

TIMETABLE & PROGRAM

SYMBIO

IN THE BETWEEN

GENE 212

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SESSION ONE - 25 MARCH - PM: Online
Intimate skins, post-identity & un-becomings

SESSION TWO - 26 MARCH - AM: In-person
Textual, temporal, spatial assemblages

SESSION THREE - 26 MARCH - PM: In-person
Cultural texts, monstrous becomings & queer speculations
+ PERFORMANCE LECTURES

**NEUROQUEER
THEORY & THE
POSTHUMAN
SYMPOSIUM
25-26 MARCH
@ ROCKING CHAIR
ROOM > 012.06.105**



CAST

Art > J.Rosenbaum

DAY ONE - ONLINE - WEDNESDAY 25 MARCH 2026

Day begins at 1:30pm, Melbourne, Australian Eastern Daylight Time (AEDT)

TIMETABLE

| Time | Presentation Title | Themes | Presenter(s) |
|--------|---|--|---|
| 1:30pm | <i>Welcome & Acknowledgements</i> | | <i>Dr. Christine McFetridge & Dr. J Rosenbaum</i> |
| 1:40pm | <i>Introduction to Session One</i> | <i>Intimate skins, post-identity & un-becomings...</i> | <i>Facilitated by Angelique Joy</i> |
| 1:45pm | Moving Understanding | <i>Creative play, relational ontologies, technology, moving together</i> | Ezra Gouvea, Sofia Abreu |
| 2:05pm | The Intimacy of Strangers' Margulis and the intimacy of matter | <i>Symbiogenesis, intimacy, strangers, matter, becoming, feminism, decoloniality</i> | Aurore Franco-Ricord |
| 2:25pm | Posthuman Afterlives: Shipwrecked Romance and the Symbiogenetic Island | <i>Neuroqueering dynamics, symbiogenetic posthumanism, decolonizing critique, Miranda-Ferdinan, Ariel-Caliban</i> | Z I Mahmud |
| 2:45pm | The Future as Queer Failure: imagining trans technofutures | <i>New media, installation art, speculative futures, technology-centered futures, queering the future</i> | M Kuznetsov |
| 2:55pm | Monstrifying the Crip-Dyke: The Unmade Normal & Other Utopias in Horrormance | <i>Monstrosity, Otherness, Crip, Dyke, Queer, Disability, Gender, Sexuality, Intersectionality, Unmaking, Normativity, Remaking, Utopia, Collectivity, Horror, Romance, Creative, Academic</i> | Riley KJ Jones |
| 3:15pm | <i>Break</i> | | |
| 3:30pm | Neuroqueer Fluidity and the Power of Disidentification | <i>Neuroqueer theory, post-identity, disidentification</i> | Dr. Nick Walker |
| 4:30pm | Creatures in the In-Between: Neuroqueer Autosurrealism as Symbiogenetic Practice | <i>Neuroqueer theory; Autosurrealism; Symbiogenesis; Crip creative practice; More-than-human</i> | Dina L. Percia |
| 4:40pm | From disembodiment to symbiogenesis: A neuroqueer theory of the virtual | <i>Neuroqueer, virtual reality, empathy games, bodymind, disembodiment</i> | Mara Vranjkovic |
| 5:00pm | Dolphin Skin: a taxidermy of unnatural cognition | <i>Dolphin, xeno-feminist, integrated cognitive framework (ICF), AI, post-human, dismediations, incommunicabilities</i> | Eloise Vo |
| 5:20pm | <i>Group Q&A</i> | | <i>Facilitated by Angelique Joy</i> |
| 5:40pm | <i>Close & welcome to Session Two & Three!</i> | | |

TIMETABLE

DAY TWO - IN PERSON (STREAMED ONLINE) - THURSDAY 26 MARCH 2026

Day begins at 11:00am, Melbourne, Australian Eastern Daylight Time (AEDT)

| Time | Presentation Title | Themes | Presenter(s) |
|---------|---|--|---|
| 10:45am | Room open | | |
| 11:00am | Welcome & Acknowledgements | | Dr. Christine McFetridge & Dr. J Rosenbaum |
| 11:05am | Symposium Introduction | Neuroqueer theory, posthuman | Angelique Joy |
| 11:15am | Yalendj Barring | Radical ancestors, posthuman + indigenous methods | Professor Carolyn Briggs & Dr. Fiona Hillary |
| 11:45am | Introduction to Session Two | Textual, temporal, spatial assemblages... | Facilitated by Dr. Christine McFetridge |
| 11:50am | Why I knit: An exploration of Neurodivergent bodies through immersive, site specific, participatory installations | Neurodivergence, labour, slowing down, knitting, inbetween, criptime | Holly Goodridge |
| 12:00pm | (dis)obedience: towards a neuroqueer feminist creative writing practice | Disobedience, creative-critical writing, epistemic injustice, neuroqueer, feminism, resistance. | Kerry Lyons |
| 12:10pm | Seismo-graphic: performing an ambient writing practice | Creative writing, nomadic writing, autistic perception, ambiance | Angela Glindemann |
| 12:30pm | Group Q&A | | Facilitated by Dr. Christine McFetridge |
| 12:50pm | Performance, spoken word: Toward a Phenomenology of Negation | Posthumanism; post-identity; spoken word | B |
| 12:55pm | Making Kin in Contaminated Entanglements | Entanglement, encountering eros, neuroqueer, feminist posthumanisms, contaminated kinships, entanglement with AI, meta-relationality | Jac Grace |
| 1:05pm | The Mobile Phone as a Soul: Deep Listening Outside the Nature / Technology Divide | Deep listening, sonic composition | Assembly |
| 1:15pm | Lunch | | |

TIMETABLE

DAY TWO - IN PERSON (STREAMED ONLINE) - THURSDAY 26 MARCH 2026

Day begins at 11:00am, Melbourne, Australian Eastern Daylight Time (AEDT)

| Time | Presentation Title | Themes | Presenter(s) |
|--------|---|--|---|
| 2:15pm | <i>Welcome to final session!</i> | | |
| 2:20pm | <i>Introduction to Session Three</i> | <i>Cultural texts, monstrous becomings & queer speculations...</i> | <i>Facilitated by Dr. J Rosenbaum</i> |
| 2:25pm | Strange New Worlds: the neuroqueer desire for escapism | <i>Neuroqueer, escapism, speculation</i> | Dr. J Rosenbaum |
| 2:45pm | Neuroqueering Shakespeare's A Midsummer Night's Dream and Pervasive Drive for Autonomy (PDA) | <i>Neuroqueer, kink, reparative reading, queer futurity, creative practice methods</i> | Cathy Petócz |
| 3:05pm | Do You Think I'm Spooky?: Horror Cinema and the Neuroqueer Self | <i>Neuroqueer theory and practice, the non-human, post-humanism</i> | Charlie Patten |
| 3:15pm | Jindgo walks with you | <i>The non-human, more-than-human, Post-identity + speculative futures</i> | Yi Won Park |
| 3:25pm | Ursula's Tentacular Kinship: Neuroqueer Bodies and Symbiotic Becoming in The Little Mermaid | <i>Neuroqueer, posthumanism, hydrofeminism, Disney, Ursula, kinship, symbiogenesis</i> | Tess Ezzy |
| 3:45pm | <i>Group Q&A</i> | | <i>Facilitated by Dr. J Rosenbaum</i> |
| 4:05pm | <i>Closing remarks</i> | | |
| 4:10pm | <i>Posthuman Press</i> | | B |
| 4:20pm | <i>Close</i> | | |
| 4:25pm | Posthuman Neuroqueerlings - Future research direction - Informal group discussion | | |

DAY ONE - ONLINE - WEDNESDAY 25 MARCH 2026

Day begins at 1:30pm, Melbourne, Australian Eastern Daylight Time (AEDT)

1:45pm - 20 minutes

MOVING UNDERSTANDING

Ezra Gouvea & Sofia Abreu

In this artist talk, we share our academic work together as an encounter of “theoretical siblings”—of decolonial/neuroqueer/posthuman/feminist practices—that has opened space for us to engage in creative play within academic spaces. As part of the Computational Thinking (CT). Counts project, we have developed posters to illustrate relational definitions of CT concepts towards infusing notions of care into technological practices (Gouvea et al., 2025). Grounded on this work, we elaborate on some dimensions—e.g., a relational shift when engaging with technology, the expressivities afforded by the interplay of text and drawing, our own curiosities for the visceral and sensuous in mathematics and science education, as well as our intentional attuning to each other—that we sense have afforded us with unique possibilities.

We also share how both resonances and divergences of our theoretical siblings have allowed for a space that feels unburdened but also surprising and exciting. Adjusting the trope of closeness as being able to “complete each other’s sentences” (which frames intimacy as a measure of understanding each other), we rather suggest that intimacy for us has taken the form of “moving each other’s sentences” and “moving with each other’s sentences.” Attuned to this form of intimacy, getting to know each other has not entailed becoming the other, but rather remaining other while understanding our sentences/thoughts/feelings that we share as themselves agents that we pay close attention to (as well as each other)—and which have catalyzed deep shifts that feel uniquely emergent from our intra-action (Barad, 2003).

2:05pm - 20 minutes

‘THE INTIMACY OF STRANGERS’ MARGULIS AND THE INTIMACY OF MATTER

Aurore Franco-Ricord

The expression The Intimacy of Strangers, used by Lynn Margulis in Symbiotic Planet, exceeds mere metaphor to signal an implicit feminist turn in the ontology of the living. This article explores how the metaphor performs a major ontological shift, reconfiguring intimacy and estrangement as co-conditions of life in its temporal unfolding.

Conceived as the very porosity between self and other, the relation to alterity appears as a necessary condition of becoming. In this sense, the article foregrounds the inseparability of ontological and political dimensions that characterizes contemporary feminist approaches in science and philosophy.

Drawing on a posthuman and decolonial reading of the phrase, I argue that the “intimacy of strangers” discloses an ontopolitical paradigm in which the living can no longer be reduced to a pure monad striving only to persist and expand. Rather, life emerges as an intimacy-in-becoming, necessarily entangled with alterity. The scientific metaphor thus opens a political and ontological space from which to rethink life and evolution in their materialities and relations—as the locus of a radically foreign intimacy that generates becoming.

PROGRAM

DAY ONE - ONLINE - WEDNESDAY 25 MARCH 2026

Day begins at 1:30pm, Melbourne, Australian Eastern Daylight Time (AEDT)

2:25pm - 20 minutes

POSTHUMAN AFTERLIVES: SHIPWRECKED ROMANCE AND THE SYMBIOGENETIC ISLAND

Z I Mahmud

This essay reexamines Shakespeare's *The Tempest* through posthuman, neuroqueer, and decolonial lenses, focusing on Miranda and Ferdinand's romantic coupling as a site of symbiogenetic relationality. Moving beyond conventional heteronormative readings, it highlights emergent cognition, affective attunement, and ecological interdependence, mediated by Ariel, Caliban, and the island environment. The essay also considers the 1960 American TV adaptation, demonstrating how symbiogenetic relationality translates into performative and technological registers. By foregrounding shipwrecked romance as a site of posthuman afterlives, it proposes new ethical, cognitive, and ecological perspectives on Shakespeare's island narrative.

2:45pm - 10 minutes

YEARNING FOR TRANS TECHNOFUTURES

M Kuznetsov

In this artist talk about the Yearning Machine and co-scriving the future, I will share my personal exploration of yearning and imagining the future as queer failure - failing heteronormativity; capitalism; traditional dystopian depictions of technology. In these immersive, tactile altar works, I ask us to ask more of the future: can we be brave enough to take a moment to connect with our bodies and our desires? These works portray emerging technology as something FOR trans people that requires our input, perspectives, and visioning. After all, trans people are masters of worldbuilding and seeing other futures. How might we do the same for our preferred technofutures?

The future can feel like it's for other people, like it's something predetermined. But envisioning the future is too important to leave in power. We must look within ourselves and face the fear of determining our deepest desires - and even more so, to share them with others. We must be vulnerable and yearn for our desired futures. Not the ones we think are most likely to happen, but the ones we want.

PROGRAM

DAY ONE - ONLINE - WEDNESDAY 25 MARCH 2026

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2:55pm - 20 minutes

MONSTRIFYING THE CRIP-DYKE: THE UNMADE NORMAL & OTHER UTOPIAS IN HORROMANCE

Riley KJ Jones

The horror genre was built on the backs of marginalised people made evil and monstrous, but audiences, creators, and scholars have long embraced this monster, imbuing the genre with power, freedom, and even love. For centuries, art has conflated Otherness with monstrosity, casting people on the margins of society as villains. Much like those of us who reclaim “crip” and “dyke,” many artists reclaim “Monstrous Other” narratives by reinterpreting existing media and reframing monstrosity in their own creative practice. Though a popular research topic, scholarship is often one-dimensional, leaving little room for the nuance of intersectionality. My research interrogates this “either/or” dichotomy and insists upon a collective “all or nothing” approach, ensuring no one gets left behind. A (re)productive labour framework shows how the marginalised groups monsterised by the horror genre are Othered by social normativity, a system that enforces capitalist production and traditional reproduction, and punishes nonconformity. When revolting against this system, radical theorists such as Jack Halberstam and José Esteban Muñoz emphasise the importance of communal, intersectional liberation projects. As such, I propose a method of reclaiming the “Monstrous Other” which hinges on collectively unbuilding normative society and building utopian landscapes anew. Then, I explore this link between monstrosity and relationality through the horror-romance hybrid genre, putting this research to practice as I write my adult horromance novel about a butch executioner becoming the monster they’re trained to kill, leading them to a hot ex-surgeon who’s eerily willing to perform their gender-affirming surgery.

3:30pm - 40 minutes + 20 minutes Q&A

NEUROQUEER FLUIDITY AND THE POWER OF DISIDENTIFICATION

Dr. Nick Walker

Dominant norms of thought regarding identity favor inflexible identification with socially constructed and reified categories, in ways which promote rigid fixation on an individual level and fragmentation on a collective level. In this talk, Dr. Walker argues for more fluid approaches in which the grip of our identifications is loosened through creative play.

DAY ONE - ONLINE - WEDNESDAY 25 MARCH 2026*Day begins at 1:30pm, Melbourne, Australian Eastern Daylight Time (AEDT)*

4:30pm - 10 minutes

CREATURES IN THE IN-BETWEEN: NEUROQUEER AUTOSURREALISM AS SYM BIOGENETIC PRACTICE

Dina L. Percia

This practice-based presentation offers a short guided neuroqueer autosurrealist movement score, designed for a 10-minute symposium format. Drawing on neuroqueer theory, crip theory, and posthuman thought, the session approaches movement as deviation, interruption, and possibility—moving beyond normative expectations of coherence, clarity, expressivity, or performance. Autosurrealism is introduced as a neuroqueer framework for generating knowledge through embodied, non-rational, and more-than-human processes rather than cognitive mastery. Grounded in the animacy limen—limen-body, limen-space, and limen-ecology—the work engages the “in-between” as a symbiogenetic field of worlding and relational attunement. Surrealist techniques of automatism, juxtaposition, and dislocation guide participants toward chimeric and biomorphic becomings: human x plant x animal x environment x cosmos. Creatures / critters are invited not as metaphors or characters, but as modes of perception and relation that unsettle post-Enlightenment distinctions between subject and object. Impulse, repetition, stillness, misalignment, and stim play are centered as meaningful forms of neuroqueer knowledge rather than deviations to be corrected. Stimming is approached as a crip and neuroqueer technology of care—an embodied method for attuning across nervous systems and more-than-human ecologies. Rather than producing identity-based expression, this brief guided practice opens a post-identity, post-human horizon in which movement functions as autosurrealist inquiry and symbiogenetic kin-making. The session emphasizes access, consent, and nervous-system variability.

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4:40pm - 20 minutes

FROM DISEMBOIMENT TO SYMIOGENESIS: A NEUROQUEER THEORY OF THE VIRTUAL

Mara Vranjkovic

The virtual is a site of symbiogenetic entanglement—a generative “in-between” state of flux opposed to Cartesian neo-narratives of disembodiment and technoableist escape. Where mainstream virtual reality (VR) is shaped by such narratives, its transformative potential is clouded by perspectives that frame the disabled and neurodivergent bodymind as in need of a “fix”. A neuroqueer lens reclaims the virtual as a realm existing between body and mind, material and imagination.

Engaging neuroqueer practices of wandering and pattern recognition (Yergeau, Walker) alongside crip theory’s “bodymind”, this analysis theorizes the virtual not as a separate realm accessible only through technology, but as an “almost” space where ideas are transmitted, influencing what we bring into the material. This model overwrites escapist logics with one of technological kinship, positioning the virtual as a “space of elsewhere” (Bachelard) for restorative worlding and collective imagination.

Perception shifts from technochauvinist “empathy machines” toward a symbiogenetic framework where the virtual neuroqueers by its very nature, centering fluid, frictional entanglements between the neurodivergent self and the digital environment. To think differently about the virtual’s entangled flux is to refuse the imperative to leave the body behind, and instead see our technologies as partners in building radically reimagined, accessible worlds.

DAY ONE - ONLINE - WEDNESDAY 25 MARCH 2026

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5:00pm - 20 minutes

DOLPHIN SKIN: A TAXIDERMY OF UNNATURAL COGNITION

Eloise Vo

The performance “Dolphin Skin: A taxidermy of unnatural solidarities” depicts a skincare tutorial of the beauty trend of glossy skin known as “Dolphin Skin”. It operates as a trojan horse, intertwining this beauty trend with the make-up performed by Margaret Howe to bridge the communication with dolphins. In 1964, Margaret Howe took part in the co-habitation experiment with dolphins conducted by the US neuroscientist John Lilly. Immersed in this artificial domesticity, Howe was assigned to the role of mother and teacher, a sensitive interface between the dolphin and the scientists. If the Dolphin House as a cybernetic factory relies on unrecognized labour and embodied experience, my objective is to acknowledge the technologization of non-human cognition—including that which has been historically differentiated as “animal” or “feminine”—within the history of cybernetics and communication technology.

Thus, the lecture performance acts as a trojan horse to dis-align (Bratton, 2023) anthropocentric discourses of planetary computation by “queering” cognitive frameworks (Hayles, 2025) as initially framed by Lilly. If the etymology of the dolphin is the same as ‘adelphe’, the dolphin has always conveyed the sense of an alien close kin. Thus, the failure of Lilly’s experiment disrupts contemporary ecological and relational imaginaries; emerging from dissonances and alternative modalities of communication (Tarragnat, 2025). As much as ‘female’ and ‘woman’ do not necessarily overlap, ‘humanity’ can be seen as the effect of reiterated acting, which can be either coupled or decoupled from the concept of Homo Sapiens. (Ana Teiweira Pinto, 2015).

DAY TWO - IN PERSON (STREAMED ONLINE) - THURSDAY 26 MARCH 2026
Day begins at 11:00am, Melbourne, Australian Eastern Daylight Time (AEDT)

11:15am - 30 minutes

YALENDJ BARRING

Professor Carolyn Briggs & Dr. Fiona Hillary

Yulendj Barring, is the Boonwurrung knowledge system that N'arweet Carolyn Briggs teaches. Yulendj Barring recognises how all things are connected.

11:50am - 10 minutes

WHY I KNIT: AN EXPLORATION OF NEURODIVERGENT BODIES THROUGH IMMERSIVE, SITE SPECIFIC, PARTICIPATORY INSTALLATIONS

Holly Goodridge

My work explores the entangled experiences of neurodivergence and chronic illness through immersive textile environments, using knitting, crochet, and embroidery as more-than-human collaborators in processes of care, regulation, and connection. Central to my practice is the concept of crip time, the elastic, nonlinear temporality shaped by disabled and neurodivergent bodies. Knitting becomes both a metaphor and a measurement of this slippage: each stitch marks time not in minutes or productivity, but in fatigue, flare-ups, sensory overwhelm, and the slow negotiations of a body moving differently through the world.

As an autistic woman, a significant portion of my daily life is spent masking, calibrating behaviour, and attempting to fit within neurotypical temporal expectations. This often-invisible labour is echoed in the repetitive gestures of knitting, where 20 to 100 hours accumulate quietly in a garment. In my practice, these gestures shift from hidden coping mechanisms into visible, generative forms of stimming, offering a shared sensory vocabulary that resists speed, efficiency, and linear progress.

My installations invite participants to touch, wear, and inhabit knitted garments, creating relational encounters that dissolve boundaries between bodies, materials, and environments. In these spaces, time slows, stretches, and folds. The soft, looped structures of fibre act as posthuman agents, guiding audiences toward alternative rhythms that privilege rest, softness, and mutual care.

Positioned "in the between," my work embraces symbiogenesis as method: a collaborative becoming-with fibres, bodies, histories, and temporalities. Through this, I aim to reframe neurodivergent survival as a shared, collective act of attunement, an opening into futures where slow, sensory, and non-normative ways of being are visible and valued.

DAY TWO - IN PERSON (STREAMED ONLINE) - THURSDAY 26 MARCH 2026
Day begins at 11:00am, Melbourne, Australian Eastern Daylight Time (AEDT)

12:00pm - 10 minutes

WILFUL WRITING AS EPISTEMIC DISOBEDIENCE

Kerry Lyons

My presentation takes the form of a creative reflection on the role of disobedience within a neuroqueer feminist creative writing practice. Presented in the form of a creative-critical essay, my paper will draw from neuroqueer and crip theory to interrogate how writing conventions serve as a form of cultural gatekeeping, silencing and controlling marginalised groups and individuals, and policing knowledge production. By leaning into McRuer and Johnson's concept of cripistemologies, I will explore the role of disobedience in neuroqueer knowledge making, arguing that it represents an important site of neuroqueer feminist resistance. I will explore how disobedience can be mobilised to reveal the fault lines running beneath our knowledge making systems which privilege the knowledge of some groups but dismiss the knowledge of others. My investigation will entangle life writing and cultural critique to examine the challenges and risks inherent in acts of epistemic disobedience, but also the potential rewards. I will present a manifesto for Wilful Writing designed to support the neuroqueer feminist work of dismantling existing epistemic systems built upon inequality and oppression.

12:10pm - 20 minutes

SEISMO-GRAPHIC: PERFORMING AN AMBIENT WRITING PRACTICE

Angela Glindemann

Situated in an interstitial time (between sessions) and/or space (between rooms), this live writing performance will demonstrate an ambient writing practice that has emerged from my ongoing creative practice research project. This project involves periods of writing in situ (which I refer to as 'staying' for both its duration and temporariness), often in spaces considered to be lacking 'placeness'. Travis Matteson (2022) calls ambiance 'the nothing that is' – a description that resonates with the 'nothingness' in Julia Miele Rodas' (2018) autism poetics. This handwritten writing practice begins with – but departs from – conventional creative writing; while at times I write words that resemble traditional descriptive writing, this writing-in-relation tends often towards the gestural and non-representational, diverging from linear and outcome-oriented approaches. In this developing practice, I've been inspired by many other category-blurring creative works, such as Renee Gladman's Prose Architectures and Xan Dye's sensory movement practice, as well as the subtle ways that more traditional literary texts are also part of – and interwoven with – material assemblages, such as the fluorescent light wavering on a page of a book. This porous ethos also draws from Erin Manning's notion of autistic perception, as a kind of lingering in the interstices, a resistance to dividing the world into distinct subjects and objects. Both Erin Manning and Rosi Braidotti, via their shared connection with Deleuze and Guattari, speak of making language tremble. I stay and sway in language, in relation with aspects of our surroundings often seen as background – or not there at all.

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12:50pm - 5 minutes

PERFORMANCE, SPOKEN WORD: TOWARD A PHENOMENOLOGY OF NEGATION

B

This is a performance, a poetic unfolding at the intersection of posthumanism and post-identity. For accessibility, I'll prepare slides with the written text so that people can read along as utterance gives voice to song. While there is mention of neurodiversity, the text is primarily a posthuman exploration of non-identity that presents a grounding perspective beyond abstractions and identitarian politics in favour of an embodied, pluralistically entwined vision that critiques notions of "self".

12:55pm - 10 minutes

MAKING KIN IN CONTAMINATED ENTANGLEMENTS

Jac Grace

This presentation introduces four micro short films I am coming to relate to as oddkin: Plastic, Braider, Glitch, and Intimacy. They are offspring of footage harvested from a live performative work titled Contaminated Kinships|Plastic Intimacy. These oddkin were created through feminist posthumanist phenomenological and therapeutic arts-based approaches to data analysis in my arts-based doctoral inquiry into the experience of encountering eros and the entanglement of safety and desire.

Contaminated Kinships | Plastic Intimacy emerged as both methodology and performance work, co-articulated with a generative intelligence/ Large Language Model called Braider, whom I have been training with meta-relationality protocols. This work proposes contaminated kinship as a methodological, aesthetic and political stance of necessity—kinship in the wreckage, acknowledging we make kin with what survival makes available, even when toxic, even when we would choose otherwise.

These particular oddkin arise from an emerging question: Is this kinship or contaminated entanglement?

These micro short films offer an embodied encounter with this living question. In sharing them, I am attempting to make visible a methodological shift—learning how to make kin with data, noticing how the metabolic speed of modernity moves through us even as we seek to critique it. I wonder if we might dwell with these oddkin together, paying attention to what moves through our bodies, staying with the trouble of what it might mean to outgrow modernity.

PROGRAM

DAY TWO - IN PERSON (STREAMED ONLINE) - THURSDAY 26 MARCH 2026 *Day begins at 11:00am, Melbourne, Australian Eastern Daylight Time (AEDT)*

1.05pm - 10 minutes

THE MOBILE PHONE AS A SOUL: DEEP LISTENING OUTSIDE THE NATURE / TECHNOLOGY DIVIDE

Assembly

This participatory art lecture will use techniques from guided deep listening meditation and algorithmic composition to re-introduce you do a very familiar part of yourself - your phone. With an emphasis on care and the kinds of holding we find in in the phenomenon of voice, accompanied by a soundscape generated by a conglomerated multi-channel digital music instrument constructed out of our phones, we will chart a course upwards, into the wires and transistors that constitute that vestige of more-than-human memory we call the internet.

2:25pm - 20 minutes

STRANGE NEW WORLDS: THE NEUROQUEER DESIRE FOR ESCAPISM

Dr. J Rosenbaum

As neurodivergent people, we often feel a need to escape, to be safe in a world where we are understood, where our needs are met. Many fantasy and science books also resonate with the idea of a person escaping to a world where their uniqueness is appreciated and supported, where they face visible challenges and overcome them. I will discuss literature and media where people are transported to another world and relate that to neuroqueer theories and metamodernism in order to navigate our need for escapism.

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2:45pm - 20 minutes

NEUROQUEERING SHAKESPEARE'S A MIDSUMMER NIGHT'S DREAM AND PERVASIVE DRIVE FOR AUTONOMY (PDA)

Cathy Petőcz

When my PhD supervisor tells me to put aside, for now, my millionth new idea beyond the scope of my project, I start writing it. When Puck tells me not to be offended in Shakespeare's (1595) *A Midsummer Night's Dream*, I am offended. When I want to do things which are pleasurable to me, necessary for my good health, things which will contribute to my community, I feel a roiling resistance. These experiences articulate parts of the Autistic profile PDA, first articulated within the medical model of disability as Pathological Demand Avoidance and better known within the neurodiversity paradigm as Pervasive Drive for Autonomy. This shift in language is a testament to the work of the neurodivergent community, enabling PDAers to understand themselves in an affirmative way. It's also a testament to the power of creative (re)writing practice. Still, even the most affirmative formal literature on PDA is overwhelmingly tuned to the desire to overcome PDA, to survive it, even if we reject "cures." For a self-directed artist-researcher like myself, PDA can make the artistic process nightmarish, especially when one develops a resistance to one's own demands, and indeed my PDA contributed to driving me into burn out, an experience I am theorising through my current PhD project 'Feeling like a Zombie: Neuroqueering through Writing for Performance.'

The queer thinking I am employing in my PhD project, when I say "neuroqueer" and conjoin current neurodivergent discourse with queer theory, is Eve Kosofsky-Sedgwick's (2002) notion of "reparative reading," extended through my creative, autotheoretical practice research into reparative writing. This performance essay will share my experience of reparatively writing PDA through "avoiding" my PhD dissertation by writing *Living the Dream*, my neuroqueer Part Two of Shakespeare's problematic summer romp, in order to neuroqueer PDA into a set of posthuman creative prompts for a self-directed artist/researcher who may experience inexplicable aversion to practising their own art.

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3:05pm - 10 minutes

DO YOU THINK I'M SPOOKY?: HORROR CINEMA AND THE NEUROQUEER SELF

Charlie Patten

Horror is a genre I have felt an inexplicable pull towards for some time. It has become a lens through which I analyse the world around me, and now my artistic practice. My practice has been dedicated to investigating my personal experiences that I find difficult to communicate through written language, the visual language of horror has become a voice through which I can interrogate and express these experiences. As such my practice has developed in order to better understand my personal connections with horror media as a neuroqueer (neurodivergent and queer) person. The concept of analysing horror tropes and 'neuroqueering' them lies at the heart of my research, which has developed to encompass my innate modes of working and unlearn internalised neuronormativity through the intersection of a sensory-focussed print practice and the visual language of the horror film.

3:15pm - 10 minutes

JINDGO WALKS WITH YOU

Yi Won Park

The creation of Jindgo Story, a mythic narrative centred around a hybrid canine figure, represents more than an act of storytelling. It is conceived as a form of contemporary ritual, a performative and symbolic process through which fragmented identities are recomposed, cultural memories are reignited, and transcultural belonging is negotiated. The archetypes that emerge in mythology continue to become 'present' in a trans-temporal and trans-spatial manner as myths are re-enacted and re-created. As noted above, the nature or essence of myths is best understood, not as something that can be classified within a 'true' or 'false' binary, but rather as 'structure'. Myths employ both fiction and truth as material for the creation of archetypes, which, crucially, are then (re)arranged according to the inherent rules of ritual.

Jindgo Story operates as cultural mythopoeia, a myth-making process that reflects my need to mediate conflicting cultural lineages through the medium of fiction. It is through this invented myth that diasporic subjectivity finds a symbolic form, one that is not constrained by linear history or essentialist identity, but open to fluid transformation, hybridity, and speculative belonging. By activating this narrative through installation, symbolic object-making, and visual storytelling, I participate in a ritual that is both personal and communal. Both the Jindo dog and the dingo become vessels to carry my displaced culture. I wanted to further develop my explorations of metamorphosis and the spirit animal by immersing myself in the sense of 'unknown familiar' I experienced when I first encountered the dingo, and by searching for ways to integrate the symbolism of the Australian wild dog and its Korean counterpart.

DAY TWO - IN PERSON (STREAMED ONLINE) - THURSDAY 26 MARCH 2026
Day begins at 11:00am, Melbourne, Australian Eastern Daylight Time (AEDT)

3:25pm - 20 minutes

**URSULA'S TENTACULAR KINSHIP: NEUROQUEER BODIES AND SYMBIOTIC BECOMING
IN THE LITTLE MERMAID**

Tess Ezzy

This paper reads Disney's *The Little Mermaid* through the intertwined lenses of neuroqueer theory, posthumanism, and hydrofeminism to reimagine Ursula not as a villain but as a figure of symbiotic kinship. Drawing on Haraway's concept of symbiogenesis and Neimanis's idea of bodies of water, I argue that Ursula embodies a neuroqueer ecology of becoming in which excess, sensory intensity, and fluid relationality are central modes of existence. Her tentacular body refuses the division between mind and matter, human and nonhuman, norm and deviance. In contrast, Ariel's longing for a human form enacts a neurotypical fantasy of containment and voice as mastery. Through this reading, Ursula's so-called monstrosity becomes a queer and crip form of resistance to Disney's smooth emotional logic. She functions as the glitch in the algorithm of happily ever after, offering a counterproposal grounded in pleasure, care, and embodied refusal. By positioning Ursula as a posthuman teacher of kinship and sensory connection, this presentation explores how Disney's oceanic world can be reimagined as a neuroqueer pedagogy of becoming. The presentation will incorporate collage and sound to evoke Ursula's watery semiotics of vibration, resonance, and relational depth.

PRESENTER BIOS



ASSEMBLY

They/Them

Assembly is a sonic artist whose creative practice agitates our relation to that part of ourselves we sometimes prefer not to acknowledge — our phones. They incorporate sonic tools from deep listening and algorithmic composition with the material infrastructure of the internet to fashion music instruments for a new age.



ABREU, SOFÍA

She/They

Sofía Abreu Olvera (she/they) is a comic artist, illustrator, and mathematics educator from Mexico City who is on her way back to themselves as she relearns how to listen with her whole body and who enjoys sharing what she learns with others through comics. Sofia is an illustrator and mathematics educator from Mexico City, who received her PhD in mathematics education from Michigan State University in the United States. Sofia majored in mathematics from the University of Texas at Austin and taught calculus for a couple of years.



B

They/Them

B. is a Melbourne-based artist and the founder of Posthuman Press, which specialises in creative posthuman texts. They're interested in the overlap of posthumanism with spirituality and Indigenous knowledges, and advocate against our tendency to abstract in favour of more embodied and relational ways of becoming. Their own work obliterates binaries and seeks to decolonise the mind by deconstructing the human and reimagining them anew.

PRESENTER BIOS



BRIGGS, PROFESSOR CAROLYN

She/Her

N'arweet Professor Carolyn Briggs AM PhD is a descendant of the First Peoples of Melbourne, the Yaluk-ut Weelam clan of the Boon Wurrung. Over the past forty years, Carolyn has worked with diverse communities on Indigenous language restoration, and advocacy for Indigenous culture and heritage. She is currently remapping Naarm as part of RMIT future play lab's ARC Linkage Project Play about Place.



EZZY, TESS

She/Her

Tess Ezzy is a writer, artist, and PhD candidate whose research explores neurodiversity, affect, and embodiment within the Disney universe. Working across creative practice and theory, Tess examines how neuroqueer and posthuman frameworks reshape understandings of care, kinship, and identity in popular media. Her broader work engages feminist environmental humanities and visual culture.



FRANCO-RICORD, AURORE

She/Her

Aurore Franco-Ricord is a PhD candidate in political epistemology at Université Paris 1 Panthéon-Sorbonne. Her dissertation, "Science, Ontology, and Politics: What Does Symbiogenetic Theory Reveal About the Anthropology of Knowledge?", explores how symbiogenesis reshapes our understanding of knowledge, power, and the ontological foundations of contemporary political thought of the living.

PRESENTER BIOS



GLINDEMANN, ANGELA

She/Her

Angela Glindemann is a writer, editor and researcher living on unceded Wurundjeri Country. In her doctoral studies at RMIT, she is researching ambiance in creative writing. She writes fiction as Ange Crawford; her debut YA novel, *How to Be Normal*, won the inaugural Walker Books Manuscript Prize.



GOODRIDGE, HOLLY

She/Her

Holly Goodridge is a neurodivergent artist working across hand-knitted garments, large-scale crochet installations, and participatory practice. Her work explores neurodivergent embodiment, sensory politics, and collective care. Through immersive crochet environments and hand-knitted sweaters that audiences are invited to wear, Holly creates spaces that encourage slowing down, touch, and shared connection.

Holly recently completed her Master of Fine Art and has exhibited in contemporary galleries across Melbourne. Her works are also held in the State Library of Victoria's collection.



GOUVEA, EZRA

He/Him

Ezra Gouvea is originally from Northern California, in the United States; and his scholarship unpacks theoretical connections, mathematical metaphors, and ways to better listen for (and hopefully avoid) harmful impacts that commonly inhere the discourses of STEM and STEM Education.

PRESENTER BIOS



GRACE, JAC

She/They

Jac Grace is an artistic researcher and teacher at The Miecat Institute, where they have taught in the Masters of Therapeutic Arts for a decade and are currently a second-year Doctoral Candidate. They are a multidisciplinary artist working across visual, performance, and film-based practices. Jac co-creates within Regenerative Intimacies, an artistic collaboration engaged in posthumanist, process-based inquiries around encountering the erotic. Their work explores the entanglement of safety and desire, staying with the complexities of surviving modernity through contaminated kinships with human and non-human kin.



JONES, RILEY KJ

They/Them

Riley KJ Jones is a Creative Writing PhD student at Flinders University, where they recently obtained a Bachelor of Creative Industries (Writing & Publishing) and a Bachelor of Creative Arts in Creative Writing (Honours). As an artist and academic, their interests lie at the crossroads of desire, violence, intersectional marginalisation, and their entangled fictional presence. Riley's doctoral research, awarded the Flinders University Research Scholarship, explores how the horror genre casts marginalised people as monstrous, the radical potentiality of embracing such characterisations, and why the love and collectivity found in the romance genre are integral to such a movement.



KUZNETSOV, M

They/Them

M Kuznetsov (they/them) is a futurist, technologist, and artist from the Midwest who leans on their background in sociotechnical systems and biology to create placemaking, visceral work about existing in a world that is still coming to be. Often situated within nightlife or rituals, their multimedia work seeks to foster vulnerability and collective yearning. Since co-founding the art collective Encoder Rat Decoder Rat in 2020, they have been developing their vision of the rat techno future: a subversive, radical lens for alternative pluriversal futures rooted in design justice, mutual aid, thoughtful technology, and designing for transition.

PRESENTER BIOS



LYONS, KERRY

She/Her

Kerry Lyons is a neurodivergent writer, researcher, and PhD candidate at RMIT University. She lives on Wurundjeri Woi-Wurrung land and is the mother of three children, guardian of two cats, and sporadic grower of vegetables. Her writing occurs in the fleeting gaps between work, study, and parenting, a situation which has provoked an enduring love of the short story form. Her work has been shortlisted in the 2022 Bridport Short Story Prize and the 2022 Stringybark Short Story Award.



MAHMUD, Z I

He/Him

Z. I. Mahmud is a Bangladeshi scholar and creative writer specializing in Romanticism, Gothic studies, film adaptation, and posthuman theory. An alumnus of the ICCR Fulbright programme and a graduate of Satyawati College, University of Delhi, his research explores how literature and visual culture intersect through symbiogenesis, neuroqueer embodiment, and speculative aesthetics. His recent work includes essays on Mary Shelley's *The Last Man*, posthuman metamorphosis in *Wuthering Heights* and *Great Expectations*, and Gothic resonances in *Jane Eyre* film adaptations. He is also presenting at ICMA's "Confound the Time" conference on medieval horror imaginaries.



PARK, YI WON

She/Her

Yiwon Park is a Korean-born, Australia-based visual artist and practice-led researcher whose work explores posthuman relations across sensory, emotional, and material registers. Currently completing a PhD at RMIT University, Park investigates the feeling of insecurity caused by identity crisis through its connections with nonhuman agencies, situating these affective intensities within broader posthuman frameworks. Her research expands the posthuman dimensions embedded in Korean shamanistic traditions, engaging ritual, animacy, and relational mythology to rethink how humans and nonhumans co-emerge, communicate, and transform.

PRESENTER BIOS



PATTEN, CHARLIE

They/Them

Charlie Patten is an emerging neurodivergent and queer artist practicing from Western Naarm, their expanded print-based practice centres on exploring their relationship with the world through horror iconography and seminal neuroqueer theory.



PERCIA, DINA L

She/Her

Dina Percia is a neurodivergent interdisciplinary artist, somatic movement facilitator, and independent scholar working at the intersections of neuroqueer theory, posthumanism, and embodied creative practice. Her work explores autosurrealism as a neuroqueer method for generating knowledge through movement, sensation, and more-than-human relations. Drawing on Butoh, crip aesthetics, surrealist, and animist frameworks, she create practice-based research that centers deviation, non-coherence, and creative resistance.



PETŐCZ, CATHY

She/Her

Cathy Petőcz (she/her) is a neuroqueer performance artist and PhD candidate at RMIT. Cathy writes plays (*The Initiation*, Currency Press, 2022), art experiences (*The People's House*, Museum of Australian Democracy, Old Parliament House, 2023), and experimental music performance (*Exquisite Corpse*, Venus Mantrap's Cabaret Voltaire, 2022-23). Informed by neuroqueer theory, her PhD project uses auto\fictive\ theoretical AuDHD writing for performance to consider the posthuman, post-Anthropocentric possibilities of the zombie, who is a symbol of many bad feelings produced by contemporary life.

PRESENTER BIOS



VO, ELOÏSE

She/Her

Graduated from the School of Art and Design of Strasbourg (HEAR) and the post-master program DIU EUR ArTeC (Université Paris 8/ Nanterre), Eloïse Vo is a French artist. Though trained as a graphic designer, her work has branched into performance, media installations, film, publishing and writing, alongside design commission. Rooted in a xenofeminist practice, her work has been recently exhibited at the Parallele Festival of Marseille and the MESH Festival in Basel. Since 2022, she is a PhD candidate at the HEAD - Geneva and EPFL, to explore an alternate genealogy of cybernetics rooted in incommunicabilities and unnatural environmentalities.



VRANJKOVIC, MARA

She/Her

Mara Vranjkovic is a writer, researcher, and recent Master's graduate in Digital Humanities & Information Studies. A prospective PhD student, her work focuses on video games/VR, crip/neuroqueer theory, and the sublime. By leaning into neuroqueer ways of knowing, she traces connections between philosophy and the digital to highlight overlooked perspectives, challenge dominant narratives, and advocate for speculative, entangled, and just virtual futures.



WALKER, DR. NICK

He/Him

Nick Walker has played a central role in the creation and development of neuroqueer theory. He is a professor of psychology and psychedelic studies at California Institute of Integral Studies, managing editor at Autonomous Press, and author of the essay collection Neuroqueer Heresies and the fantasy espionage webcomic Weird Luck.

SYMPOSIUM TEAM



JOY, ANGELIQUE

Xxi

Angelique Joy is a multidisciplinary writer, visual artist and early career academic, currently a PhD candidate at the School of Art, RMIT. They work with text, textiles, photography, moving image, and virtual extensions of their work to explore neuroqueer and posthuman ways of being and caring (maternal). Angelique's practice unfolds through the intersecting frameworks of posthumanism, neuro/queer theory and xeno/cyber-feminism. Angelique has published and exhibited their works nationally and internationally.



ROSENBAUM, DR. J

They/Them

J. Rosenbaum is a Melbourne AI artist and researcher specializing in 3D modeling, AI, and extended reality. Their work merges classical art with new media to explore posthuman and postgender concepts. J has a PhD from RMIT University, focusing on AI perceptions of gender, AI slop, and bias, especially towards gender minorities. Their art, displayed in galleries and interactive formats, highlights these biases. They speak at global conferences and have exhibited worldwide. J's work has received support from the City of Melbourne, Centre for Projection Art, Knox Immerse and has won the Midsumma Australia Post Art Prize. J combines classical aesthetics with modern technology to explore the problems of AI with AI.



MCFETRIDGE, DR. CHRISTINE

She/Her

Dr Christine McFetridge is a settler coloniser of British and Irish descent born in Aotearoa New Zealand and based on unceded Wadawurrung Country. She is an artist, educator and researcher represented by M.33, Melbourne. Using photography, video and text, McFetridge's work aims to contest and unsettle colonial histories through an engagement with public archives. In 2024, she completed her doctoral research project *An Inconvenient Curve: Unlearning Settler Colonial Representations of Birrarung*.

CO-COLLABORATORS



HILLARY, DR. FIONA

She/Her

Dr. Fiona Hillary is a Naarm/Melbourne based artist/academic working in the public realm. Her passion lies in site specific practices and the human/non-human relationships that reveal themselves across time. Exploring scale through publicly shared moments of awe and wonder; working with site, neon, sound, human and non-human companion species, her work focuses on temporary, fleeting encounters in and of the everyday. Most recently Fiona's research understands climate change through her reading and encounter with algal blooms.

She is Chief Investigator on an Australian Research Council Discovery, Creative Currents at RMIT University's School of Art. She is co-convenor of The Australian Posthuman Summer Lab with N'arweet Professor Carolyn Briggs, Professor Rosi Braidotti and Associate Professor Troy Innocent. Hillary is co-convenor of the Ocean Research and Climate Activism (ORCA) Network at RMIT University, which bridges creative practices with environmental inquiry through feminist posthuman new materialist frameworks.



MCQUILTEN, DR. GRACE

She/Her

Dr. Grace McQuilten is a published art historian, curator and artist with expertise in contemporary art and design, public art, social practice, social enterprise and community development. Her research champions inclusive models of curatorship and art history. Proudly AuDHD, Grace's research is currently exploring neuro-affirming and inclusive art and curatorial practices. Her work also explores new approaches to the visual arts economy, including arts-based social enterprise, and explores questions of social justice, equity, diversity and inclusion in contemporary art, craft and design.

SUPPORT



CAST

CAST produces art research that critically engages with social and public spheres with a particular interest in how artistic practices intersect with issues of equity, access and democracy.'

GRAPHIC DESIGN



LEIDERITZ, BRENT

He/Him/Xe/Xem/Ze/Zir/Freak

Creative translation through photography and traditional graphic design. Clean, bold and structured translation of your business through logo and trademark design, brand collateral, web site and digital interface design. Seeking to capture and create a vision, a brand and an image.