Beyond The Visual: Non-sighted Modes of Engaging Art

Symposium

Wellcome Collection

183 Euston Road, London, NW1 2BE
Friday 21st October and Saturday 22nd October 2022

PARTICIPANT BIOGRAPHIES AND IMAGES
Jo Bannon

Jo is an artist working in performance, choreography and film. Her practice is concerned with how our specific bodies, identities and sensory perceptions impact how we experience the world around us, and how this sensory experience can or cannot be conveyed. Her work is informed by her identity as a disabled woman with albinism and attempts to unpick the ways we look, hear and sense our immediate environment in order to rethink or make unfamiliar these intrinsic human behaviours. Jo has presented work in the UK, Europe, South America, USA, China, South Korea and Australia and also works as a dramaturg, educator and writer. Recent work includes *Feeling Thing* (2021) *Absent Tense* (2020) *Kitchen Alba* (2020, *We Are Fucked* (2018), *Alba* (2015), *Dead Line* (2013) and *Exposure* (2011).

https://www.jobannon.co.uk/
Alex Billig

Alex is a postdoctoral research associate at the UCL Ear Institute. He uses psychophysics, neuroimaging and recordings from the brains of patients with implanted electrodes to understand how we perceive, make sense of and remember sound. One focus of his research concerns how auditory perception is affected by previous experience and context, including from other sensory modalities. A keen musician and composer, Alex is also interested in how and why music can trigger emotional responses in listeners.

https://www.ucl.ac.uk/ear/ucl-ear-institute
Sally is a visual artist whose main specialism is drawing and painting. She graduated with a BA Hons in Fine Art at Bristol and an MA in Drawing at Wimbledon School of Art. Sally's work has been exhibited internationally and across the UK, including ACE/Creative Scotland collaborative projects, with showcases at Tate Modern Turbine Hall and McAulay Gallery, the Scottish Parliament and Shetland Museum, and drawing installations on the South Bank. Sally has worked as a freelancer for VocalEyes, collaborating with ArtUK Sculpture Collection and University of Exeter. Recent projects have included Artist-In-Residence for Extant Theatre Company.

https://sallybooth.co.uk/
Madi makes large immersive art installations combining projected moving image and sculptural constructions often working collaboratively with neuroscientists and psychologists as much of the inspiration for her work comes from research into the brain and perceptual system. Boyd studied sculpture at The Slade School of Art (2001-5), with tutor Phyllida Barlow. Her work has been exhibited at galleries and science centres worldwide.

http://www.madiboyd.com/
Jos Boys

Jos is co-founder, with Zoe Partington, of The DisOrdinary Architecture Project which brings disabled artists into architectural education and practice to critically and creatively re-think access and inclusion. Originally trained in architecture, she was co-founder of Matrix feminist architecture and research collective in the 1980s and one of the authors of *Making Space: Women and the Man-made Environment* Pluto 1894. Since then, she has been a journalist, researcher, consultant, educator and photographer; and has published several books. Currently she is Director of the Learning Environments Equality, Diversity and Inclusion Centre (LEEDIC) at The Bartlett, University College London UK; and Programme Lead for the MSc Learning Environments.

[https://www.ucl.ac.uk/bartlett/construction/people/dr-jos-boys](https://www.ucl.ac.uk/bartlett/construction/people/dr-jos-boys)
Amanda Cachia

Amanda is a curator, writer and art historian who specialises in disability art activism across intersectional axes of difference. Her research considers how disabled embodiment offers epistemologies for activist and curatorial praxis in conversation with gender, race and sexuality. She is developing two monographs, including *Disability, Art, Agency: Participation and the Revision of the Senses*, and an edited volume *Curating Access: Disability Art Activism and Creative Accommodation* (2022). Amanda teaches art history, visual culture, and curatorial and exhibition studies at a number of universities.

http://amandacachia.com/
Fiona Candlin

Fiona is Professor of Museology in the History of Art Department at Birkbeck, University of London. She is the director of two large-scale multi-disciplinary research projects: ‘Mapping Museums: the history and geography of the UK sector’, which was funded by the AHRC and ‘Museums in the Pandemic: risk, resilience and closure’, which was awarded UKRI rapid response funding. In this capacity she led a team of computer and data scientists, historians, and museologists to produce the only longitudinal database of museums in the UK, pioneer the use of big data web scraping techniques in museum studies, and to rewrite the recent history of the UK museum sector. Fiona has written extensively on the history and theory of museums. Her books include *Art, Museums and Touch* (Manchester, 2010), *Micromuseology: an analysis of small independent museums* (Bloomsbury, 2016), and *Stories from Small Museums* (Manchester University Press 2022). She has worked with Bishopsgate Institute to set up a Micromuseums Archive and to produce the Mapping Museums Oral History Archive. She is currently working on community histories of gentrification, on closed museums, and on experimental museums.

https://www.bbk.ac.uk/our-staff/profile/8005280/fiona-candlin
Àger Pérez Casanovas

Àger earned her BA in Philosophy in Universitat Autònoma de Barcelona (2017), and her MA in Philosophy at University College London (2018). Currently, she is a PhD candidate in the Citizenship and Human Rights program of the University of Barcelona, supervised by Dr. Núria Miras. Her research focuses on the intersections between Critical Disability Studies, Pragmatism and contemporary artistic practices from the lens of Carmen Papalia's notion of Open Access. With Papalia, she has co-facilitated staff accessibility workshops at the VAG and CAG, and is currently a research assistant of Pain Pals.

https://agerperezcasanovas.wixsite.com/ager
Matthew Cock

Matthew is a graduate in Art History (Edinburgh) and Fine Art (Glasgow School of Art). He is Chief Executive of VocalEyes, having joined in 2015 after having worked for many years at the British Museum. Prior to that he worked at the Victoria and Albert Museum. He is a Trustee of the Jodi Mattes Trust that champions accessibility of digital culture in the museums, libraries and archive sectors through the biennial Jodi Awards.

https://vocaleyes.co.uk/about/team/
Polly is a Professor of Psychology and director of The Attention Lab at Royal Holloway University. One of her main research areas is the way that attention acts within and between the sensory modalities of vision, hearing and touch. The Attention Lab’s work has been featured by a range of TV and radio stations (including BBC Breakfast TV, Sky News, and BBC Radio 5 Live) as well as print media (including the Telegraph and Guardian in the UK and MSNBC in the US).

https://pure.royalholloway.ac.uk/portal/en/persons/polly-dalton(d2a3428a-f374-4895-867b-9c140d5fa217).html
Gabriela Daniels

Gabriela is Programme Director for the science courses in London College of Fashion, UAL. She is also an Honorary Lecturer in the Department of Computer Engineering (University College London, UCL). She obtained a degree in Chemical Engineering with a specialisation in the technology of cosmetics and fragrance materials in Bulgaria, and after moving to the UK she became involved in setting up the first in the UK degree course in cosmetic science at UAL. Her research interests are focused on cosmetic innovation and technology, as well as the inclusivity in cosmetic product design, and she has published and given talks on these and other cosmetic related topics.

https://www.arts.ac.uk/colleges/london-college-of-fashion/people/gabriela-daniels
Claudette is a lecturer in fashion, pattern cutting and design realisation. In 2010 she began working with students with vision impairment studying applied creative arts disciplines. In 2020 she collaborated with the Open University and Generic Robotics. They worked with participants with vision impairment to co-design repurposing a Novint Falcon gaming tool that uses force/resistance feedback to become a haptic, online drawing tool. In 2021 the collaborators developed another immersive tool called a ‘Haply’ to enable the user to virtually touch, move and feel objects and perform creative tasks online.
Fayen D’Evie

Fayen is an artist, born in Malaysia, raised in Aotearoa, and now living and working on Jaara country, Australia. Her projects are often collaborative, and resist spectatorship by inviting audiences into sensorial readings of artworks. Fayen draws on blindness as a critical position that offers methods for navigating intersensory conversations, the tangible and intangible, hallucination, uncertainty, the precarious, and the concealed. She is the founder of imprint 3-ply, which approaches artist-led publishing as an experimental site for the creation, dispersal, and archiving of texts. Fayen is a lecturer in the Masters of Communication Design, RMIT University, teaching experimental typography, curating and exhibition design, and studios grounded in creative access and transformative pedagogies.

https://fayendevie.com/
Marcus Dickey-Horley

Working across Tate’s two London sites, Marcus is responsible for the delivery of touch tours, audio description tours, creative workshops and online recorded audio descriptions of works from Tate’s exhibitions. Aware of the differences between audio description of film and theatre and of museum artworks, Marcus is interested in investigating new and creative ways of describing art using authentic voices and in managing the balance of interpretation when it comes to enabling blind and partially sighted audiences to access information about artworks. Marcus co-curated Tate Modern exhibitions *Raised Awareness and Edges and Extremes.*
Alison Eardley, PhD, is a senior lecturer in psychology at the University of Westminster. Trained as a cognitive psychologist, her work applies a cognitive lens to visitor experience and audience engagement in museums and the cultural sector more broadly. Through her career, she has used cognitive psychology to unpick visuocentric biases that privilege visual experience. Her most recent work is exploring inclusive audio description, as a means of enhancing museum experience for all visitors. She is a Fulbright-Smithsonian Scholar (2021–22).

https://www.westminster.ac.uk/about-us/our-people/directory/eardley-alison
Rachel Gadsden

Rachel is a British disabled and sight limited artist who exhibits and performs nationally and internationally. Expressionist in approach, she creates solo exhibitions, art action performances and social engagement art projects with disabled, vulnerable, and mainstream individuals and communities, to develop cross-cultural dialogues that consider universal notions of humanity. Her artworks are represented in private and major art collections across the Globe including HM The Queen Royal Art Collection, UK Parliament, Mandela’s Walk to Freedom, SA, Fédération Internationale de Football Association Switzerland, The National Paralympic Heritage Trust, Hyundai, South Korea and Roche, Switzerland. Rachel has received major award commissions for 5 consecutive Paralympic Games and has undertaken 4 commissions for UK Parliament. She was awarded an Honorary Doctorate from London South Bank University, 2016, and received a scholarship to undertake a PhD by Fine Art practice, at Loughborough University in 2021.

www.rachelgadsden.com
Simon Hayhoe

Simon is a Reader in Education at University of Bath, a Centre Associate in the Centre for the Philosophy of Natural and Social Science, London School of Economics, and an Associate of the Scottish Sensory Centre, University of Edinburgh. Simon’s current work focuses on sensory impairment, accessible technologies, and teaching and learning in the arts. His most significant project to date investigated the use of mobile technologies as tools of inclusion for adults, particularly older adults, with disabilities, which was sponsored by a Horizon 2020 grant from the European Union (2016-2020). The project was led by VRVis (based in Vienna) and its partners included the Open University, national museums in London, Madrid and Vienna and technology companies in Vienna and Belgrade.

https://researchportal.bath.ac.uk/en/persons/simon-hayhoe
Leighanne Higgins

Leighanne is a Senior Lecturer at Lancaster University. She began studying marketplace accessibility for consumers with disabilities in 2016. Leighanne has a strong publication record within leading marketing and business journals such as The Journal of Consumer Research, Annals of Tourism Research, Marketing Theory, European Journal of Marketing, Journal of Business Research and Journal of Marketing Management. She is Chair of the Academy of Marketing's Special Interest Group on Marketplace Access.

https://www.research.lancs.ac.uk/portal/en/people/leighanne-higgins(d778669a-ac16-4685-84ba-26d7ede627c1)/publications.html
Katharina is a Senior Lecturer at King’s Business School, King’s College. She began researching marketplace accessibility for consumers with visual impairment in 2018. Katharina has a strong publication record within leading marketing and business journals such as *The Journal of Consumer Research*, *Psychology and Marketing*, *Long Range Planning*, *Journal of Business Research* and *Harvard Business Review*. She is Co-chair of the Academy of Marketing's Special Interest Group on Marketplace Access.

https://www.kcl.ac.uk/people/katharina-charlotte-husemann
Rachel Hutchinson

Rachel is a Lecturer in Psychology at the University of Westminster. She is an interdisciplinary researcher whose work is underpinned by and situated in psychological theory and methods, impacting on access and inclusion in cultural experiences. Her particular interest is in Audio Description as an inclusive mode of access for both blind and non-blind people. Rachel’s PhD explored audio description in inclusive museum experiences. She recently worked as the post-doctoral researcher and project manager on an AHRC project called Inclusive Description for Equality and Access, about inclusive Audio Description in theatre, with Royal Holloway, University of London.

https://www.westminster.ac.uk/about-us/our-people/directory/hutchinson-rachel
David is a blind, practicing artist working predominantly in concrete, plaster and found objects. His art is about the experience of blindness and is concerned with what the condition brings to life's rich tapestry rather than what it takes away. He is currently studying for a PhD at the Royal College of Art, London where his research focuses on the aesthetics of blindness. In addition to his artistic practice, David is an experienced artist educator who facilitates art-making workshops for blind and partially sighted visitors at the RA.
Maria Kapsali

Maria is an Associate Professor in Physical Performance at the University of Leeds and a performance practitioner, seeking to mobilise embodied knowledge as a way of engaging with human and non-human others in creative, social and cultural contexts. Maria’s work is located at the intersections between movement/somatic disciplines and technology. As part of an interdisciplinary team, she has developed echome, an intuitive and affordable system for movement sonification and with Dr Scott Palmer, she has developed the immersive tours app, a mobile phone platform for audio walks. Maria’s monograph *Performer Training and Technology: Preparing Our Selves* was shortlisted for the TaPRA Monograph Award in 2021.

[https://ahc.leeds.ac.uk/performance/staff/316/maria-kapsali](https://ahc.leeds.ac.uk/performance/staff/316/maria-kapsali)
Dr Ameerah Khadaroo is Chartered Psychologist as well as Early Career Researcher and Lecturer at UAL. She lectures on the Psychology of Fashion courses (undergraduate and postgraduate) at the London College of Fashion. Ameerah has a PhD in Psychology (University of Warwick) and has contributed to the press, academic journals and conferences in her main areas of expertise; notably well-being, fashion and identity, developmental, qualitative research methods and mixed methods. She also has a growing interest in exploring fashion and cosmetics with a link to well-being and identity.

https://www.arts.ac.uk/colleges/london-college-of-fashion/people/ameerah-khadaroo
Georgina joined the English department at the University of California, Berkeley in 2003 where in addition to teaching creative writing classes she teaches courses on representations of disability in literature, and disability memoir. Her collection of personal essays, Sight Unseen (1999) is a classic in the field of disability studies. Essays include an autobiographical account of Kleege’s own blindness, and cultural critique of depictions of blindness in literature, film, and language. Many of these essays are required reading for students in disability studies, as well as visual culture, education, public health, psychology, philosophy and ophthalmology. Blind Rage: Letters to Helen Keller (2006) transcends the boundaries between fiction and nonfiction to re-imagine the life and legacy of this celebrated disability icon. Kleege’s latest book, More than Meets the Eye: What Blindness Brings to Art (2018) is concerned with blindness and visual art: how blindness is represented in art, how blindness affects the lives of visual artists, how museums can make visual art accessible to people who are blind and visually impaired.

https://vcresearch.berkeley.edu/faculty/georgina-kleege
Dr Eleanor Margolies is a writer and audio describer with interests in theatre design, ecology and the role of the senses in performance. She has described theatre, opera and dance as well as visual art and architecture. She was a Jocelyn Herbert Research Fellow (UAL/National Theatre Archive), curating *Playing with Scale*, a National Theatre exhibition on the use of scale models in theatre. Her books include *Props: Readings in Theatre Practice*; a collaboratively written children’s picture book, *The Day the Food Ran Out*; and a translation of Patrick Dubost’s *Manifesto for a Modern Theatre*. She is currently translating *A Field Guide to Gleaning* by the Belgian object theatre-maker Agnès Limbos and learning how to work with wood.

www.eleanormargolies.co.uk
In 2002, Aaron abandoned a long career in stage lighting due to the loss of most of his eyesight, and returned to arts education and practice, including a PhD from Chelsea College of Art and Design. Aaron has an arts practice engaging multiple senses and has exhibited internationally. He works in numerous media, from wood, metal and ceramics to film, photography and sound sculpture and recording. He is an Associate Lecturer at UAL and is Co-Investigator of the AHRC funded network Beyond the Visual.

https://www.aaronmcpeake.com/
David Mollin

David is an artist and writer concerned with ideas of contingency within the professionalised contemporary art world. He is interested in the use of writing and sound as a process of materialisation of an artwork that fails to materialise, living perpetually within discourse production. This has founded a belief in collaborative work and in community as a source of empowerment. Since 2010 he has been organising and instigating the arts programme, in collaboration with and for, the Swiss Church London.

As an artist he works collaboratively with Salomé Voegelin [see below].

https://www.davidmollin.net/
Joe Rizzo Naudi

Joe is a London-based writer specialising in fiction, creative non-fiction and theatre. In 2022 he was awarded an Arts Council England grant to develop writing and performance projects exploring the psycho-social aspects of mobility cane use. Joe studied for a BA at King’s College London and an MA at Goldsmiths College. He is a recipient of Spread The Word’s 2022 London Writers Award. His performance work has been exhibited at Brixton House (as part of Extant Theatre’s writer development programme), BFI Southbank, Vault Festival, Rich Mix, the ICA and the BBC.

https://joerizzonaudi.com/about
Laurie Britton Newell

Laurie is Senior Curator at Wellcome Collection. She has worked across contemporary art, craft and design in Europe and the USA. Through her curating, writing and teaching she seeks to contextualise creative practice and bring together objects, ideas and audiences. She was previously Curator of Contemporary Programmes at the Victoria and Albert Museum in London, and has written about contemporary creative practice for catalogues, magazines and newspapers, and teaches regularly on these subjects.
Maria Oshodi

Maria is a writer, theatre director and disability arts consultant based in London. Her work is experimental, intersectional, and pushes the artistic and aesthetic boundaries between experience, identity and place. She founded Extant, Britain’s leading performing arts company of visually impaired artists, and collaborates with other artists, freelancing on a number of independent arts projects.

https://mariaoshodi.com/
Carmen Papalia

Carmen is an artist who makes participatory public projects on the topic of access as it relates to public space, the Art institution, and visual culture. Carmen's works allow those involved to expand their perceptual mobility and claim access to public and institutional spaces. These engagements disorient the participant while introducing new modes of orientation that allow for perceptual and sensorial discovery, making visible opportunities for knowing that become available through the non-visual senses. Carmen's many projects include a series of experimental programmes at the Museum of Modern Art in New York.

https://carmenpapalia.com/
Dr Will Renel is a practice-based researcher working between the fields of Critical Disability Studies, Inclusive Design and Sound Studies. Having completed his doctorate at the Royal College of Art, Will is currently the Director of Research at Touretteshero CIC and a Post-Doctoral Research Associate at the Helen Hamlyn Centre for Design.
Hannah Thompson

Professor Hannah Thompson (Royal Holloway, University of London) is a partially blind academic and activist. Her internationally renowned research focuses on the intersections between Critical Disability Studies and French Studies. Hannah is currently working on creative audio description in museums, art galleries and theatres and her notion of ‘blindness gain’. She was Production Consultant for the Donmar Warehouse’s installation BLINDNESS in 2020 and worked with a range of theatres and audio describers during her AHRC 2021-2 EDI Fellowship ‘Inclusive Description for Equality and Access’. Hannah writes about her place as a partially blind academic in a resolutely sighted world in her blog Blind Spot (http://hannah-thompson.blogspot.com/).

Collin van Uchelen, PhD, is a Conceptual Artist and Community Psychology consultant based in Vancouver, British Columbia. His artistic practice focuses on collaborative approaches for translating light into forms that are accessible with the non-visual senses. As a Community Psychology Consultant, Collin works to enhance the experience of connection within the communities to which people belong – regardless of ability and social identity. This is a core theme reflected throughout his consulting practice – whether in the arts or in community psychology. In 2017, Collin received the Governor General’s Caring Canadian Award for his work in this area.
Simon Ungar

Having completed an ESRC funded PhD and post-doc looking at the question ‘Can blind and visually impaired children use tactile maps?’, Simon worked as a Lecturer in Developmental and Environmental Psychology at Glasgow Caledonian University, London Guildhall University and University of Surrey. He continued to develop his interests in spatial cognition, navigation and tactile maps/graphics for blind and visually impaired people, jointly running an EPSRC funded interdisciplinary project with physicists, materials engineers and geographers focused on improving the design of tactile graphics. Simon subsequently retrained as an Educational Psychologist and has worked in the London Borough of Wandsworth since that time, as well as being Tutor on the UCL Educational Psychology course.

https://www.ucl.ac.uk/educational-psychology/people/simon_ungar.html
Lennie and Kazimir are two dyslexic artists that run DYSPLA, a neurodivergent-led, award-winning arts studio producing and developing the work of neurodivergent storymakers, supported by the Arts Council England. They work internationally in film, immersive theatre, installation and digital art. Incorporated in 2013 to shed light on the neurodivergent aesthetic, DYSPLA is at the forefront of neurodivergent creativity.

https://dyspla.com/
Salomé Voegelin

Salomé is a writer and researcher engaged in listening as a socio-political practice. Her work and writing deal with sound, the world sound makes: its aesthetic, social and political realities that are hidden by the persuasiveness of a visual point of view. She writes essays and text-scores for performance and publication. Books include *Sonic Possible Worlds* (2014/21) *The Political Possibility of Sound* (2018) and *Listening to Noise and Silence* (2010). With her collaborator David Mollin [see above], their collaborative installations, performances, compositions and text pieces often include further collaborators and take place internationally. Work has been shown for example at Documenta 14 Radio, 2017, Tabacalero, Madrid, Spain 2018, Manifesto of Rural Futurism, Palermo, Italy, 2018 and Melbourne, Australia, 2019. In 2016 they were awarded a Kunst am Bau, Art and Architecture commission in Bern, Switzerland to design and realise a site-specific and participatory sound work for a new replacement build of a primary school in Kleefeld: Kleefeld-Klangfeld. This year, 2022, they have started to work with artists and pupils of the school to re-vision their building and its use through sound making and listening.

[https://www.salomevoegelin.net/mollin-voegelin](https://www.salomevoegelin.net/mollin-voegelin)
Ken Wilder


https://www.kenwilderartist.com/
Anica is a Senior Lecturer at Royal Holloway University of London. She researches disability-inclusive organizing within the Global North and South. Anica has published in leading management and entrepreneurship journals. She is the Lead Guest Editor for a Special Issue on Ableism in the *Journal of Business Ethics*. Anica has experience in considering access in various art forms including virtual and augmented reality. She is co-Chair of the Academy of Marketing’s Special Interest Group on Marketplace Access. Anica volunteers in Disabled People’s Organisations and as a speaker for Guide Dogs UK.