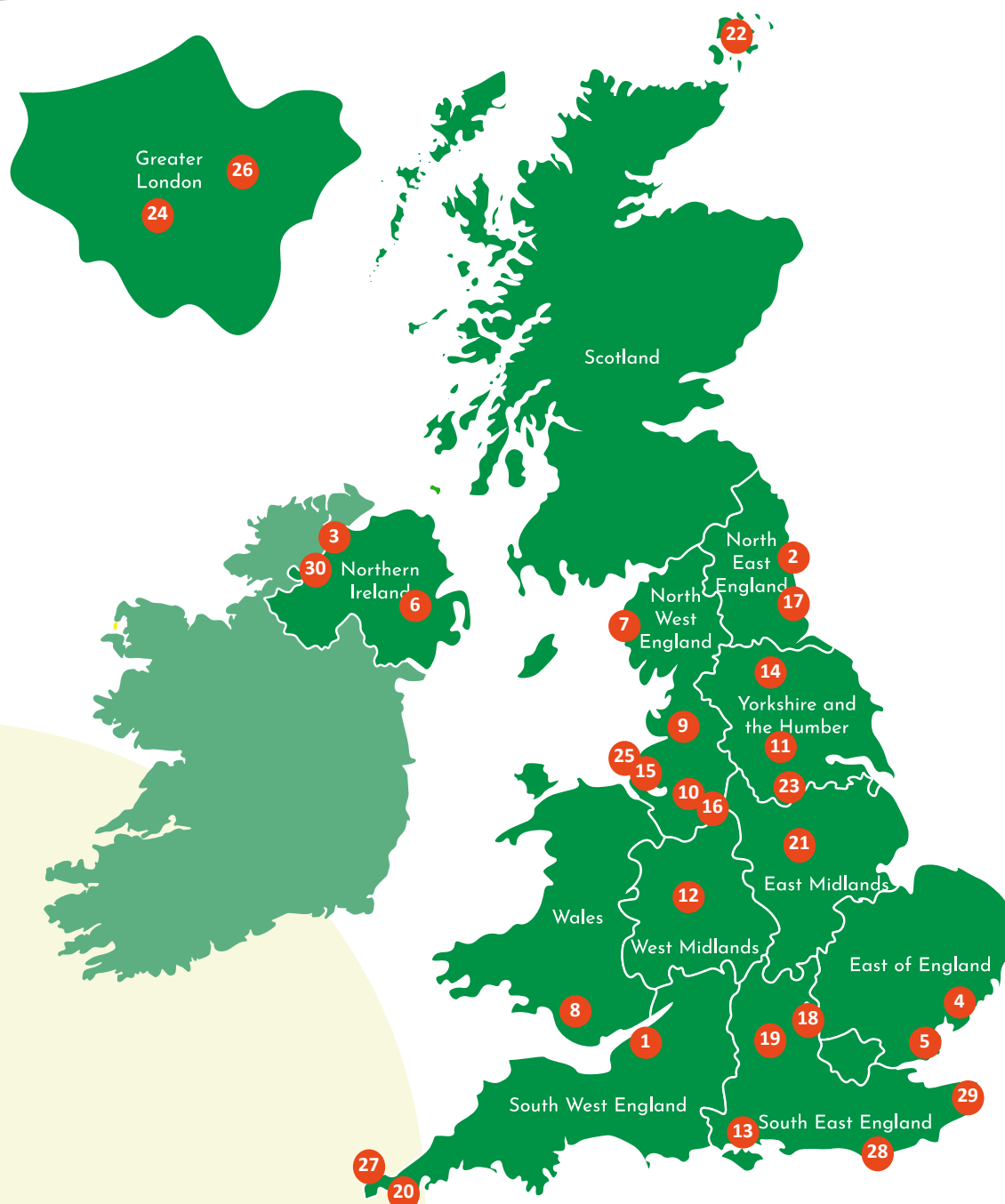
The aim of PLUS TATE is to exchange ideas, knowledge, skills and resources and collaborate on joint programmes with an aim to support the development of the visual arts across Britain and Northern Ireland.

The museums and galleries include:

1. Arnolfini, Bristol, Art In Motion (AIM), Everything and Nothing | Stav Meisher, Strange Beauty
2. BALTIC, Gateshead, Tony Heaton & Terry Smith, Out of Order
3. Centre for Contemporary Art, Derry~Londonderry, Bel Pye, Cocoon
4. Firstsite, Colchester, Chisato Minamimura, Deaf for 4'33''
5. Focal Point Gallery, Southend, Kristina Veasey, A Complete Basketcase
6. Golden Thread Gallery, Belfast, Porcelain Delaney, Parade of the Disregarded
7. Grizedale Arts, Coniston, Jo Munton & Stephanie Finegan, We are her future/ how far have we come?
8. Glynn Vivian Art Gallery, Swansea, Chris Tally-Evan, Siri the Art Critic
9. Harris Museum and Art Gallery, Preston, Nicola Woodham, Buffer
10. HOME, Manchester, Grace Currie, Put Away Neatly
11. The Hepworth, Wakefield, Mianam Bashir & Emma Powell, THIS IS NOT A PIPE (a Dada guide to interpretation)
12. IKON, Birmingham, Aaron Williamson, Hiding in 3D
13. John Hansard Gallery, Southampton, Alice Quartermann, Untitled: Why Are You Writing That Down? I Said It's Untitled
14. Leeds Art Gallery, Sam Metz, Fleeting interruptions, failures, aberrations
15. Liverpool Biennial, Dora Colquhoun, Would You Like A Seat?
16. Manchester Art Gallery, April Lin 林森, In Embrace of Fakeness
17. MIMA, Middlesbrough Institute of Modern Art, Lisette Auton, Writing the Missing – The aDdress
18. MK Gallery, Milton Keynes, Caroline Cardus, Fed Up
19. Modern Art Oxford, Hayley Williams-Hindle & ROMA, ASTERION

20. Newlyn Art Gallery & The Exchange, Jenette Coldrick, How long is a piece of string?
21. Nottingham Contemporary, Ashokkumar Mistry, Beyond Relentless Acceleration
22. The Pier Arts Centre, Orkney Islands, Cheryl Beer, Sound heArt
23. Site Gallery, Sheffield, Sonia Boué, The Artist is Not Present
24. Tate Britain, London, Christina Lovey, Rhythmicity Me
25. Tate Liverpool, Alistair Gentry, 25% (Rectification)
26. Tate Modern, London, Anahita Harding, Are You Comfortable Yet?

27. Tate St Ives, Alex Billingham, Fishwives Revenge
28. Towner, Eastbourne, Andrea Mindel, WAR?! WHAT WAR? – How does one achieve eternal bliss
29. Turner Contemporary, Margate, Luke 'Luca' Cockayne, Semantically Satiationing Dada
30. Void Gallery, Derry~Londonderry, gobscore/James King, ?madness what is



For more information
please scan this code
to take you to
waiwav.dasharts.org

