

issue #4

UN//M A S K I N G
the performing arts
UN//M A S K I N G

SCRIPTS - collected
un//masking practices



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un//masking the performing arts, issue #4 sCRIPts – collected un//masking practises

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HOW



To Read This Zine

This zine is all about un//masking - the artistic practice of expressing your neurodivergent* traits. In this zine we share any research, reflections, tools and open questions around neurodivergence, un//masking and disability justice*.

This zine has been created specifically for and by queer and neurodivergent performers, in order to make the in//visible disability more present on stages. These zines are queer collages of experiences, scores, methodologies, artist examples and tons of citations - presented as bubbly, exciting and confusing as my neurodivergent brain. A space for open, unanswered questions, daring and funny tryouts and a space for crip* failure.

In the spirit of crippling / glitching / neuroqueering and un//masking the system together.

Zine setup: This zine is part of a series. All the base knowledge around un//masking is also extensively discussed in zine #1.

Jump around! There is no need to read the zine series or each zine issue from a-z, please give yourself permission to read this zine in whatever way suits you. To make jumping around easier, some theories or thoughts might be partially repeated.

Glossary Attempt: To contextualize how I understand the terms I use in the zines, and how they stand in reference to each other, I made a printable glossary-attempt-mind- map for download.



Un//masking is a practice and a methodology specifically created for neurodivergent performers, supporting them in making more neurodivergent-friendly choices. The whole zine series is based on researching un//masking for performers and what that could look like on and off stage for different individuals.

Toolbox: The zines are set up as a toolbox to collaboratively un//learn different ways of un//masking. The goal is to find ways of integrating them into our stage performances - or discover ways in which we might have already integrated them.

Transdisciplinary: Each zine is a toolbox, with practical examples, which are gathered across the performing arts such as theatre, music, art performances, drag performances, comedy shows or literature readings. Each field has different conditions (e.g. performance length, kind of audience, funding structures, scene standards). Not all the tools proposed might fit to your practice, so just take what speaks to you <3



Who is I? For most of the texts, I is Lovis, a white, neuroqueer, nonbinary performer, drag artist & DJ from Zurich. A few years ago they started their own un//masking practice: Lovis regularly facilitates un//masking workshops and organised the un//masking research LAB with 10 other neuroqueer performers, which is often cited in these zines. Lovis is a late-diagnosed neurodivergent person, working with a neurodiversity-affirming approach which is an extension of the social model of disabilities. Sometimes I are other people, but in that case you will always find their name cited.

Reworking: Feel free to further reuse all the ideas of this zine! If you use sCRIPts, methodologies, text passages or full images, we would love to be referenced

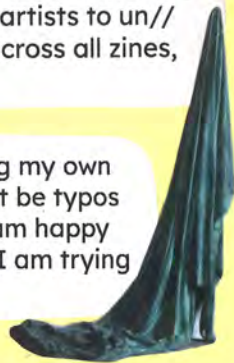


and this is
the un//masking
LAB I keep
banging
on about
↘

Bibliography: All the bibliography and some further resources from the zines #1 - #4 can be found at the very end of zine #1. While most pictures are sourced, the collages contain original pictures gathered from many different magazines and flyers, which are - as it often is the case in collaging - not sourced.

SCRIPts: Are little scores / instructions written by different neurodivergent artists to inspire other neurodivergent artists to un//mask their own work. You will find them scattered across all zines, and zine #4 is fully dedicated to sCRIPts.

Un//masking my writing: In the spirit of un//masking my own writing and challenging my perfectionism, there might be typos or things I misunderstood at the time of writing, While I am happy about feedback, I hope you are as generous with me, as I am trying to be gentle with myself.



Glossary Attempt

A Poster

I really struggled writing a glossary, I felt constricted by the format and nervous to do it wrong. Given that activist language is always in discussion and changes very quickly - as it should - it seems important to explain some terms and contextualise how I understand them.

In order to give my mind-mappy brain an adequate form of expression, please look at the A2 Poster I have created. It will show how the concepts relate to each other.

Words in the glossary attempt:

Ableism
Access
Aesthetics of Access
Bodymind
Crip
Crip Theory
Crip Spacetime
Disability Justice
Internalized Ableism
Intersectionality

Masking
Neurodivergent
Neurodiverse
Neurodiversity Movement
Neurodiversity Paradigm
Neuroqueer
Pathology Paradigm
sCRIPt
Social Model Of Disability
Unmasking
un//masking

What Is A sCRIPt?

A sCRIPt is basically a score or instruction written by neurodivergent artists to inspire other neurodivergent artists to crip and un//mask their own work. They are an inspiration for widening your un//masking toolbox and finding your own ways to integrate your disability and access needs more into your work. sCRIPt's can include instructions for the performance itself, or for any stage of the creation process.

Note: Failing is a big part of crippling - so "failing" to follow or understand a sCRIPt instruction is very welcome and celebrated. Just take for yourself whatever speaks to you <3

¹ Score: *"In the performing arts, we identify a score as a set of instructions, guidelines or tasks related to the creation of a performance that serves as the starting point for improvisation or as a communication tool for generating movement and action."*

(<https://www.dancingmuseums.com/artefacts/score/>)

Hello introduction round aka Making oneself up

The introduction round is not a fact but an act.
We don't introduce ourselves; we produce/invent/make ourselves.

A little sCript:

1. Writing & Collecting (15 minutes)

All those present collect the following elements in peace:

- A quote, a text line or a book title that particularly resonates with them
- Three names that they imagine for themselves (real or fictitious)
- An Object in the room
- Three gestures, movements or postures that have a special meaning for them or that they would like to embody
- 10 negations (adjectives) that they are not
- 3 sounds (voice or recording)

2. Presentation

Each person has 1 match long time (about 1 minute) to introduce themselves.

The composition of the collected elements can be designed freely and in a improvised way – either as a conceptual compilation or as a random collage. The form is open, everything is allowed (also silence) it is not about completeness or clarity, but about making oneself up.

by Sca Schreibmühle

A MANIFESTO FOR NEUROQUEER UNMA- SKED

SELF-PRACTICE

by Aby Watson

Create from pleasure, selfhood, joy, and security,
Not from comparison, mimicry, perfectionism, and fear.

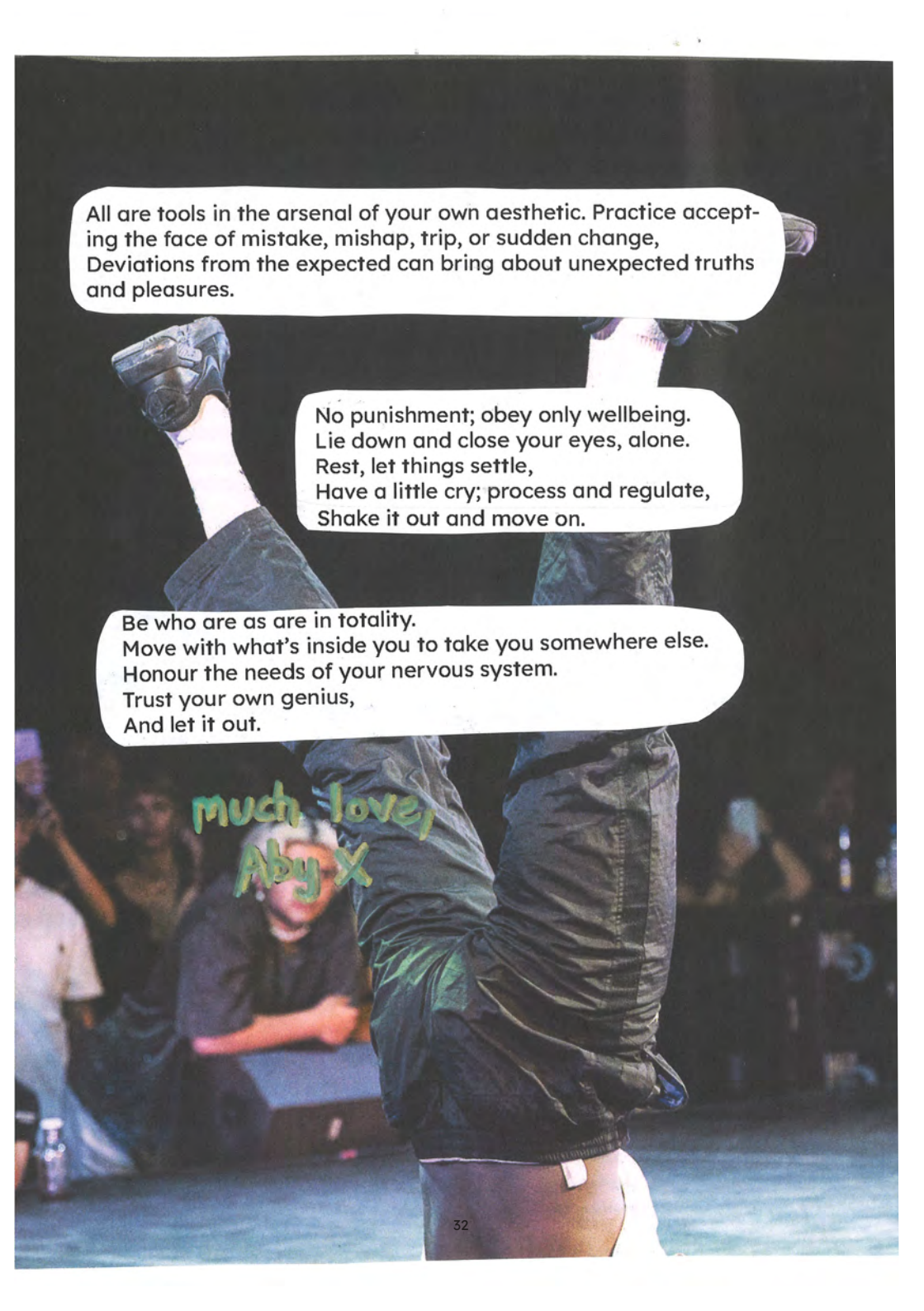
Dance and stimming are somatic acts of self-love,
They are vessels for interoceptive sensing.

Listen to internal feelings, thoughts, sensations across the body-
mind and honour them through practice.

Special interests and healthy hyperfixations are pools of creative
potential.

Allow the joy they give to fertilise the process; be inspired and
unashamed.

Exorcise your thought demons and banish them through dance.
Reclaim and embrace your stigmatised neurodivergent qualities;
Weird, hyper, sensory, clumsy, emotional, intense, sensitive,
out of order, slow, impulsive, repetitive, dreamy, obsessive, in
your own world.



All are tools in the arsenal of your own aesthetic. Practice accepting the face of mistake, mishap, trip, or sudden change, Deviations from the expected can bring about unexpected truths and pleasures.

No punishment; obey only wellbeing.
Lie down and close your eyes, alone.
Rest, let things settle,
Have a little cry; process and regulate,
Shake it out and move on.

Be who are as are in totality.
Move with what's inside you to take you somewhere else.
Honour the needs of your nervous system.
Trust your own genius,
And let it out.

much love,
Aby X



← Nachricht von Jules

how to unmask

Ingredients:

- 1 notes app
- adhd

Prep time: 3 weeks

Writing time: 20 minutes

Directions:

1. agree to a request to write about unmasking after participating in a workshop on the topic. For 2 weeks, think about stimming and the ways masking affects your life. Plan a well thought-out text.
2. get yelled at by boss at your office job for failing to understand earlier instructions, leading to the sudden failure of a major project.
3. panic and call in sick from work.
4. for 1 week, obsess over what went wrong. replay previous months in your head 15-20 times (or more according to taste). Recall how you've run into similar problems at so many jobs before. Plan to quit in despair.
5. take equal portions defensiveness, shame, fear, and confusion. Blend until emulsified.
6. realize with shock that deadline for unmasking text is today. Admit to self that you are overwhelmed.
7. Scrap previous writing plan. Submit this much shorter, more improvised text.
8. admit to self that you cannot keep masking at work. Spend remainder of day planning a speech to boss, in which you'll request accommodations and/or awareness-raising on neurodivergence in the workplace. Expect that this will go badly. Decide that you will do it anyway.

Bearbeitet 16:17

by Tallboy a.k.a. Jules Manning

Xan's Stimming / Permission Score

Take time to consider:

What do I want to take permission for today? (In this next 30 mins? In this project...)

Write your answer (-in your notepad, on a sticky note, as a contribution to a collective map of permissions)

Before we begin...

A note on polarity/ binaries

I work with binary polarities in order to queer them. In offering them, I offer the opportunity to encounter their slippery and paradoxical nature and the spaces between.

A note on linearity

Each new offer is a prompt to bring new awareness to what is happening already. Perhaps in this case it is an unpeeling just as much as it is an accumulation. In this way, even though the delivery is linear, your experience may not be linear. It is a process of noticing what's happening already.

Permission to move.

Permission to rest

-to play in the space between rest and movement - fidgety rest? restful motion?

Permission to dance.

Permission to not dance -take pleasure from movement whether it feels like dancing or not dancing.

Permission to repeat -to stay for longer with what feels good

Permission to shift into something new

-when it hurts, to follow the pleasure, to follow your attention

Permission to root -to stay put, to get comfy, to occupy a corner, a beanbag a dent in the wall -stay as long as you want

Permission to travel -to pace, to meander, to loop the space

Permission for sensing inwards -into muscles and bones and the nerve endings of fingertips, permission for eyes closed, attending to inward rhythms

Permission for outward sensing -seeking pleasure in the textures, forms, sounds, lights of the environment.

Sensory grazing.

Explore the porousness between inner and outer.

Permission to make sounds -to vocalise and explore the sensation of vocal vibration, to create rhythms through moving, to create sound in relation to body, objects, materials and forms

Permission to receive sounds -to listen -to be moved by sound -to meet with vibration -it doesn't need to look like anything

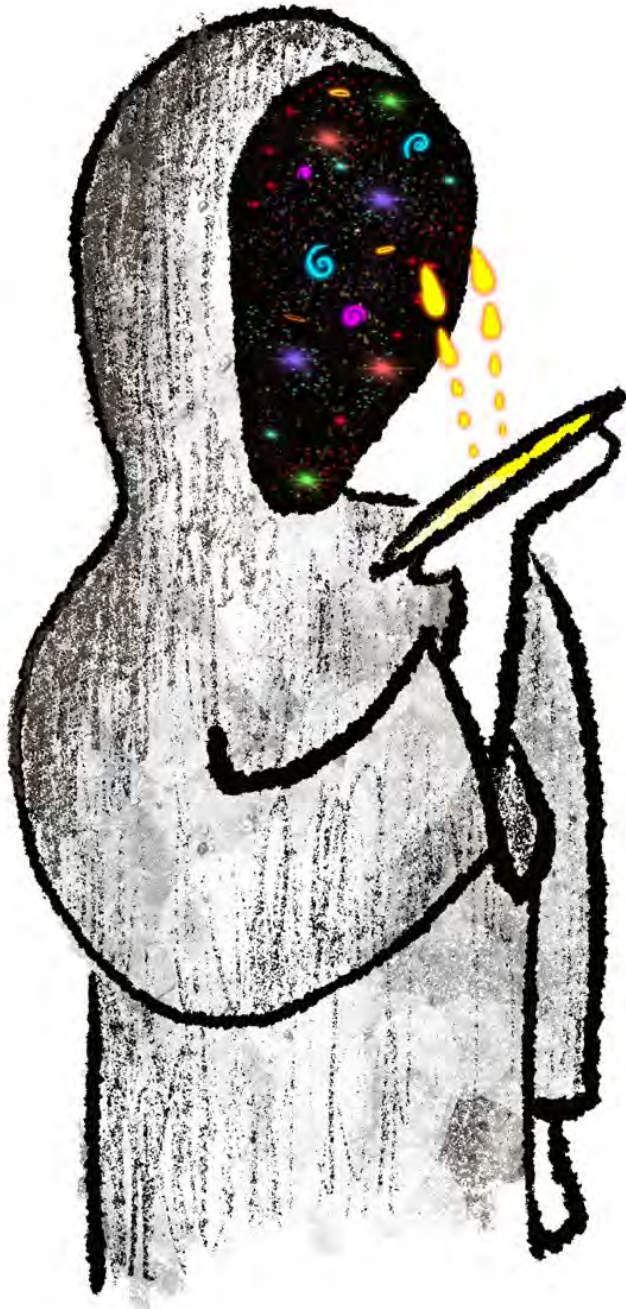
Permission to witness others -and to be as shy as we like with this witnessing -the movements of people's shadows, backs, fingers and toes, sounds and the objects they animate

Permission to stay with your movement, your pleasure, your sensations

How do we open up permission to each other?

Follow your **YES** and your **NO** in relation to other people's movements, rhythms and ways of being - tune in to your mirror neuron response - adopt or adapt movements and explorations of others or take permission to stay with what you need and feel

by Xan Dye



by @sunakeine

Crip Hacking your Costumes

By Lovis Heuss, inspired by Ben Barry

think about the costume(s) from your last show. Rate them from 1 - 10 on the following categories:

- Comfortable fabrics
- Comfortable temperature
- Comfortable weight
- Comfortable while moving
- Comfortable after several hours of wearing it
- Supporting the performance, rather than distracting from it
- Supporting to make me feel safe and at ease
- Made me feel happy to wear

What's your overall point score? What do you want to change? How can you hack your costumes to support your un//masking better?

The 70% Rule - Challenging your Perfectionism

By Lovis Heuss, based on Eva Bracey

If you start a new project, draw out what your project ideas are. Do only 70% of the work you had in mind and stop there. Share/publish/perform it at 70% done. Repeat and keep working on lowering the expectations you have for yourself.

Many little things

Marietheres Mio Jesse

① Look for small things that feel interesting and fit well in your jacket or trouser pocket. At least 3 would be good, more is more.

③ Be on stage and deal the little things / play with them / stimm in your pocket while you are doing other things like performing / speaking a text.

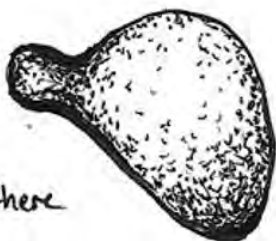
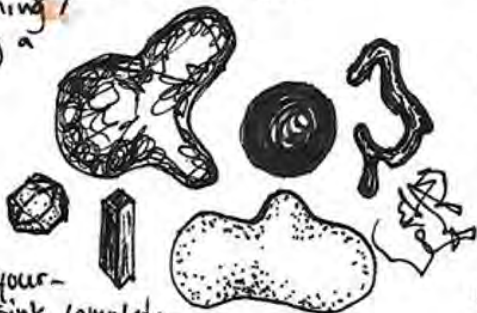
⑤ Allow yourself to sink completely into feeling the little things and forget about whatever you were performing. For this moment, your little things are the most interesting in the whole world.

⑥ Leave the little things where they are. Continue doing the performance from before without commenting on it.

② Put the little things in your pocket.

④ Take the little things out of your pocket while you are doing / performing something else (like speaking a text / performing a song / ...).

Feel the little things / play with them / stimm during you perform something else.



A fragmented internal score

To me, writing is time crushed and transformed into signs.

Sometimes, I want to cry so bad, but my tears are inside, hold back by a blindfold.

At other times, I want to finally feel safe enough to feel my way through it.

"You will drown", the world tells me, has always told me. "You will descend into a blue underworld, blue with hungry ghosts."

First, all I could do was sit in my safe room. Every day, I would look at myself in the mirror and whisper, "I love you. I really do." By the end of the month, I could leave my room, and soon after, I was walking.

I went shopping, Peanut stayed at home, and I slipped on my headphones. I moved with purpose through the supermarket. The saboteur may linger, but it shall not take the reins.

It is terrifying to open up. I try to find people who can hold me while I give it a shot. Also, it is good that there might be someone to hold me when I cannot hold myself.

I remember thinking that loving you and that loving myself means that together we can let go of all the masks we wear for good luck to the bad play.

Then, there seem to be muted signals emanating from another world, where hot and cool aliens play.

I suddenly felt paralyzed and exposed, strangely helpless among people so alien.

The road of life winds through hell.

When that thought appears, it becomes nearly impossible to organize my thoughts enough to sort out what I truly need to be anxious about, so I get anxious about everything. Self-care activities like drinking enough water, getting enough sleep, reducing caffeine, and addressing medication can help.

Anxiety as the feeling of being exposed to the alienness of the world as such. The true object of anxiety *is* being-in-the-world-itself, which anxiety strips of its everyday ordinariness.

Feelings seem consummately real - when extreme, they consume me as if they are the world; I can see and feel nothing else.

Though, they do not want to be read. It is a form of madness, albeit a common one, that I would try.

Due to impairments in working memory, a fleeting emotion can flood my brain with one powerful emotion rendering me incapable of logically processing my way through.

Was all this real to me? Did I think it was temporary? Or maybe that is the meaning of it all: not to think.

I never claimed that it is safe to speak in tongues untied.

Meanings lead a life of their own, and the subjectivity stripped of meaning regresses into pure physicality. As Clov says to Hamm, „Mean something! You and I, mean something! (Brief laugh) Ah that’s a good one!“

I remember that Conrad had said the lake was always icy cold, that I would have to overcome myself to step into the water. And I would not regret it. I would never regret that.

It demands a tolerance for repeated failure, permission to fail in efforts, the acceptance of imperfection in attempts, and the strength to keep trying, over and over again, to open up a new opportunity.

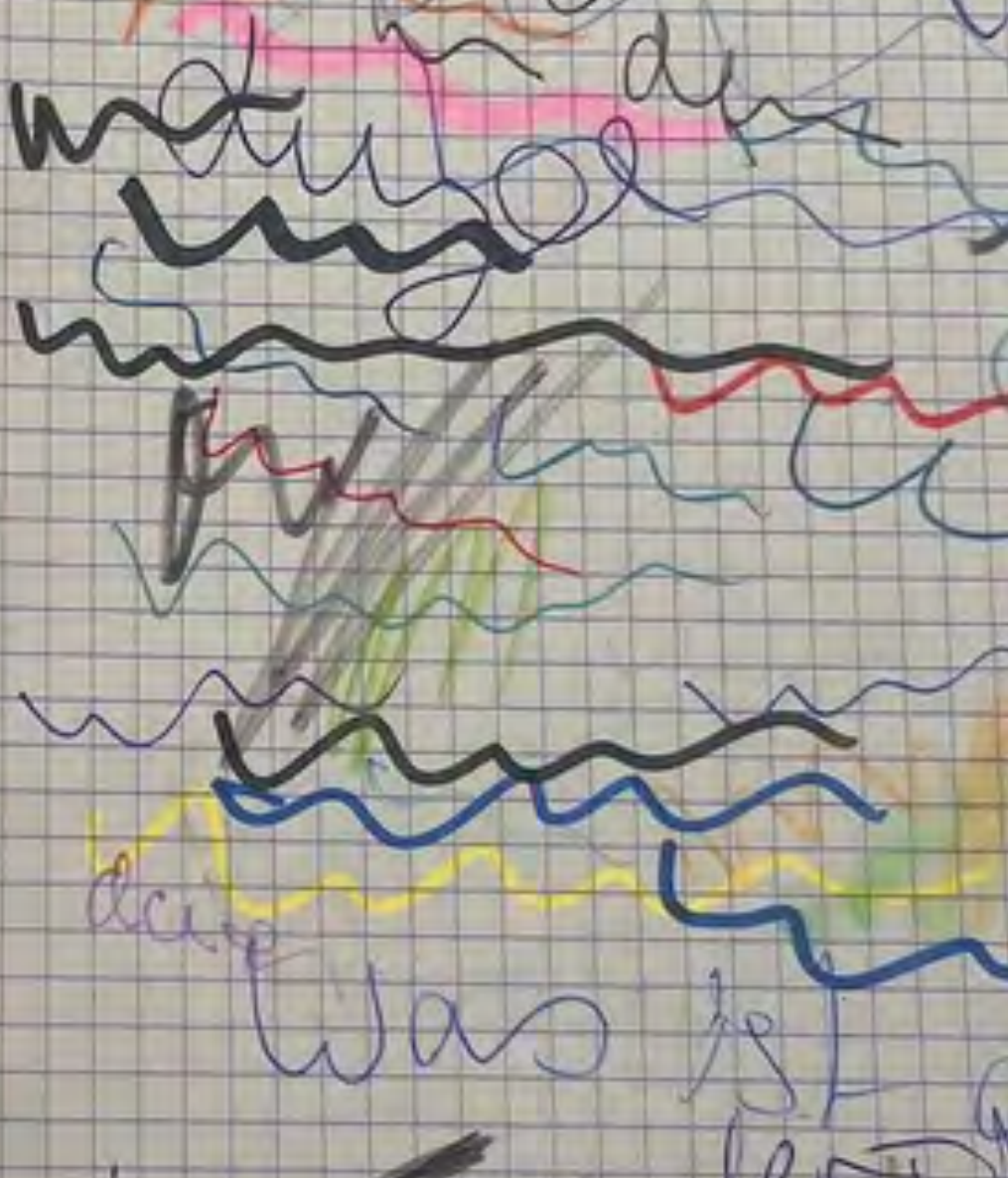
I would always long to feel my way through identity, through transformation, through existence.

I came to realize that I should go easy on myself and recognize my truth: I deserve to be taken care of and nurtured. I should learn to forgive myself. My best is always enough.

With edited text fragments by Kathy Acker, Lena Appel, Samuel Beckett, Octavia E. Butler,

Diedrich Diederichsen, Judith Herrmann, Maggie Nelson, Patti Smith, Wu Tsang, McKenzie Wark.

By Louisa Behr



This one is for the ones who need more clarity, who crave specificity, or process in loops. For those who carry the weight of “just pretend you get it”, or who have ever been told they are too much for not nodding along fast enough. If you ever feel weird or anxious about asking questions, needing more details, or “not getting it” the first time (or second, or third), this is to help you ask, and then ask again, and then keep asking until things actually make sense to you.

Questions loop

take a deep breath
in through your feet

ask a question

out through your body
(or into someone else’s hands)

get un//comfortable
ask another question

no wrong way to ask

get more un//comfortable
ask for the answer

to be said another way

get more and more
un//comfortable

take your time
to process
don’t apologize
for how long it takes
take a deep breath
fill up your belly

exhale a follow-up question

no apology needed
take another breath
all the way up to your chest
release
all of the tension

get really, really comfortable now

lie down with the answer
take even more time
than you think you are allowed

get even more comfortable

*get **even** more comfortable*

respond when you are ready
or you could just

repeat

(from the top)

*For when you need a way to come back to yourself, and your
needs.*

no one questions water
how it moves
how it transforms
how it communicates.
sometimes it's a whisper.
sometimes, a scream.
and like water,
you don't need permission
to...

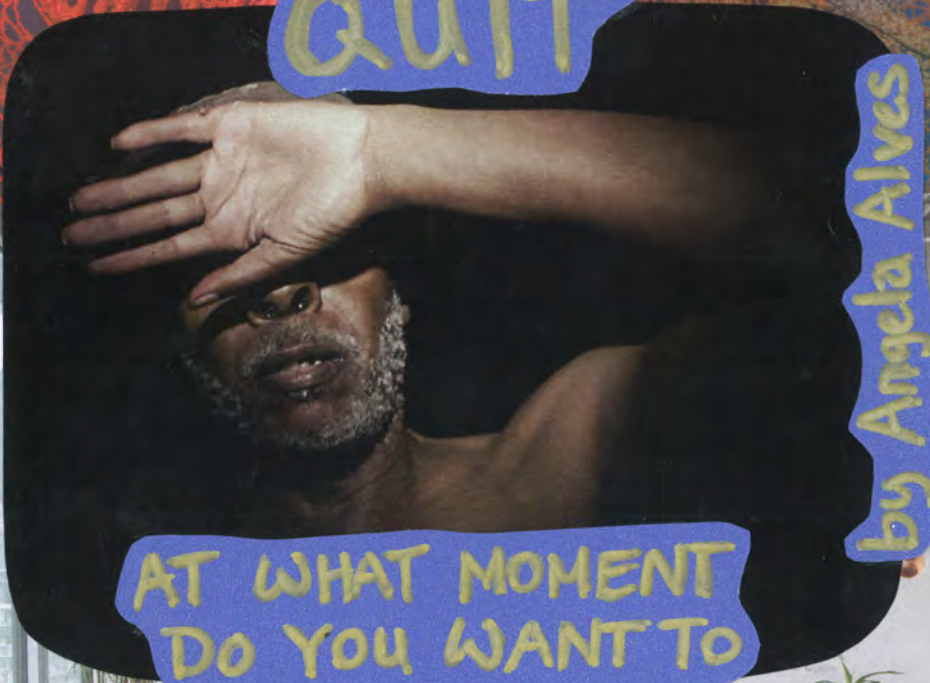
by AJ Venturini
@caringsoftmagic



by Miguel & Lovis

PLANNING THE QUIT

by Angela Alves



AT WHAT MOMENT
DO YOU WANT TO
STOP?

Make this question the starting point for any work you begin. Take your situated physical, emotional and mental availability as a baseline and define a moment in time, a moment in space or a moment that you agree with yourself.

Be clear and concrete with your answer(s).

Come back to this question shortly after you've started the work in case you want to make changes or add something in your quitting plans.

10 Apr 2025:

Hi Lovis

Hope you are doing well.
And the workshops have brought lots of ideas and exchanges.
Great idea with Un//masking zine.

I'm currently in Cairo and in another movie.

But: In response to your open call, I sat down for an hour and loosely collected the un//masking tools that I need and consider useful in my work in the performance field.

Now I'm sending you this loose list and am asking you for feedback on which one or two tools would be a good addition to your collection.

Which tools you find interesting? Then I could "script" them accordingly.

But I'm sure that many things already exist...

I'm a bit more precise at the beginning of my collection... it gets a bit more confusing towards the end.

Looking forward to hearing from you.

warmly corsin

—

23.04.2025

Hi Corsin

Uff I'm so sorry for getting back to you so late! I thought about writing to you every day and never made it!
But I enjoyed your mail so much! I really enjoyed reading your loose collection and - besides some things I knew - I also discovered some things I didn't know!

I've gotten some great scores in general, and also a lot of entries that don't quite fit the classic score system.

When I read your list, I thought that I would love to print it as it is, because I also like how it comes across as “stream of thought” (also an un//masked format) :)

What do you think?

Greetings from the un//masking LAB part 2 which is starting today,
Lovis

—

23 Apr 2025

Hi Lovis

I'm so pleased that you're writing and that you're enjoying the loose collection - I'm happy to take it over, haha, it works well for me too!

You are welcome to use and reuse the material and I would be delighted if you could show me the translation.

Have fun with the un//masking LAB part 2.

Sincerely
corsin

TOOLKIT FOR UNMASKING IN THE PERFORMING ARTS

A loose collection, 10 April 2025

1. Autscape: Visible signals for the invisible

- after Autscape-Conference in Derby, UK

Colour codes as a communication tool - green (please talk to me), yellow (please talk to me, but I can't initiate it myself), red (please don't talk to me).
Visibility for social needs, without words.

2. Dealing with uncertainty: asking ten times is okay

Performative processes need repetition. And certainty. For example, if I ask the same question ten times, that's part of the process. Tools like ChatGPT never stop confirming - that's their superpower.

3. Gamification: for introductions

- according to Martin Schick

Everyone stands around a table with biscuits/candy. Whoever speaks, speaks until someone else takes a biscuit and takes the floor. Speaking time becomes a game. Unpredictable. Light. Lively. And: no need for linear self-presentation.

4. Getting to know each other: Movement as biography

- according to SheShePop

The room becomes a stage. An imaginary line marks the beginning. Anyone who makes a statement about themselves takes three steps forwards. Those who agree follow. This creates physical clusters - fine maps of what we have in common. Biographical choreographies.

5 Sleeping Together: Trust as a beginning

- after Robert Stejn

At the beginning of the day: sleep. Two people. One sleeps, the other watches. Ten to fifteen minutes. Optional: gentle touching of hands or forearms. Sleeping as the most radical moment of unmasking.

6. Warming up with music

- after "Theater HORA"

Everyone brings a song. The playlist is listened to together. 3-5 songs in a row. Dancing is free.

7. Talking about experiences -

- according to "Die geheime dramaturgische Gesellschaft"

Two people. Back to back. No eye contact. One speaks for five minutes.

Then the other. No questions, no conversation. Just talking and listening. No 'conversation'.

8. Writing before speaking

- according to Lovis / Gaudenz (you did this in your workshop, I also used it a lot in my last project)

After an experience, it is not spoken immediately - but written. In the second step, the texts are read aloud, voluntarily. Writing as a buffer, as a filter, as a resonance chamber.

9. Disclosure of relationships: Who knows whom?

- according to Gaudenz

A different kind of round of introductions: instead of names, everyone tells who they know in the room - and how. Dynamics that would otherwise remain hidden become visible. As an autistic person, I often recognise subtle relationships, who knows who and how, but these threads somehow remain hidden. This exercise makes the relationships transparent for the first time.

10. Towards less talkative settings

- according to Marie Alexis,

who said that she wanted to use more colours and emotional landscapes for the expression of projects,

Not everyone can or wants to express themselves verbally. This tool proposes to give equal value to non-verbal forms of expression: Gesture, image, movement, sound, mood. Accordingly, various materials are available in the room.

11. Crip Time vs. Autistic Time

Two understandings of time that often collide: Crip Time - an open, slowed-down flow of time in which things take time and Autistic Time - clear, precise, structured, with a desire for punctuality and efficiency. This tool is not a recipe, but an invitation to negotiation.

12. Change Perspective: Sharing authorship through a change of perspective

- from my choreographic practice

Always take on the roles of doing and watching. When everyone in the room sees themselves interchangeably as authors and spectators, responsibility - and perspective - is shared. Learning by watching turns into an artistic principle.

13. Touch: Clarity about physical contact

Touch is central to many improvisations - but it is often a sensitive issue for neurodivergent people. Clear, pre-agreed rules, non-verbal signals, explicit

consent: Physical contact must be organised and negotiated. Again and again.

14. Advocacy: Recognising the invisible extra work

Neurodivergent people often have a deep knowledge of their own needs - and have to constantly communicate, translate and explain them. This extra work should be seen as expertise and factored into their time and attention.

15. Mirroring, echolalia & copying: appropriation through repetition

Imitating something - movements, gestures, language - is often seen as 'less valuable'. But in reality, repeating and copying is a form of appropriation. And sometimes a way of entering a relationship. A performative unmasking through repetition.

16. Repetition: The pleasure of repetition

Many autistic people take great pleasure in repetition. Be it in stimming or in repeating movements, words or actions. Repetition creates security, rhythm - and aesthetic depth. Why not just do the same thing again?

17. Voice: Enabling participation without a voice

It is not always possible to speak. Volume, clarity, articulation - all of this fluctuates. A card system ('I'm taking part, but I can't speak right now') or other non-verbal means of expression create inclusion for voiceless days.

18. Joint Attention: Attention as a shared resource

Attracting attention is often a major challenge.

A babble of voices, street noise, technical set-ups - all of these can make joint attention impossible. For neurodivergent people, access to shared attention is often more sensitive. Therefore, technicians, cleaners and curators should also be considered - the theatre is an entire space.

19. Doing Less: Doing less as a practice

- after Rikrit Tiravanija

A radical tool: doing less. Less input, less action, less goal-orientation.

Simply being there, listening, not having to produce anything. Doing less as a strategy for self-care and artistic mindfulness.

20. Freedom of movement as a fundamental right (stimming)

In the theatre you are allowed to dance, swing, lie down, slide on the floor. Nobody has to sit in chairs or maintain eye contact.

Received via E-Mail by Corsin Gaudenz

Move like water

~ run your hands under water
(tap / spring / moon - you choose)
~ take a deep breath
as you listen to it trickle
as it hugs your hands and fingers
~ ask yourself:
what do I need right now?
~let water help you listen
needs aren't always loud
but water knows how to find them
~ let it carry your feelings
~ let it stir
what's been still too long
~become an unpredictable wave
~ speak your truth
soft or surging
~ allow your needs to move like water,
trust the course they need to take.

by AJ Venturini
@caringsoftmagic

my adobe neurospicy friends,

when you feel frozen and anxious
in a social situation you can't
or don't want to flee from,

imagine a FRISBEE that you
dash against the glass between
you and the world! klirrr!
break free and do proudly on purpose
something "weird"! *plz!*

alternative or in combo to that:
imagine red, super strong and big
roots growing from your feet down,
down, down til the magnet core
of the earth.

also: take three deep breaths
and look forward to when
you can safely fully unmask,
relax, connect with your
"strawberry friends".¹

"The term „strawberry people“ is coined by Dr. Devon Price in their publication „Unmasking Autism“ and describes a supportive, really loving, true friend who you can be unmasked and authentically. yourself with.” - What's my therapist reading: The Podcast, Minutes: 13:26-30, 17:05-20

Neo aka Carac is a neuroqueer interdisciplinary artist working with sound, sculpture and images. They is recently on a discovery journey about their ADHD and autistic spectrum and is finding out sSCRIPTs for them, that they like to share with you. @nn3300oo

Jana Vanecek

Swearing As A Political Practice Of Unmasking

Unmasking – the discarding of neurotypical behaviour – represents a radical act of self-empowerment in the context of neurodivergent modes of existence. It is no exaggeration to claim that the practice of Unmasking can also be described as a form of resistance against the normative disciplining of divergent forms of social behaviour. A central aspect of my own Unmasking process is swearing: a speech act that allows anger, frustration or overwhelm to be given space without domesticating these emotions through the neuronormative logic of ‘impulse control’. Swearing is also an important practice to address structural discrimination.

However, swearing is often societally labelled as ‘uncivilised’ – a classist, racist, and neuronormative framing that stigmatises the working-classes and migrantised, racialised, mad, and neurodivergent bodies as ‘unruly’ and ‘aggressive’. Yet, the potentially emancipatory act of swearing also carries risks: it reinforces structures of domination the moment it relies on ableist, sexist, or racist language and formulations. This tension exposes the dialectical contradiction between individual liberation and collective solidarity.

Swearing is always entangled with historical power structures – it can harm or self-empower, depending on context and speaker’s or recipient’s positionality. This ambivalence demands accountability: we must take responsibility for our speech acts *while still claiming their liberatory potential*. A critical analysis of power relations is key here, transforming swearing from mere outlet into a practice of radical solidarity – a practice that subverts norms without re-enacting their violence.

Step-by-step Guide: Inclusive Cursing & Swearing

1. Self-reflection On Emotions (De-pathologising Anger)

Ask yourself: What emotions (anger, frustration, overwhelm) do I want to express through swearing? For neurodivergent individuals, anger often stems from structural or institutional violence—such as sensory overload, social exclusion, or ableist workplace demands. Name these roots instead of individualising these emotions.

2. Context Check: Safety & Power Relations

Safe Spaces: In trusted, solidarity-driven spaces, collective swearing can be self-empowering and joyful.

Hierarchies: *Check your privileges!* In power imbalances (e.g. towards marginalised groups or individuals), impulsive swearing risks re-traumatisation. Prioritise de-escalating communication. This is not about reinforcing the pressure to mask but about trying to act in solidarity.

3. Avoiding Lexicons Of Violence

Replace discriminatory terms (targeting bodies, psyches, genders, or backgrounds) with creative neologisms (*'Corpospectacle' = Corporate + Spectacle*) or absurd metaphors („***This toaster 'fixes' things like capitalism 'fixes' climate change: by burning everything down and calling it innovation!***“).

Deconstruct internalised discriminatory language: Interrogate discriminatory slurs you have internalised from authoritarian systems. Reclaim your own linguistic agency.

4. Collective Swearing

Swear together! Develop code words in neuroqueer or mad circles to name specific experiences of oppression (*e.g. 'burnout bingo' for the predictable exhaustion caused by chronic adaptation to neuronormative/ableist demands*).

5. Non-verbal Methods

Anger demands expression – but not all bodies follow the same script. Use what feels good and accessible to you: stomping, screaming (into pillows), hand signals, micro-movements, grimacing or silent screams. Use tools from sensory toys to AAC (Augmentative and Alternative Communication).²

My personal favourite is the battle cry of an angry cat – a sound that channels my rage, is universally understood, and



ethically unproblematic. Or 'bullshit' in sign language:

² AAC tools (Augmentative and Alternative Communication) are assistive technologies that support individuals without or with limited spoken language in expressing themselves. This includes, for example, non-speaking Autistic people or individuals with speech and mobility disabilities. Or people who prefer to communicate in other ways than spoken language.

AAC tools can be analog, such as symbol or letter boards, or electronic, like speech-generating devices or communication apps. The goal is to empower self-determined communication and enable **full** participation and engagement in social life – including inclusive swearing. An example of AAC tool use is programming a “Fuck ableism!” button in an app or pointing to the word “Bullshit” on a communication board.

6. Letting Off Steam ≠ Reproducing Oppression

Direct your rants at oppressive systems, not those who surviving under them. Impulsive anger is righteous – but never a license for lateral violence. Rant relentlessly, rant intersectionally, and rant collectively. Because inclusive swearing is transgressive and solidarity-building; oppressive systems deserve the shitshow.

7. Accountability & Self-empathy

Check-in: Did your swearing harm someone? Listen, apologise without self-deprecation.

Crip time: Swearing as a political practice of Unmasking is a lifelong process. Take all the time you need – perfection and efficiency are neoliberal, ableist bullshit.

7. Responsibility & Self-empathy

- Check in: Did your swearing hurt someone? Listen, apologise without self-deprecation.

- Crip time: Swearing as a political practice of unmasking is a process. Take as much time for it as you need. Perfection and efficiency are neoliberal and ableist demands.

8. Political framing

Root your swearing in systemic critique: “I’m not swearing at you – I’m cursing the fascist Tech Bros, celebrating their long-awaited public eugenics revival, a death cult that will destroy us all!” Connect personal fury to structural analysis.

Final thoughts

Swearing as an Unmasking practice is never a licence for hate speech, but a laboratory: here, we experiment with how anger and vulnerability can sound like beyond the echoes of oppression. It demands mindfulness, patience and collective practice – yet this very tension transforms it into an act of radically caring resistance.

This guide is an experimental framework. It's not perfect, and neither am I. Do you have any suggestions or criticism? Please get in touch with me. Don't forget info-dumps are neurospicy love language, damn it ;)

Stay crip, stay mad, stay neuroqueer – and keep raging against the eugenics machine!

Jana Vanecek
@text_recycling

DEPENDING ON THE FRAME
WITHIN WHICH YOU ARE
PERFORMING, ANNOUNCE
A VARIATION IN LENGTH
OR ANNOUNCE THE LONGEST
VERSION YOU REHEARSED.

REHEARSE WITH ADAPTATIONS
REHEARSE AT WHICH POINTS
YOU CAN JUMP AHEAD, CUT
END. REPEAT WHENEVER
YOU FEEL LIKE IT. REHEARSE
THE REPETITIONS TOO.

ADAPT YOUR CONCEPT, SO
YOU CAN ALLOW ADAPTATIONS

MAKE SPACE FOR DISCOMFORT
PROVOCATION, AMBIVALENCE
TENSION.

PLAN CHANGING YOUR PLAN



WHEN PLANNING A PERFORMANCE
/ COMING UP WITH A CONCEPT
MAKE SPACE FOR

ADAPTATIONS

BREAKS

DISRUPTION

REPETITION

SLOWING DOWN

SPEEDING UP

JUMPING AHEAD

CHANGING THE END

CHANGING THE SEQUENCE

AMBIVALENCE

DISCOMFORT

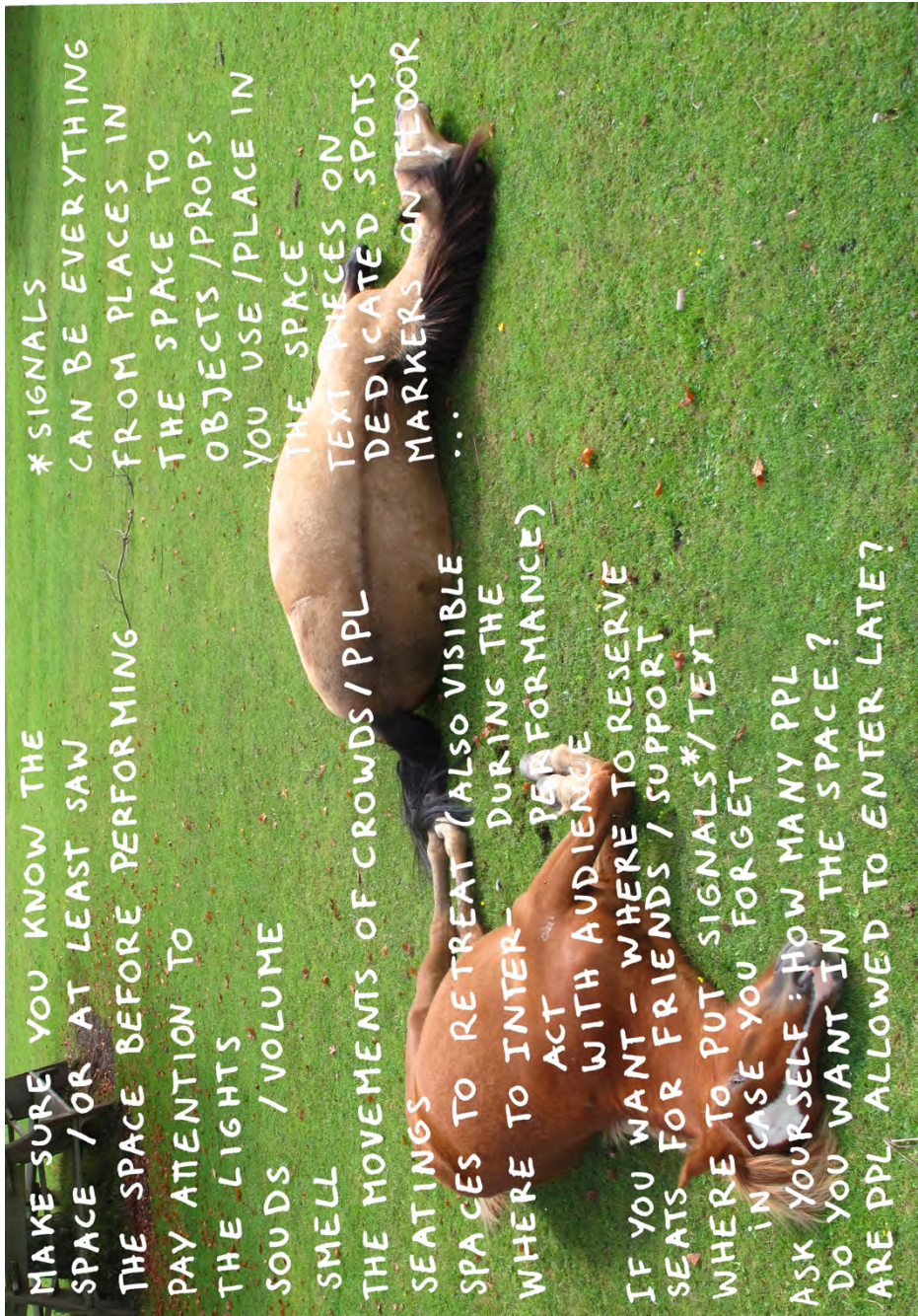
TENSION

CONNECTION / DISENGAGEMENT

RE CONNECTION

CHANGE IN LENGTH

CHANGE IN VOLUME / SOUND



MAKE SURE YOU KNOW THE SPACE / OR AT LEAST SAW THE SPACE BEFORE PERFORMING
PAY ATTENTION TO THE LIGHTS
SOUNDS / VOLUME
SMELL
THE MOVEMENTS OF CROWDS / PPL
SEATINGS
SPACES TO RETREAT (ALSO VISIBLE WHERE TO INTER-ACT WITH AUDIENCE)
PERFORMANCE)
IF YOU WANT - WHERE TO RESERVE SEATS FOR FRIENDS / SUPPORT
WHERE TO PUT SIGNALS*/TEXT IN CASE YOU FORGET
ASK YOURSELF : HOW MANY PPL DO YOU WANT IN THE SPACE ?
ARE PPL ALLOWED TO ENTER LATE?

* SIGNALS
CAN BE EVERYTHING FROM PLACES IN THE SPACE TO OBJECTS / PROPS YOU USE / PLACE IN THE SPACE
TEXT PIECES ON DEDICATED SPOTS
MARKERS ON FLOOR
...

by Noé Duboutay

I feel resistance around committing things to text

It makes me cringe -there's something very exposing about the fixedness and specificity

and yet sometimes it feels critical to produce meaning in this way around the blurry feeling thing that is my movement and performance practice.

There's a need to explain

I want you to know why am I doing this rocking thing -what it means to me -to say something through it and alongside it.

And regardless, artists are continually demanded to justify our work for funding applications, residencies and platforms.

But I am afraid of fixing.

I'll move on.

The rocking practice is robust enough to hold different explorations and shifting emphasis.

The meaning of it will shift in relation to its context -how I share it -when and with whom.

But a written text remains.

I value the ambiguity of how meaning can be produced non-verbally

-relationally.

For what matters to emerge for the person encountering it.

Who are we kidding that we have control anyway.

And then again I want to be seen and read in certain ways -I'm asking for it.

I'm asking for it with these words.

I am Rooted But I Flow

The Waves, Virginia Woolf:

I am rooted but I flow

I am not one and simple, but complex and many.

I notice my rockings in everyday life:

in moments of listening, waiting and wondering.

Rocking as a way to ground

-to stay with the thought -in the conversation -in the room -in my body.

I rock to seek comfort in sitting or standing

a constant negotiation between gravity and verticality.

Rocking offers me a way to be still but not still when stillness is a space for trauma to emerge.

Perhaps rocking is the way the world moves me

A seeking of rhythm and rhythm is pleasure and play and sometimes it is a sort of quietness -a welcome dulling.

Maybe here I'm connecting with the rhythm of my heartbeat

Or recalling the rhythms of the womb.

I revel in the stubbornness of choosing to remain in rocking

-a refusal to progress, to move on, to add more.

It is an invitation to settle in.

To feel out.

Attuning to what's here, what's needed,
what's emerging.

Feeling my edges is part of it.

Rocking as a mediation between inside and outside

Balance and imbalance

negotiating between known and unknown

yes and no

•

Rocking embodies 'both-and'

Both pouring weight into the ground and pushing back out of it

Yielding and resisting.

Moving and resting.

Repeating and shifting into something new.

The trance of rocking can be tuning in and tuning out of conscious awareness

Both dissociative and intensely feeling.

I like that it feels like dancing and not dancing -a crippling, a queering -a neuro-queering of dance

The back and forthing of rocking resists the linear and the sequential:

Instead rocking offers a turning inwards to the ways of moving my body already does -already knows.

I want to share how this speaks to the queer-trans aspects of my being

rocking offers multiplicity of experience

-different expressions -different shapes -different roles

Shifting

Transversing

In rocking I get to be the one holding myself and I get to be held.

Pleasure giver and pleasure taker.

Soft and strong.

Tensing and releasing.

• Skirting felt-flickers of binary gender performativity

retreating from performativity -into sensation -into oblivion

...but not oblivious at all

by Xan Dye

**Practice of hope, willingness and L-O-V-E
- soo kitsch and soo demure**

Let's play a game:
let's become actors,
acting while not acting
who can tell the difference?

masking while un//masking
un_mask_ing
emmm_bracing the mask

our shield and protection
because sometimes WE need to fake it
until WE make it

So -breathe,
remember to breathe
even if it strikes fear
or stress
or
anger
or -

WE breathe even when it's uncomfortable

because after a while it get's better
and so we breathe
and with every breath -we begin to imagine

when things are unpleasant
we take a sec,
-
a
-
breather

-

and then we imagine
WE imagine our room,
a room of our own,

Viginia Auwoof,
Woof, woof

We imagine this room
-in this room:

we ARE
people we love ARE
plants we love ARE
animals we love Are
things that we love Arrr

maybe: soft cushions
aaand pillows -are!
stimming tools
a song that we love -to hum
a childhood memory
a lil toy
wee lovveee to plaaay with

WE imagine
and breathe IN
our joy
our urge of laughter - so HARD
that tears may fall

we cry out - sooo LOUD
hahah, uhwee

and

breathe it OUT

-
-
-

OUT we go
to face whatever WE need to face
even
in-the-eyes-of-fear
un-plea-sant
-fear

WE face the shame,
sometimes not alone
we embrace it
make deep *breath-taking* love with it

and then
we LET I-T go

bury what needs a burial

3-2-1
(*slow breaths*)

this room is OURs
ready for us
when we need it

anywhere and everywhere
imagination is free,99

written by -dont_even_mind- aka Deborah Macauley

SEND A HOSPITALITY & AN ACCESS RIDER TO THE ORGANIZERS IN ADVANCE.

THE GIVEN INFORMATION ABOUT YOUR NEURODIVERGENT NEEDS CAN HELP OTHERS TO ADJUST/ADAPT THINGS.



IT CAN SAVE YOU LOTS OF SPOONS & IT CAN HELP YOU TO CREATE A SAFER SPACE FOR UNMASKING.

How To Access Rider

by Lovis Heuss

An access rider is a document that outlines specific accommodations needed by artists or collectives to ensure accessibility and inclusivity. Deeply rooted in disability culture, access riders are access tools to communicate one's own access requirements (not: accessibility for audiences) to institutions, employers, co-creators etc. Access riders are clearly linked to barriers related to disability and/or chronic illnesses (including intersections, e.g. child care for disabled parents). Performers with disabilities may have access riders specifying requirements like sensory-friendly environments, wheelchair-accessible venues, sign language interpreters or agreements on working hours and breaks. It might make sense to make your access rider an annex of your performance contract.

With our drag collective *The Heart Throb Mob* we created a collective access rider. After we all answered some questions in a common document, one of my friends said: "I never thought I would need an access rider. But when I started writing I couldn't stop." So this is your invitation to try to write an access rider. Even if you would never send it out to a venue, it helps to understand which conditions for work you thrive in, and what are necessities for you to be able to work. I would like to normalise access riders as much as tech or hospitality riders.

Each access rider looks different, but here are some proposals on how to structure it. Consider making an access rider part of your contract.

Ask yourself what information is relevant for others so that the work situation can be organised accessible for you?

Contact: Name and way of contact

About: Self description, pronouns etc.

Communication: means of communication, time of reply (crip time), frequency of communication

Assistance: Do you need assistance? Will you bring your own assistance? What conditions (financial, travel etc.)

Transportation & Accommodation: Access requirements & equipment, seating & resting options in workplace & backstage, means of transport, distance to workplace

Online meetings & events: Which digital tools are accessible for you?

Breaks & scheduling: Breaks, blocked times, rest days

Dietary Requests: Allergies, vegan etc.

Health risks & emergency plans: Strobe lights, allergies etc., acute & chronic illness, compensation & coverage plans for sick days, cancellation fees etc.

Hygiene concepts & COVID safety: mask, testing etc.

Accessibility of events for audiences: Minimum standard of accessibility for audiences

Marketing: Self identification terms, accessibility infos, accessible marketing formats (audio flyer, sign language video)

Additional information: Further infos about disability (e.g. the social model of disability, the term crip, neurodiversity movement etc.

This is it for now...

Thank you for reading! I hope to produce a next Zine some time soon!

Things I am still interested in:

- Further collective sCRIPt collections
- Un//masking emotions
- Glitching practices
- Neurodiversity affirming art environments
- Deep dive: Audiences & safe(r) spaces
- Deep dive: Facilitating
- Relaxed Performance - shared practical experiences
- un//masking madness

→ If you are interested in providing a sCRIPt, collaborating on a zine or project, or organising an un//masking workshop or LAB in your city, or any other wild ideas, please get in touch under:

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The Heart Throb Mob

My family

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