



Text, Technology, *Time Bent*: Crippling Access with Jay Afrisando and Simoné Goldschmidt-Lechner

Pavitra Sundar, Hamilton College 



This work is licensed under a Creative Commons Attribution 4.0 International License

This essay focuses on the crip aesthetics of *Time Bent, Folded, Exhausted* (henceforth *Time Bent*), a co-authored work of literature/sound art by Jay Afrisando and Simoné Goldschmidt-Lechner. In this collaborative, multimedia project, the two neurodivergent artists stage a dialogic process of thinking and writing focusing on their experience of temporality, especially as it relates to their artistic practice. As crip time becomes creative fodder, perception is rendered multisensory and multimodal. Textual and staging choices invite audience members to immerse themselves in neurodivergent temporalities and to question ableist expectations around time, work, and social interactions. The piece also reimagines the relationship between access, time, and space through its innovative use of technology, both in the time of composition and that of the performance. I argue in this essay that the intertwining of the textual, the technological, and the performative in *Time Bent* demonstrates that access is not so much a logistical matter as a relational one. The performance shifts attention from accessibility features to the more relational—and thus, temporal—conception of “access intimacy” rooted in disability justice.

 **ORCID**

0000-0001-7021-9073

Keywords

Access features
Access intimacy
Captions
Crip time
Disability arts

Dates

Accepted: 27/06/2026

Published: 03/08/2026

DOI

10.54103/2036-461X/
30916

© The Author, 2026

INTRODUCTION

This essay focuses on *Time Bent, Folded, Exhausted* (henceforth *Time Bent*), a co-authored work of literature/sound art by the multimedia artist Jay Afrisando and the writer Simoné Goldschmidt-Lechner. I had the pleasure of attending a performance of *Time Bent* in June 2025 at the daadgalerie in Berlin, Germany.¹

¹ Jay Afrisando was a 2024-25 Music and Sound Fellow of the DAAD (German Academic Exchange Service) Artists-in-Berlin program. The daadgalerie is the central hub and exhibition space of the arts residency program.

Structured as a dialogue spanning multiple times and spaces, the piece is, at heart, a warm, intimate conversation between two friends facing similar professional and personal challenges.² Their conversation touches upon their wide-ranging interests, social interactions, and work rhythms, as well as the ways in which they cope with the ableist conditions under which they labor. Google docs, Powerpoint, projection, audio recording, playback over multi-channel speakers—all of this and more was put to work in making visible (and audible) Jay and Simoné's collaborative thinking and compositional process. I argue in this essay that the intertwining of the textual, the technological, and the performative in *Time Bent* demonstrates that access is not really a logistical matter, but a relational one. All elements of the performance were rendered in written and audio form, and the organizers were very attentive to disparate seating and sensory needs. The overall effect, though, was to shift attention from such accessibility features to a more relational—and thus, temporal—conception of “access intimacy” rooted in disability justice. *Time Bent* articulates the relationship between access, time, and space. It also unsettles and thoroughly reimagines that relationship through its innovative use of technology, both in the time of composition and that of the performance.

While the analysis that follows dwells on one powerful piece, I would be remiss to present *Time Bent* as an isolated intervention. The last fifteen years has seen a veritable explosion of disability art, enough to make disability theorist Tobin Siebers' pronouncement “disability is now and will be in the future an aesthetic value in itself” feel palpably true (2010, 139). Faye Ginsburg and Rayna Rapp (2024) note that “[i]n disability arts, form and content are deeply intertwined as the materialities of access are increasingly incorporated into both creative production and audience consumption” (155; see also Cachia 2023). The sudden, if uneven and short-lived, mainstreaming of accessibility concerns during the COVID-19 pandemic prompted considerable artistic and activist work around “the aesthetics of access” (Ginsburg and Rich 2022; Ginsburg and Rapp 2024; Watlington 2025). Captioning, for instance, has become an abiding concern in the New Disability Media movement, so much so that it has been the focus of several exhibitions (Mills and Alexander 2022, 39).³ I discuss Jay and Simoné's transformation of captions and other access features in *Time Bent* at length below. Here, I want to note that the emphasis on access brings technology to the fore, making it impossible to think disability and media apart from each other. In other words, disability arts demands that we think in terms of “dismedia,” a framework that recognizes “disability as a constituting dimension of media, and

² In the rest of this essay, I refer to the artists by their first names rather than their surnames, in keeping with the personal tone and dialogic form of *Time Bent*. Tense is trickier matter here (appropriately so): I have tried to use present tense when referring to the script of *Time Bent*, and past tense when discussing aspects of the performance.

³ In their introduction to the *Film Quarterly* dossier cited above, Faye Ginsburg and B. Ruby Rich describe New Disability Media “as a movement in which disabled filmmakers are at the forefront of the repositioning of figurations of disability, acting as both creators and subjects while deploying new aesthetic strategies” (2022).

media as a constituting dimension of disability" (Mills and Sterne 2017, 366). It is with this lesson from Mara Mills and Jonathan Sterne in mind that I turn to consider the relationship between text and technology in *Time Bent*.

SCRIPT, SCREEN, AND SOUND

One of the most notable aspects of *Time Bent* was the importance accorded to the screen and script, and to the connections of these elements to sound, in the performance space. At the front of the room was a large screen, onto which was projected the text that Jay and Simoné read aloud. The size of the screen and the fact that it occupied the middle of the audience's visual field meant that my gaze was more often fixed on the screen—and the textual and visual form of the Jay's and Simoné's words—than on the artists themselves. I was reading along with the artists, as I was listening to them. In other words, in *Time Bent*, the entire screen became the space of access. The text on screen was akin to linguistic access features such as subtitles or captions. But whereas those access features usually sit at the bottom of the screen and are often optional settings that have to be turned on by the viewer, the *Time Bent* script was front and center throughout the performance. The text commanded my attention, turned me into a viewer-reader not just a listener. Each time I noticed that my eyes were fixated on the screen, I turned my gaze back to Jay and Simoné. Initially seated at a table beside the screen, they moved positions several times over the course of the reading. The spatial arrangement of the room and the two artists' bodily movements thus prompted a shuttling of my gaze between the screen and the artists' bodies.

In the middle of the Powerpoint slides projected on the screen was the conversation being read aloud by the two artists, with their respective lines rendered in a different color. Black represented Simoné's words, and blue Jay's parts. On either side of this primary block of text were color-coded boxes representing each artist's "silent" response to their friend's words. A lime green box with black text [in smaller font and enclosed in square brackets] held Jay's thoughts; a similar lavender one Simoné's. Thus, it was not just the bottom of the screen—the space usually reserved for access features like subtitles and captions—that was transformed in *Time Bent*, so too were the right and left margins of the screen. The not-so-marginal marginalia were linked to the central text by color. Words in the primary conversation that inspired the "silent" thoughts were highlighted in the same color as the boxes off to the side (fig. 1). I place the term "silent" in quotation marks because that text in the margins was, in fact, also audible. Two speakers at the front of the room were designated for the live voices—i.e., the words that occupied the middle of the screen and that the artists read aloud. Speakers at the back of the room played the artists' intermittent thoughts in response to their collaborator's words—i.e., the words in the margins. Recorded in advance and played back at the scene of the performance (using a clicker), these margin comments sounded not so minor, after all. They

now occupied the same aural space as the live voices issuing from the speakers at the front of the room.

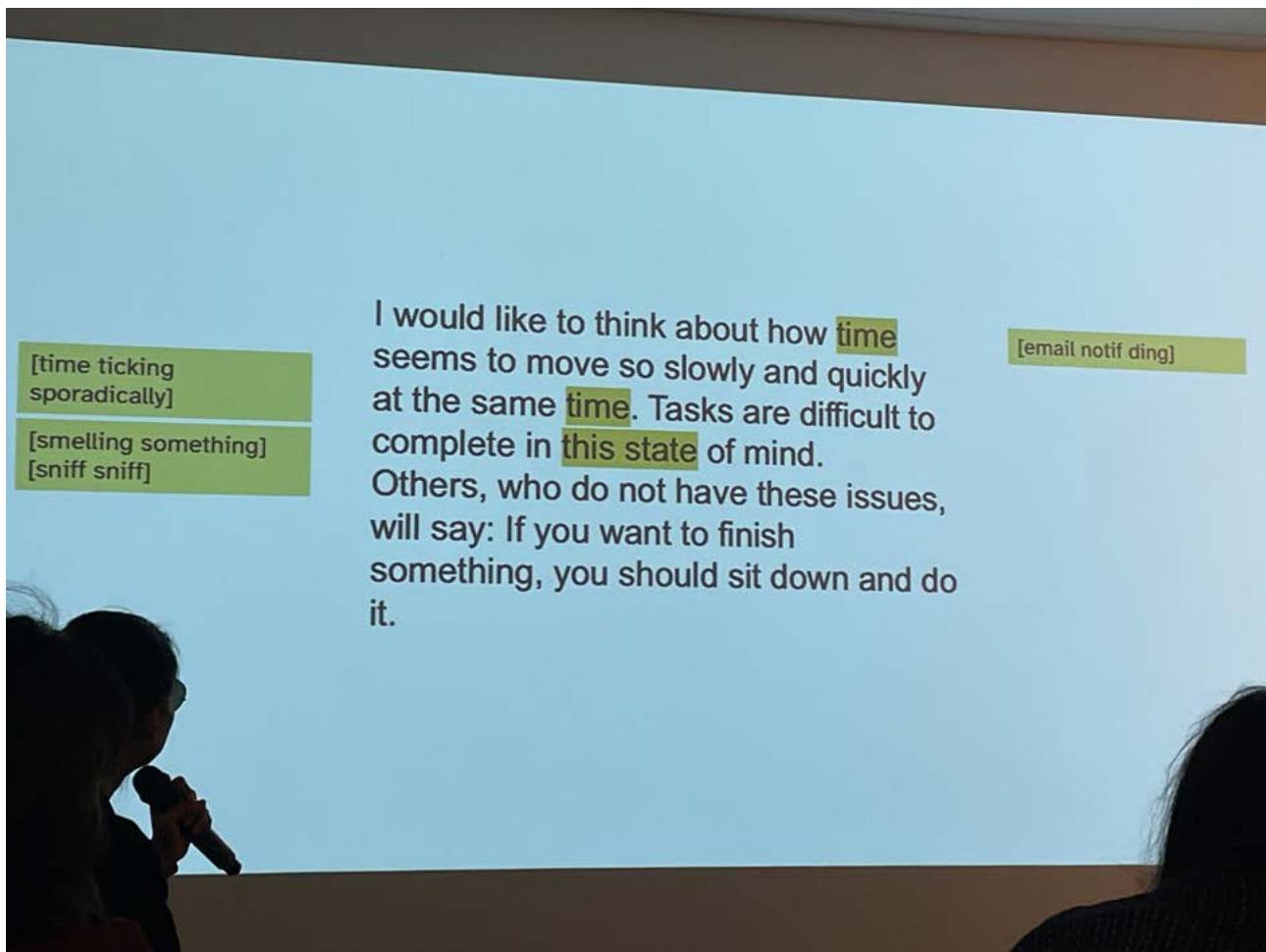


Fig. 1:
Time Bent, Folded, Exhausted (Jay Afrisando and Simoné Goldschmidt-Lechner, 2025).
Performance held at the daadgalerie in Berlin.
Photograph taken by the author and shared with the artists' permission.

Multiplicity of form is an important accessibility principle. Access features are typically conceptualized in terms of redundancy: information is rendered in multiple formats to allow people with different needs to access that material. *Time Bent* activated that redundancy. Since the audience could see/read and hear all of the text, the line between spoken and unspoken words was erased: everything was audible and textual at once. The multimodal nature of the performance turned audience members into viewers-readers-listeners. It also invited us to consider the constantly shifting relationships between various voices, each of which was articulated across at least two domains (live performance, recording, and text on screen). Notice, too, how the piece flipped the order of aural and visual content. Rather than turning pre-recorded sounds into text (as captions do), *Time Bent* turned pre-written text into sound. In describing his relationship to captions, the deaf writer and stand-up comedian Andrew Fisher notes that for him, "oral language represents written language" (2021). That is, the textual form of words on screen *precedes* their sonic form. In flipping the conventional relationship between the written and the spoken word, Fisher challenges the idea that captions are assistive tools, helpful but not integral to the piece. In their very belatedness, access features position those who use

them as outside the presumptive norm. Carrying this lesson over into *Time Bent*, we notice that the text on screen in this performance is not “an alternative of speech [so much as] something that adds to and enhances the overall experience” (Fisher 2021). Another way to say this is that neither the textualizing of sound nor the sonification of the text in *Time Bent* were instrumentalist access features; sound, image, and text were all core creative elements of the performance.

CAPTIONING CREATIVELY

Let us consider again the not-so-silent margins of *Time Bent*. In those margins, the “comments” function of word processing programs such as Word and Google Docs was turned into a prominent access feature. That which is usually unheard or pushed to the margins (or only visible as an “optional” feature) was now as present in the performance space as the words that Jay and Simoné were reading aloud. By making audible and visible what was ostensibly silent and tangential, *Time Bent* reminded us that behind any interaction lies a trove of private thoughts, assumptions, and responses. The margins did not collapse the distance between private and public discourse; they connected the two even as they maintained a difference in form (signaling, in turn, differences in time, place, and subjectivity between the co-authors). Over the course of the performance, the captions in the margins began to include sensory details specific to each artist’s time-space and their personal experiences. Consider fig. 1, which depicts three green text boxes marking Jay’s experience: [time ticking sporadically], [smelling something] [sniff sniff], and [email notif ding]. Notice the movement between the literal and the metaphorical, between the real and the imaginary in these captions. We read and hear the sound of an email notification and we are invited to imagine the sound of “time ticking sporadically.” There is also a delightful blurring of the subject here: is it time doing the sniffing as it ticks sporadically? Notice, too, the synaesthetic gesture. What is the sound of smelling? [sniff sniff]. Notice the contraction and the translation from word [is notif a word?] to sound [ding], and vice versa. In these and numerous other ways, *Time Bent* uses familiar conventions of captions—colored text, square brackets, decentered positioning—but turns them into something else entirely.

Jay and Simoné’s approach to “activating captions” dovetails with playful textual experiments undertaken by Christine Sun Kim, Carolyn Lazard, Jordan Lord, Constantina Zavitsanos, and others in the New Disability Arts movement (Mills and Alexander 2022; Watlington 2019; Kim and Tome). Through their films and video art, these artists demonstrate that access features (such as audio descriptions, captions, and subtitles) are neither objective nor complete renditions of the information in the visual and/or audio tracks. They might better be understood as spaces of ekphrasis and translation, spaces of creativity that can do as much artistic, conceptual, and critical work as other elements of a piece. At first glance, it appears that the margins of *Time Bent* give the audience

a certain kind of “intimacy access,” a window into Jay’s and Simoné’s private thoughts and experiences. But I want to propose that they do something even more powerful. In mobilizing this particular technological feature—a tool for providing feedback or commentary, particularly in co-written documents—*Time Bent* transforms our understanding of access altogether. It crips access by enacting a conceptual move from the technical, logistical domain of accessibility to the interpersonal, relational domain of “access intimacy.”⁴

ACCESS AS RELATIONAL PROCESS

For Mia Mingus (2011), who coined the term “access intimacy” in a blogpost, this is a kind of intimacy one experiences when someone intuitively grasps one’s access needs. It is a felt quality that is distinct from familial, emotional, political, sexual, or any other kind of intimacy. There is a quotidian quality, a present-ness, to this kind of connection, for the person is “willing to be with me in the never-ending and ever-changing daily obstacle course that is navigating an inaccessible world” (Mingus 2017). In other words, access intimacy may be present even when complete accessibility remains out of reach. It may be enjoyed with friends or strangers, with disabled and non-disabled people alike. Developing the concept in a blog and lecture years later, Mingus (2017) notes:

Access intimacy at once recognizes and understands the relational and human quality of access, while simultaneously deepening the relationships involved. It moves the work of access out of the realm of only logistics and into the realm of relationships and understanding disabled people as humans, not burdens. Disabled people’s liberation cannot be boiled down to logistics.

Indeed, disability justice cannot be achieved through technical fixes. It demands a rethinking and re-formulation of relationships, new ways of connecting and being with one another. Practicing access intimacy, Mingus argues, deepens relationships.

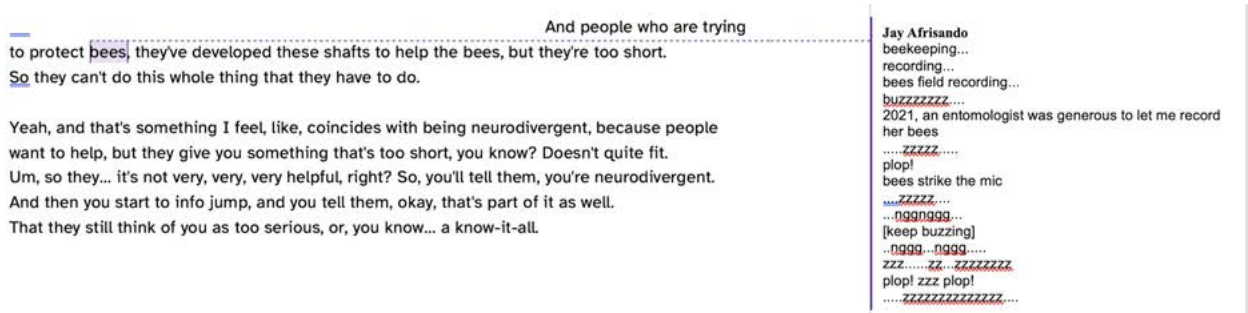
Jay and Simoné enact access intimacy by foregrounding relationships and process throughout *Time Bent*. Relationality is materialized in the very form of the piece. For one, *Time Bent* is an epistolary performance, composed and staged as a dialogue between two fellow artists. As I began working on this essay, Jay and Simoné very graciously shared their script with me. The title of that Google doc, “Neurodivergent Musings,” is itself a sign of how generous, unstructured, and exploratory their writing process was. In preparation for the public reading, they transferred their co-authored “musings” into a Powerpoint slide deck, and lightly revised them. The script includes process notes about how their written work would appear on screen, some of which were retained for the final edit/performance. For example, in one margin note which appeared

⁴ Here, I follow Pooja Rangan (2025) who charts a similar move from “intimacy access” to “access intimacy” in Jordan Lord’s documentary *Shared Resources*.

in the performance, Jay wonders if one of Simoné's lines ("The world is tumbling, tumbling, tumbling all around us") could be the title of their reading. They do not pursue this suggestion, but "tumbling" still worms its way into the primary conversation a bit later. Jay is obviously still thinking about his co-author's words, when he observes that "we're becoming tumblers." Thus, in more ways than one, *Time Bent* blurs the boundaries between artistic product and process.

Time Bent is at once a conversation about the routine ableism that Jay and Simoné face, and an embodied experiment in creating a space more welcoming and accommodating of neurodivergence. While both artists identify as neurodivergent, their experiences and needs are by no means the same. So, they ask questions of each other and learn about the particularities of their lives. Curiosity is the foundation upon which both access intimacy and critique are built. Early in the piece, Simoné asks Jay to "describe [his] surroundings for [her] (what you see, what you imagine)." Jay speaks of a yellow canola field in the distance and the green fields that flank it. He remarks on the wind caressing him and the bumblebees that flit about. From there, the conversation moves quickly to the sexual life of wild bees and on to a broader discussion about access. Figure 2 is an excerpt from the script for *Time Bent*, with Simoné's comments on bees and Jay's "silent" thoughts in the margins. Notice the chatty, informal tone of the conversation. Notice Simoné's critique of well-intentioned attempts to help neurodivergent people, how those failed attempts at providing access exacerbate the sense of being a "misfit" (Garland-Thomson 2011, 591). Notice how the neurotypical misunderstand Simoné's communicative practices as a character flaw ("too serious," "a know-it-all"). Notice how this potent critique of access blossoms out of Simoné's curiosity about Jay's immediate surroundings. This kind of move, from granular details about a time and place to more general social commentary, happens often in *Time Bent*. Notice, too, how the bees keep buzzing in the margins, flying, plopping into the structures around them. Through this ostensibly "scattered" dialogue, Jay and Simoné (and the bees!) illustrate just how "info jump[ing]" and "info dumping" works, how meaningful and helpful it can be, and how one might attend to and learn from it.

Fig. 2:
Excerpt from the script for *Time Bent, Folded, Exhausted* (Jay Afrisando and Simoné Goldschmidt-Lechner, 2025). Screenshot taken by the author and shared with the artists' permission.



One of things I found moving about Jay and Simoné's conversation is the way they respond to whatever their other person offers, even if it seems unrelated to the preceding comments. They work gently and collaboratively, placing no (apparent) temporal or other restrictions on how and when they respond to each other's comments. They follow each other down rabbit-holes and linger at

times in moments of confusion. They are patient with each other, comfortable with being lost, with *not* understanding what the other person says. At times, they just let each other be. Ellipses, blank spaces, and long silences mark the passage of time, both on the page/screen and during the performance. Thus, Jay and Simoné perform for the audience not just their complex, multi-track mode of thinking, but also ways of responding to each other, ways of demonstrating support and solidarity.

My emphasis on script, screen, and sound in the foregoing discussion must not be taken to mean that the artists' physical presence at the daadgalerie that evening was immaterial. If, as I am arguing, *Time Bent* is about crippling notions of time, space, and access, then it follows that the piece is crucially concerned with embodiment and the materiality of experience. In the ways they occupied and moved through the performance space, Jay and Simoné articulated the notion of relationality (and the specific relationships) at the heart of the work. As noted earlier, they began the reading seated at a table at the front of the room, to the right of the screen. Mics in hand, they read their respective lines off their laptops. Their eyes traveled between their devices, their fellow artist, the audience, and the screen. They also moved around over the course of the hour, switching to more comfortable seats and turning away from the audience entirely at times to face the screen. As promised in the accessibility notes in the event announcement, there were chairs, stools, and bean bags in the gallery space, and Jay and Simoné occasionally opted to use some of those seats located at the front of the room. Far from being distracting, these spatial re-arrangements and re-directions were a reminder of the constant negotiation involved in all creative collaborations, not least in one concerned with ableist expectations around time, work, and social interactions.

I have argued in this section that while Jay and Simoné use a variety of technological tools to compose and present their work, the focus remains on the multiple temporalities and the responsive nature of their interlocution. In *Time Bent*—in bending time—Jay and Simoné practice access intimacy. The emphasis here is on building and deepening relationships, on reaching for access through that relational work, and not on the specific technical and logistical elements of accessibility. Both "practice" and "process" are temporal constructs, unfoldings in/over time. Thus, the reorientation of access that *Time Bent* effects is crucially connected to the crippling of time that I discuss in the following section.

CRIPPING TIME

As the title *Time Bent, Folded, Exhausted* suggests, Jay and Simoné crip time over the course of their conversation. I follow disability theorists like Alison Kafer, Carrie Sandahl, and Robert McRuer here in my use of crippling as a verb in relation to temporality.⁵ As McRuer explains "*cripping* entails radically revi-

5 In a substantial endnote of her article "After Crip, Crip Afters," Alison Kafer

sioning, from committed anti-ableist positions, the taken-for-granted systems in which we are located" (McRuer 2018, 22). To crip time is to expose all the ways in which normative ideas about time can be debilitating. It is also an attempt at imagining and inhabiting time differently. The deft use of technology and space described above does not just reorient our understanding of access; it materializes crip time. And it does in a way that creatively echoes Alison Kafer: "Rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds" (2013, 27). In Jay and Simoné's hands, it is not the individual who must get bent out of shape because of temporal demands. Instead, time must yield to the needs of the individual. The onus shifts away from artists' bodyminds and onto time itself.

Recall that while Jay and Simoné drafted the script and responded to each other's words in the same virtual location (i.e., in the same Google doc), their compositional process was not synchronous or linear. The freewheeling quality of their conversation and the time stamps of the margin comments (which span a little over six months) also make apparent that each artist was in a different time and place—both literally and metaphorically—as they worked on *Time Bent*.

Further, the sensory information in the margins offer reminders of the gap between the time of composition and that of performance. Equally, however, those margin comments are signs of simultaneity and co-presence. They forge connections across temporal and spatial differences—and they do so without erasing the differences between Jay's and Simoné's distinct identities and experiences of the world. Time is bent, folded into itself in the very form of the piece. Time is also shaped, moved, and transformed when Jay speculates about "liveline" as an alternative to "deadline."

"Liveline." I've been considering the concept of "deadline." What about "liveline"? It's where something can be done in flexible times. It's where that "thing" is designed for multiple urgencies. Doesn't mean that we can't have the latest time for a "thing"—of course we should!—but we all should design an environment that non-brute-forcefully allows our different timelines to meet at the end.⁶

The move from death to life in Jay's neologism "liveline" underscores the violence of ableist temporal demands. His concept emphasizes the need to honor different timelines and urgencies. It reminds us that we can, in fact, "design" an alternative world in which people can *live* and work in the ways that best suit their particular bodyminds and situations.⁷ He specifies that this is not a call to get rid of due dates ("latest time") altogether. Nor is it a simple demand for

explains how "[t]he grammar of crip has long been central to its theorizing" (2013, 426). Kafer's article was published alongside several other important pieces in a special issue on "Crip Temporalities," edited by Ellen Samuels and Elizabeth Freeman (2021).

6 This text was rendered in blue in the script as well as on screen, and spoken aloud by Jay.

7 The emphasis on designing and building alternatives calls to mind Aimie Hamraie's Critical Design Lab and their book *Building Access* (2017).

"slow time" or "more time." The latter is how accommodations mandated by the Americans with Disabilities Act (1990) are typically understood in the U.S. context. (X or Y student should receive a time and a half on exams, my institution's disability services office tells me). Instead, what Jay articulates is the need for flexibility, Margaret Price and Alison Kafer caution against reducing crip time to slow time, more time, or even flex time (Price 2024, Kafer 2013). Following Ellen Samuels and Elizabeth Freeman, we might explore how "[r]ather than only calling for this kind of relief from capitalist temporality, we also wan[t] to explore the freedoms offered by the positive experiences of crip life and crip temporality, such as exultance, solidarity, grace, the simple rhythm of the breath" (Samuels and Freeman 2021, 249). Jay and Simoné do just this. They show us how to design with, and envision a world of, temporal creativity. *Time Bent* responds to Alison Kafer's challenge to imagine "temporalities that unfold beyond, away from, askance of productivity, capacity, self-sufficiency, independence, achievement" (Kafer 2020, 421). Exhausted by such neoliberal and individualist understandings of time, I think of *Time Bent* as an origami exercise.⁸ The metaphor brings to mind the care and creativity of disabled communities, and the ingenious, multi-dimensional, interlocked [interdependent] spaces and networks they craft in support of each other. What then might we create by bending, folding time? Might folding time in ever more careful, intricate ways "exhaust" conventional, capitalist notions of time? And to whom and to what ends is this creative endeavor directed? What new relationships and arrangements might it engender?

ACCESS FOR THE NEUROTYPICAL—OR WHO NEEDS ACCESS?

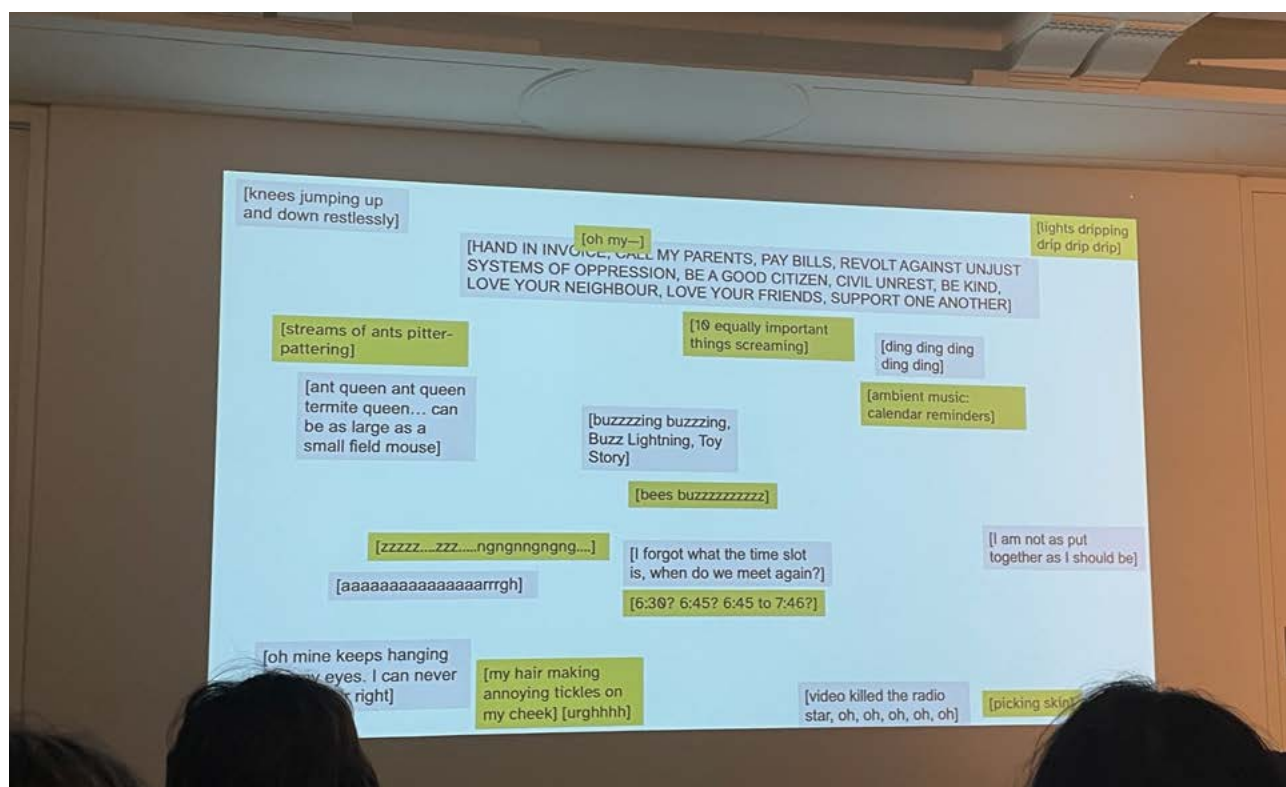
Time Bent was conceived not simply as a creative way to "give voice" to non-normative experiences of time, but to "imagine a world where neurodivergence is the norm, in which neurodivergence does not only artistically influence and shape what they make, but their art shapes their neurodivergence."⁹ Thus, disability and creativity are twinned from the start. Keenly attuned to a wide range of accessibility needs, Jay and Simoné designed the performance (and the space) not just for those who identify as neurodivergent "but also for neurotypical individuals who are interested in experiencing other forms of perception." This wording from the English translation of the German announcement listed on the DAAD website explicitly disentangles access from disability, and casts it as a universal need and desire. Note also the risk that Jay and Simoné take on in framing their experiences as "other." As they staged their process of

⁸ Thank you to Franzi Schweiger, Kyoko Omori, and Spencer Chen for helping me develop this point.

⁹ This wording is from the (embedded) English translation of the German announcement listed on the DAAD website.

Remarkably, the *Time Bent* performance managed to mobilize both difference and a lack of difference (between neurodivergent and non-neurodivergent people) at once. It did not tend toward sameness nor did it lapse into self-othering. Instead, it kept plurality, multiplicity in play at all times. Consider how each artist's voice was multiple in form: there was the live voice (spoken aloud), the recorded voice (which rendered audible each author's thoughts), and the textual voice (words visible on screen). Thus, the performance did not just give voice to the two neurodivergent individuals; it doubled and tripled each of the voices. By the end, it was impossible to tell whose voice was encapsulated in the text boxes popping up in quick succession (fig. 3). The recorded voices also tumbled one after and atop the other. Initially distinguished by sound and color, each "I" blurred into the next and into itself. The result was a collective "we" as varied and complex and overlapping as the full spectrum of neurodiversity (Srinivasan 2026).

Fig. 3:
*Time Bent, Folded,
Exhausted* (Jay Afrisando
and Simoné Goldschmidt-
Lechner, 2025).
Performance held at the
daadgalerie in Berlin.
Photograph taken by the
author and shared with
the artists' permission.



At the Berlin reading, there was a palpable shift in the room over the course of the evening. During the question-and-answer period, neurodivergent and neurotypical audience members alike expressed relief at having their “distracted” habits validated. More than one self-identified non-disabled person expressed surprise at the overlaps between their experience and that of the artists. Distractions, doomscrolling, and missed deadlines united everyone. No matter our relationship to disability, those present suddenly had permission to pursue tangential thoughts and to not berate ourselves for being inefficient, unproductive, or inadequate. We were suddenly free to give ourselves and each other grace when we did not follow socially normative modes of thinking and working. Thus, time was bent—maybe even bent out of shape—but no one in the room needed to themselves feel “bent, folded, [or] exhausted.”

What I found most thrilling about *Time Bent* was how it leveraged technological tools—both on the page and in the performance space—to cast neurodivergence and access as useful and *pleasurable* to think with. Technology was crucial at every stage of the process, from writing to revision to staging. It was not simply a means to provide a select group of people access to that which others (presumably) do not need. Rather, it was the very redundancy of access features, the fact that the words were rendered in at least two forms (aural and visual), and the meandering, generous nature of the conversation that accounted for the frisson of that performance. In another lovely example of thinking and writing together, Neta Alexander and Jonathan Sterne observe: “disability opens up the imagination” (2024, 194). Indeed, it does—and never more so and more powerfully than it did that evening at the daadgalerie.

REFERENCE LIST

Alexander, Neta, and Jonathan Sterne. 2024. "Beyond Access: Transforming Ableist Techno-Worlds." In *Technics: Media in the Digital Age*, edited by Nicholas Baer and Annie van den Oever, 187–97. Amsterdam: Amsterdam University Press.

Cachia, Amanda, ed. 2023. *Curating Access: Disability Art Activism and Creative Accommodation*. New York: Routledge.

Fisher, Andrew. 2021. "My Relationship with Closed Captions: [sobbing mathematically]." *Activating Captions magazine*, edited (and curated) by Christine Sun Kim and Niels van Tomme. Accessed June 27, 2026. <https://visit.argosarts.org/activatingcaptions/magazine/my-relationship-with-closed-captions-sobbing-mathematically#read>.

Garland-Thomson, Rosemarie. 2011. "Misfits: A Feminist Materialist Disability Concept." *Hypatia* 26(3): 593–609. <https://doi.org/10.1111/j.1527-2001.2011.01206.x>.

Ginsburg, Faye, and Rayna Rapp. 2024. "Living Otherwise: Worlding Disability Arts." In *Disability Worlds*, 154–86. Durham: Duke University Press.

Ginsburg, Faye, and B. Ruby Rich. 2022. "Introduction," *Film Quarterly* 76(2). <https://doi.org/10.1525/fq.2022.76.2.13>.

Hamraie, Aimie. 2017. *Building Access: Universal Design and the Politics of Disability*. Minneapolis: University of Minnesota Press.

Kafer, Alison. 2021. "After Crip, Crip Afters," *The South Atlantic Quarterly* 120(2): 415–34. <https://doi.org/10.1215/00382876-8916158>.

Kafer, Alison. 2013. *Feminist, Queer, Crip*. Bloomington: Indiana University Press.

Kim, Christine Sun, and Niels van Tome, eds. 2021 *Activating Captions magazine*. Accessed June 26, 2026. <https://visit.argosarts.org/activatingcaptions/magazine>.

McRuer, Robert. 2018. *Crip Times: Disability, Globalization, and Resistance*. New York: New York University Press.

Mills, Mara, and Neta Alexander. 2022. "Scores: Carolyn Lazard's Crip Minimalism." *Film Quarterly* 76(2): 39–47. <https://doi.org/10.1525/fq.2022.76.2.39>.

Mingus, Mia. 2017. "Access, Interdependence and Disability Justice," *Leaving Evidence*. April 12, 2017. Accessed June 26, 2026. <https://leavingevidence.wordpress.com/2017/04/12/access-intimacy-interdependence-and-disability-justice/>

Mingus, Mia. 2011. "Access Intimacy: The Missing Link." *Leaving Evidence*.

May 5, 2011. Accessed June 26, 2026. <https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/>

Mills, Mara, and Jonathan Sterne. 2017. "Afterword II: Dismediation—Three proposals, Six Tactics." In *Disability Media Studies*, edited by Elizabeth Ellcessor and Bill Kirkpatrick, 365–78. New York: New York University Press.

Price, Margaret. 2024. *Crip Spacetime: Access, Failure, and Accountability in Academic Life*. Durham: Duke University Press.

Rangan, Pooja. 2025. *The Documentary Audit: Listening and the Limits of Accountability*. New York: Columbia University Press.

Samuels, Ellen, and Elizabeth Freeman. 2021. "Introduction: Crip Temporalities." *South Atlantic Quarterly* 120(2): 245–54. Accessed June 26, 2026. <https://doi.org/10.1215/00382876-8915952>.

Sandahl, Carrie. 2020. "The Phenomenological Turn in Disability Arts: Crip Time and Disability Aesthetics." In *Contemporary Art and Disability Studies*, edited by Alice Wexler and John Derby, 125–32. New York: Routledge.

Siebers, Tobin. 2010. *Disability Aesthetics*. Ann Arbor: University of Michigan Press.

Srinivasan, Ragini Tharoor. 2026. *What is 'We'?* Newcastle upon Tyne: Agenda Publishing.

Watlington, Emily. 2025. "Making Art in Bed." In *How to be Disabled in a Pandemic*, edited by Mara Mills, Harris Kornstein, Faye Ginsburg, and Rayna Rapp, 308–18. New York: New York University Press.

Watlington, Emily. 2019. "Critical Creative Corrective Cacophonous Comical: Closed Captions," *Mousse* 68. <https://www.moussemagazine.it/magazine/critical-creative-corrective-cacophonous-comical-closed-captions-emily-watlington-2019/>