



Duncan of Jordanstone
College of Art & Design
University of Dundee

KATY ROBERTSON

Autism in the Art World: Inclusivity, Sensory,
and Acceptance

May 2026

Fine Art

[DOI 10.15132/30000125](https://doi.org/10.15132/30000125)



Except where otherwise noted, the text in this dissertation is licensed under the Creative Commons Attribution-Non Commercial-No Derivatives 4.0 International (CC BY-NC-ND 4.0) license.

All images, figures, and other third-party materials included in this dissertation are the copyright of their respective rights holders, unless otherwise stated. Reuse of these materials may require separate permission.

Autism in the Art World – inclusivity, sensory, and acceptance

Exhibition Dissertation

A dissertation submitted in partial fulfillment of the requirements for a Bachelor of Arts

(Hons)

Duncan of Jordanstone College of Art and Design

Word count on main body text: 7216

Acknowledgements

This dissertation is in dedication to my mother and father for all the love and care they have given me throughout my life.

To my siblings for always being there when I need a helping hand.

To everyone who has ever supported me in my life.

Above all, I would like to thank my tutor Dr Helen Gorriil for her continuous support, care, and encouragement during the creation of this dissertation.

Positionality Statement

This dissertation has been grounded in the past seventeen years of experience through growing up with someone on the neurodiverse spectrum and has become important in my artistic practice.

Contents Page

Acknowledgements.....	2
Positionality Statement	3
Contents Page	4
List of figures	5
Introduction.....	7
Chapter one: Curatorial Thesis.....	9
1.1: Interaction	10
1.2: Theories of Autism	11
Chapter two: Curatorial Choices	13
2.1:Artworks situated outside GoMA.....	14
2.2:Artworks situated inside Gallery 2.....	15
Chapter three: Curatorial Influences.....	31
3.1: Acceptance of Autism in galleries	32
3.2: Influences within curation	32
3.3: Choice of venue.....	33
3.4: Intended Audience.....	34
4- Other Influences.....	34
Conclusion	36
Reference list.....	38
Appendix	44
Appendix A- Site visit and measurments	45
Apendix B- Unsuccessful Layout attempt.....	47

List of figures

Figure 1- Henry Moore. (1957) *King and Queen*, 1635 x 845mm. Available at: <https://www.tate.org.uk/art/artworks/moore-king-and-queen-t00228>

Figure 2- Gallery of Modern Art. (1996). Available at: <https://www.glasgowlife.org.uk/museums/venues/gallery-of-modern-art-goma#plan>

Figure 3- Bianca Raffaella. (2025) *Lost in a Daydream – Touch Her Gently*, 70 x 50cm. Available at: <https://www.flowersgallery.com/exhibitions/623-bianca-raffaella-she-cannot-fade/>

Figure 4- Felice Tagliaferri. (2008) *Cristo RiVelato*, 180 x 80 x 50cm. Available at: <https://museomero.it/notizie/il-cristo-rivelato-di-felice-tagliaferri-approda-a-messina/>

Figure 5- Angela Bulloch. (1998) *West Ham – Sculpture for Football Songs*, 1660 x 3000mm. Available at: <https://www.tate.org.uk/art/artworks/bulloch-west-ham-sculpture-for-football-songs-t12307>

Figure 6- Heather Bowring. (n,d) *Tactile copy of Whaam! By Roy Lichtenstein*. 48” x 24”. Available at: <https://heatherbowring.co.uk/project/whaam/>

Figure 7- Mahlia Amatina. (2017) *Structure is logical and Safe*, 61 x 92xm. Available at: <https://www.mahliaamatina.com/on-a-spectrum-exhibition>

Figure 8- Clarke Renolds. (2022) *Fab too Touch*, 208 x 80 cm. Available at: <https://layersofvision.org/people/03-creynolds/>

Figure 9- Lynda Todd. (2023) *Salmon: Sea to Stream*, 24” x 36”. Available at: <https://lyndatodd.com/migration-1-monarchs-salmon-caribou/>

Figure 10- Whalebone Films. (2024) *The Stimming Pool*, 1:37. Available at: <https://www.theguardian.com/film/2025/mar/26/the-stimming-pool-review-film-makers-on-the-autistic-spectrum-dive-ingeniously-into-the-uncanny>

Figure 11- Katy Robertson.(2025) *In One Ear, Out The Other”*, 865 x 1700mm. Available at:

Figure 12, 13, 14 - Images of GoMA interior space. Image courtesy of Katy Robertson (2025)

Figure 15 – Labelled floor plan of the proposed exhibition layout. Image courtesy of Katy Robertson (2025)

Figure 16- Overall proposed exhibition layout. Image courtesy of Katy Robertson (2025)

Figure 17- Gallery room 1 layout. Image courtesy of Katy Robertson (2025)

Figure 18- Gallery room 2 layout. Image courtesy of Katy Robertson (2025)

Figure 19- Gallery room 2 layout. Image courtesy of Katy Robertson (2025)

Figure 20- Gallery room 1 layout. Image courtesy of Katy Robertson (2025)

Figure 21- Gallery room 3 layout. Image courtesy of Katy Robertson (2025)

Introduction

Autism in today's world is described as “Autism spectrum disorder is a neurological and developmental disorder that affects how people interact with others, communicate, learn, and behave.”(National Institute of Mental Health, 2022). Since the radical change in the 1960's in regards to how autism is viewed by the general public with mental institutions closing down (Evans, 2013) leading for parents and activist groups such as UK Society for Autistic Children (National Autistic Society) standing up for the rights of children, autism and the understanding of this disorder has grown tremendously. It is found that 1 out of 100 people are autistic with around 700,000 in the UK alone (GOV.UK, 2021), the sheer volume of people with ASD alone begs to ask the question of what is being done to help them.

To question what is being helpful is to understand what is hurtful. According to Autism Speaks (2024), those on the autism spectrum have a variety of different sensitivities ranging between lights, touch, and sound with the needs for all of them varying from person to person (Autism Speaks, 2024). The peer reviewed study on Partnerships as Pathways to Accessibility: Creating a More Sensory Friendly Museum Experience for Individuals with Autism Spectrum Disorder(Tyszka, Silverman and Westmoreland, 2024), found that art therapy and the engagement within the artistic space such as galleries can help with significant developmental progressions through the usage of different stimuli (Tyszka, Silverman and Westmoreland, 2024). To acknowledge these factors, the exhibition must account for them through turning away from the traditional ‘Do Not Touch’ narrative and rules that most galleries abide by and create a space that welcomes and encourages learning through all forms of communication, not just the sight.

Through prioritising the inclusivity of multi-sensory experiences for autistic exhibition attendees, this dissertation proposal will provide a unique experience and access to the artworld in ways in which they weren't able to before. In addition, neurotypical visitors will be able to experience how an exhibition can still present a high-quality body of artwork that is sensory explorative, mentally stimulating, and emotionally captivation all while in a sensory safe place with aids in place to help. Within the art gallery space, rules and instructions are commonplace and have strict volume control as to not disturb other viewers experiences within the space (Ratnam, 2021). This can determine that these expectations are highly limiting to neurodiverse participants, causing stress, anxiety and frustration that could result in a sensory overload panic, forcing them to step back from the gallery space all together. To bridge the gap and create an autism friendly space, inclusive curation begins by questioning and recognising that people connect with art in different forms. Engagement with an artwork could range from physically touching a piece or smelling it, it could be how their body moves across different textured pieces or how their clothes scrape against the work, it could be anything or nothing at all. The importance is that for those on the neurodiverse spectrum, they have the agency to decide what they take away from the exhibition. By opening these possibilities to the public alongside

autistic visitors, galleries move away from being places of control and towards becoming spaces of shared experience. In doing so, inclusive curation can promote care, empathy, and respect for different ways of being in the world.

This exhibition proposal is to be showcased as a step towards a more an accessibility friendly artworld. Creating an exhibition that welcomes autistic participants to explore the artworks stories in their own form of communication and indulge by their own volution what sensory experience they would like to use to achieve this will not only give the viewer confidence in their own artistic interpretations, but more so that there is a space for them in the art society in which they had been neglected to be in before due to the 'Do Not Touch' rules.

Chapter one: Curatorial Thesis

The basis for this exhibition stems from how art galleries are societally limiting for people on the neurodiverse spectrum to completely embrace the art in their own unique way as neurotypical people are allowed to. Neurodiversity, artistic expression, and the art world have coincided alongside one another for many years and can be seen through an interview Sarah Galender Meyers had with The Guardian (The Guardian, 2024) stating “It’s really being embraced, even without being under the umbrella term of ‘outsider art’, or ‘self-taught’, which is used, and it’s fine, but I think that they’re just contemporary artists. They warrant the same kind of inquiry that other artists do.” (Cosslett, 2021). Artistic expression often is a vital necessity in communication to an individual with autism as it can express their inner thoughts and feelings greater than verbal words allow (Yitz Diena, 2024). Temple Grandin, a proud autism activist and scientist known for designing new ethical livestock handling inventions (Centre, 2018), furthers this point stating “What would happen if the autism gene was eliminated from the gene pool? You would have a bunch of people standing around in a cave, chatting, and socializing and not getting anything done.” (Blake, 2015). Thus, effectively pointing out that without people who are diagnosed autistic, the world would be on standby. So why is it that the art world full of individuality and freedom, force those with this sense of curiosity to sit down and be still.

1.1: Interaction

A person on the autism spectrum (AS) is as individualistic as the autistic symptoms that he or she may exhibit. Yet, the communication and social and sensory challenges experienced by people on the AS remains constant, regardless of the prevailing diagnostic criteria or label. Autism impacts the mind, brain, and senses. (Gussak and Rosal, 2016)

The Wiley Handbook of Art Therapy, *Art Therapy on the Autism Spectrum: Engaging the Mind, Brain, and Senses* (Wiley Blackwell and Richardson, 2015) and its section insert from Jane Ferris Richardson helps to underpin the importance of art in the neurodivergent community in not only their development socially, but their personal artistic interests as well. Understanding the isolation, stress, and ultimately defeat that autistic artist’s face from not only fighting against the societal stigma of having a disability, but fighting their own instincts of understanding the art in front of them due to restrictions from art galleries is crucial in the progression to move forward in this curation.

Conceptual metaphors shows that our conceptual system is linked and shaped by perceptual and motor systems and the only way people can form and frame concepts is through their bodies. This means that sensorimotor experience influences our thinking or reasoning about the world. (Dewey, R, 2018, p.72)

Dewey demonstrates that it is scientifically proven that an interactive experience provides a great learning experience and is the leading way to learn (Dewey, 2018). Through making use of all five senses, audiences can come away with a greater understanding of inclusivity within the arts world. “Different bodies result in different ways of thinking about the world” (Dewey, 2018). This emphasises how important it is to create this autism inclusive art gallery as seen in many art galleries, they do not cater for those who need to touch, smell, lick or hear to fully grasp the artwork in front of them rather than just seeing the work on a wall. It brings up the question on how someone who is blind see the same picture as someone with sight if they cannot use their touch to see? To believe that everyone, no matter their disability, can understand an artwork from just seeing it on a wall, displayed against white walls and white lights with nothing else to go off on than just seeing its creator and the materials uses is ridiculous and positively ableist.

1.2: Theories of Autism

Discussions around historical artists who are being theorised to have displayed autistic traits can become a point of reflection when considering representation for young autistic artists (Yitz Diena, 2024). Figures such as Michelangelo (Arshad and Fitzgerald, 2004), Henry Darger (Straughan, 2021), and Andy Warhol (Thorpe, 1999), have been examined by scholars in relation to characteristics now associated with autism from including intense focus, social withdrawal, sensory sensitivity, and repetitive working processes (Thorpe, 1999). The question on if they would have been seen as geniuses or just artist who have autism can be answered through historical evidence. This can be questioned further through Kate Hill’s *Culture and Class in English Public Museums, 1850-1914* book stating “A number of fears were expressed about the way the working class used museums and art galleries. Pessimists feared that working-class visitors wandered around them without any way of understanding the exhibits, learning, or in any way being able to benefit.” (Hill, 2016) Although Kate Hill delves into the social stigmatism of working class against high class society during 1887, this passage still correlates to the social stigmatism that was around during this period as seen through the passing of The Mental Deficiency and Lunacy (Scotland) Act in 1913 (Legislation.gov.uk, 2025) which sought out to take away disabled children and adults and institutionalise them, seeing them as lower class or rather ‘feeble minded’ individuals (Greydanus and Toledo-Pereyra, 2012) While it is important to acknowledge that the autism diagnoses remain speculative, these finding encourage a re-evaluation on what art can be presented in art galleries. Andy Warhol’s “I like boring things” (MoMa, 2016), reflects his enjoyment in the repetition and the lack of emotional influence within his artworks and for young autistic artists, these narratives can be deeply affirming. This helps to challenge the traditional outlook of Galleries and allow neurodivergent artist to have these galleries that hold space for them, just like they have for the greats. Framing historical figures through a neurodiverse lens does not diminish their achievements; rather, it broadens definitions of artistic excellence. By recognising that difference has shaped art history and societal expectations, contemporary practice can move towards a more inclusive narrative within their galleries.

This exhibition dissertation aims to showcase the lack of immersive, inclusive, and acceptance of neurodivergent individuals in art galleries through their limited array of works that make use of all the five senses, discouraging participants to grow their own individual curiosity and experience on the art world by merely making use of one sense- sight. This will be through curating an exhibition that will ensure sensory learning is encouraged and welcomed through specific handpicked artworks.

Chapter two: Curatorial Choices

Venue

Gallery of Modern Art (Glasgow Life, 2024) (Referred as GoMA, which I will be for the remainder of this dissertation) 111 Queen St, Royal Exchange Square, Glasgow G1 3AH. (Glasgow Life, 2024). First built in 1778 as a personal mansion for William Cunninghame, a renowned merchant, it was converted in the 19th Century into the Royal Exchange and later in 1996 it became the Gallery of Modern Art or otherwise known as GoMA (Glasgow Life, 2024).

I decided to curate my exhibition in GoMA as it is the one of the main and most known Gallery space in Glasgow. Growing up, there was always the fear of my little sister, who is on the neurodivergent spectrum, that there was places we couldn't go to as it didn't offer anything she liked, she was too scared to touch things and get into trouble which caused her to go nonverbal which is a common trait of someone on the neurodivergent spectrum as in accordance to Autism Speaks (2024) and as such we'd have to leave, or she would get too overstimulated by the environment that even though she wanted to go so bad, the lighting or the sounds within was too harsh/ loud for her sensitivities. However, GoMA has helped eliminate these fears through allowing the public to see floor plans of time, what exhibitions are on/ what they consist of, trained floor staff that can help a multitude of situations and offer autism and family workshops.

Glasgow has become well known for its active part in becoming an Autism Friendly city over the years through multiple avenues like Autism Aware Glasgow, designated quiet rooms within busy environments such as St Enochs and The Buchanan Galleries, and having sensory kits and ear defenders ready for anyone to use. This exhibition will be curated in the Gallery of Modern Art's gallery two space and will include a range of works from tactile paintings, sculptures, interactive installations, and a projected movie that details the ups and downs of trying to survive in a neurotypical world as someone who is on the autism spectrum. The aim in curation for this exhibition relates to how the art world can become more inclusive of those on the autism spectrum with integrating tactile elements into their spaces, dimming lights, providing appropriate ear defenders/ headphones during sound installations artworks and encouragement of engaging in a safe sensory explorative environment. This exhibition is set to encourage those on the autism spectrum to not be afraid of their passion to pursue art due to their disability through experiencing different forms in an immersive and interactive exhibition that caters specifically to their sensory needs.

Curated works

When curating for this exhibition, I was intending on using exclusively artworks created by autistic artists. However, I decided being more inclusive would be more beneficial in curating an autism friendly space. This helps to encourage the public to participate and visit the exhibition, allowing social stigma against disabled artists and autism within the arts to diminish greater by highlighting that even neurotypical artists can create interactive pieces that can be inclusive and autism friendly.

2.1: Artworks situated outside GoMA



Figure 1 superimposed onto Figure 2

The first artwork that will be seen by exhibition attendees is Henry Moore's King and Queen (Moore, H. 1957) and will be displayed alongside the entrance. Continuing the Glasgow legacy of iconic sculptures that the public themselves have created new pop culture such as the cone head- formally known as Duke of Wellington (Murphy, 2022), the new sculpture will attract and encourage people to interact with this piece, flowing seamlessly into the exhibition inside. As it is a piece that the audience can interact with, it will ease anxiety over touching the pieces within the exhibition and emphasising that art can be interacted with. Due to the distinction that inside a gallery space this piece cannot be touched, having it be placed outside the Gallery of Modern Art helps not only embrace Henry Moore's importance of the tactile experience (Bishara, 2021) while also ensuring that the wishes are honoured to the highest extent. Henry Moore's work can bring in publicity as a new edition to the already famous Glasgow statues and thus, bringing more attention to the importance of allowing neurotypical individuals to experience art in a way that is comfortable for their own personal needs.

2.2: Artworks situated inside Gallery 2



Figure 3

Lost in a Daydream – Touch Her Gently (Raffaella, B. 2025) is a mixed-media painting on linen by Bianca Raffaella that places touch at the center of the viewing experience (Flowers Gallery, 2025). Exhibited in London at the Flowers Gallery, *Lost in a Daydream – Touch Her Gently* (Raffaella, B. 2025) this piece of tactile work was created to encourage visitors of the exhibition to freely feel the work with their own hands just as Bianca Raffaella does due to her partial blindness, essentially mirroring her in a judgement free place, acknowledging that mirroring is commonly seen in neurodiverse people (Miller, Rodriguez and Rourke, 2015). This piece being the first installation in the exhibition is critical due to not only its title, which explicitly tells the viewers to touch the work, but more surrounding its the powerful message that emphasizes accessibility inclusion within the artworld, breaking down the traditional separation between the artist, the artwork, and the viewer, tearing down the initial fear of touching art within the gallery space as well.



Figure 4

Felice's Tagliaferri is a blind sculpturer who, saddened by the fact he could not experience art in the same way as other audiences were allowed to due to his disability, made a stand against the prestigious society and hand sculptured the famous *Cristo Rivelato* (Tagliaferri, F. 2010). This sculpture is a direct confrontation towards the sculpture *Cristo Velato* (Sanmartino, G. 1753) (The Sansevero Chapel Museum, n.d.) that denied the public touching the sculpture, effectively erasing multiple groups from experiencing the creation in the way that they need to (Omero-admin, 2011). Making use of asking other viewers their detailed descriptions and bringing in other disabled artists to help sculpt the replica, it became famous for its identical outcome with blind and disabled people traveling from across the world to visit his sculpture and feel the art piece for themselves. Attention grew so high for the cause of inclusivity for disabled artists that the Pope Benedict XVI even attended and felt the sculpture for himself as Tagliaferri's main motto is "You are forbidden not to touch" (Hawkins, 2014) This interactive art in the gallery will not only allow the audience to see how standing up for their disabilities can allow them to progress farther than they ever thought they would be able to in such an exclusive and high-nosed society, but also give themselves the freedom to explore to the artwork to their own desire from the temperature of the stone, the texture of the markings, the smell of the piece throughout the day, and even closing their eyes and experiencing the piece the same way another disabled artist did. This sculpture's intention is to present that art for autistic individuals can be a lifestyle, and they are accepted within the community.

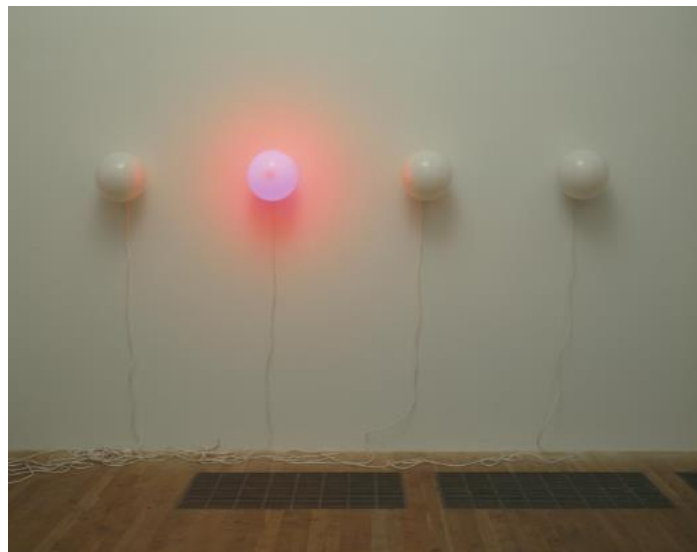


Figure 5

West Ham- sculpture for Football Songs (Bulloch, A. 1998) is an interactive sculpture created by Angela Bulloch comprises of four translucent plastic spheres that inside contain Belisha beacons (Tate, n.d.). This piece was created with microphones installed and making use of the galleries space, responded to sound, illuminating the colours of the West Hams football strip and create socialising within audience members in which their words create art all by its own. I intend to commission Bulloch to create a similar piece of work to *West Ham – Sculpture for Football Songs* (Bulloch, A. 1998) and request that the beacon lights have two additional colours rather than just the red and green that are on display. Including the colours blue and gold help to connect the artwork back to the autism flag which consists of the rainbow and its main colour of gold, which the elemental name is AU, a nod to its origin (Autistic Empire, 2025). This interactive piece serves its purpose to show that the voices of autistic artist can be heard and through listening, a beautiful new wave of artwork can be created.



Figure 6

The next figure is a piece by Heather Bowring who was commissioned in 2008 to create *A tactile version of Roy Lichtenstein's Whaam!* (Bowring, H. 2008) to be accessible to the touch tours offered at The Tate Modern. The piece offers attendees at this exhibition another pathway into the artworld. Bowring's work translates physically the bold visual language of Lichtenstein's original painting into raised forms and textured surfaces that can be explored intimately through touch. Not only can they create art, but they can be commissioned to create disability friendly and inclusive artworks exhibited at galleries. By including a tactile version of an original and highly praised artwork, it helps open a whole new art field and journey for artists who are autistic with the ambition to create sculptural and tangible artworks while at the same time, it challenges the traditional hierarchy and elitist values of the art world, where visual engagement is prioritised above all other forms of sensory interaction.



Figure 7

Structure is logical and safe (Amatina, M. 2017) is an artwork created by Mahila Amatina and displayed at her *On a Spectrum- an Exploration of Asperger's syndrome* (Amatina, M. 2017) exhibition was created through a series of surveys direct from other adults on the neurodiverse spectrum. On this survey, individuals were directed to detail from 1-10 their sensitivities on certain subjects. "I find it difficult to use words to describe my feelings" (Mahlia Amatina, 2017) Amatina effectively demonstrates how she uses mark making in her pieces to help explain their own feelings in ways that her voice won't allow her to. Displaying *Structure is logical and safe* (Amatina, 2017) just next to the walk way between the first room and the third room, giving participants paper and mark making

materials to create their own artworks that depict their own emotions at any given time during the exhibition and have the option to place their own artwork up on the gallery walls. This will be important to highlight they have their own freedom to express themselves in whatever artistic form that they choose represents them the best and have it up in a gallery space, alongside another artist diagnosed as being on the neurodivergent spectrum. For some, this might be their first piece of art up in a gallery and can kick start their progression and drive for being in the art world.



Figure 8

Clarke Reynolds's *Fab too Touch* (Reynolds, C. 2022) Is a large scale body of work that measures to be around 208x80cm. It is a tactile artwork that makes use of flat colourful circles that have been arranged to create the braille alphabet, with the intent of the visitors decoding the artwork for themselves according to (London Art Roundup, n.d.) as well as appreciating the intricate placements that forms the shape of the iconic Fab ice lolly. Clarke Reynolds's explores the typical gallery experience from seeing a story to reading one just like visually impaired visitors must do daily. With his work focusing on braille due to his own loss of vision, Reynolds has expanded braille from being a curtesy in some galleries to being the only way to fully understand his artworks. His strides in advocating for inclusivity for disabled artists through promoting Fight for Sight (Fight for Sight, n.d.), a charity organisation that intends to provide funding for those who have been affected with vision loss, has created a long-lasting impression and in addition, his work in a sensory-inclusive art exhibition can aid in encouraging other visually impaired visitors to create artwork as Clarke Reynolds effectly translates that art is not limited to sight.



Figure 9

As part of the exhibition *Migration: Land, Air & Sea*, *Salmon: Sea to Stream* by Lynda Todd (Todd, L. 2023) demonstrates how tactile artworks can be displayed professionally within an exhibition space. The tactile qualities of the salmon swimming upstream is achieved using thick, textured paint and raised resin, creating a surface that encourages physical engagement to fully experience the piece, allow visitors to experience the physical effort and dedication of the salmon's journey, making the concept of migration intimately told through touch more impactful. Within the curation of an autism-friendly exhibition, this helps to establish an environment that sensory flexibility in the storytelling of the artwork is a critical in being able to effectively convey what the artist intended. The opportunity for touch can majorly impact how an artwork's story is told to the viewer, particularly in gallery spaces that do not offer tangible works as the reasons behind choices can be lost in the process. Lynda Todd's work illustrates how inclusive curatorial decisions can maintain professional standards while expanding access and creating more emotional depth in the artwork itself.



Figure 10

The Stimming Pool (Imdb, 2024) by Steven Eastwood in collaboration with Neurocultures Collective, is an extraordinary documentary film that brings you into a neurodiverse realm from the perspective of autistic individuals who have worked alongside each other to bring neurotypical audiences a more intimate look into their minds throughout a normal day. This piece will be projected in the right room of gallery two facing left wall. Due to ensuring that the space is not overtly overstimulating for participants, the film will be presented alongside with two sets of headphones as to ensure that audience members can still

interact with the film while also ensuring the safety of other attendees. This film delves into feeling out of place, selective mutism, the overstimulating world against neurotypical individuals, and their constant fight for artistic freedom in a world where their disability stalls them from expressing their inner thoughts as highlighted in Sophie Monks Kaufman BFI review “If this is occasionally disorienting then it accurately conveys, on an experiential level, how it feels to be a neurodiverse person moving through a world governed by norms that make no sense to your brain. But moments of overwhelm and confusion are balanced by moments of relief, freedom, creativity and joy” (BFI, 2025) Watching this film when it was shown earlier this year, it gives a whole new perspective on how challenging it can be for neurodivergent individuals on the autism spectrum yet liberating. This film helps bridge the gap between not understanding and acceptance of difference.



Figure 11

Katy Robertson’s *In one Ear, Out the Other* (Robertson, K. 2025) is an installation comprising of two pieces cut to be in the shape of ears. The Ears are designed to represent the two distinct audio processing disorders that are commonly seen within the autism diagnosis of hyposensitivity and hyperacusis (Advanced Therapy Clinic, 2025). Each ears has been outlined in a thick layer of plaster that can be shown to have been physically formed with her own hands through the ridges and finger prints still visible. The colours are vital in this installation in showcasing the different processing disorders and the underlining affect these disorders can have. One ear is painted in warm reds, oranges, and yellows using watercolour. Inside the ear, layers of blue fabric are packed and folded. The warm tones used suggests how stress and sensory overload can look to outsiders, while the blue interior represents the isolation that often comes with needing to withdraw from everyday situations just to cope. The second ear is painted in cooler blues, greens, and purples with gouache, while the inside is tightly filled with red fabric. This ear represents blocking sound out. From the outside, it may appear calm or distant, but inside it holds feelings of frustration, anger, and sadness that accumulates from

being misunderstood. Together, the two ears explore the emotional reality of autistic sensory experiences and invite viewers to slow down, touch, and consider how deeply sound can affect daily life.

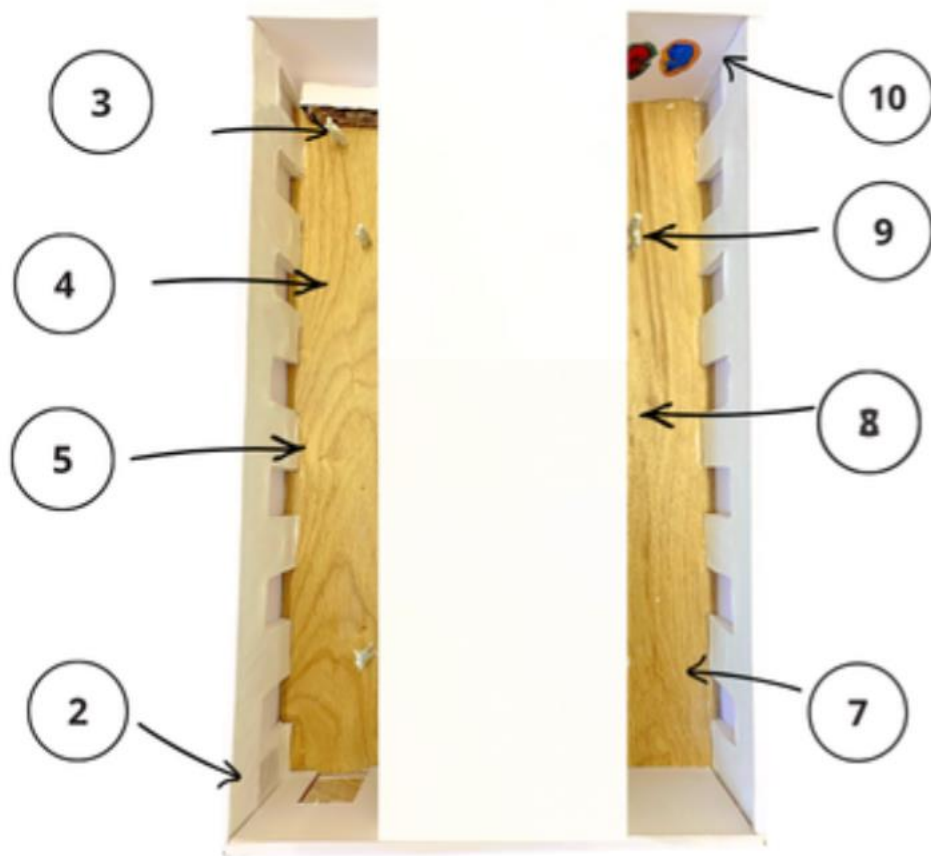
The Proposal Space



Figures 12, 13, 14

Images of GoMA interior space. Image courtesy of Katy Robertson (Robertson, K. 2025)

Model



2 Bianca Raffaella. (2025)
Lost in a Daydream – Touch Her Gently

5 Heather Bowring,
(n.d.) *Tactile copy of Whaam!*

8 Lynda Todd..
(2023) *Salmon: Sea to Stream*

3 Felice Tagliaferri.
(2010) *Cristo Rivelato*

6 (2017) *'Structure is logical and safe'*

9 Whalebone Films. (2024)
The Stimming Pool

4 Angela Bulloch. (1998) *West Ham- sculpture for Football Songs'*

7 Clarke Reynolds. (2022)
'Fab too Touch'

10 Katy Robertson. (2025) *In one Ear, Out the Other*

Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21

Chapter three: Curatorial Influences

As this exhibition will be taking place in Gallery of Modern Art in Gallery space 2 which comprises of three sections that flow through each other seamlessly without doors, upon researching the floor plans and finding out there was no specific outlines on the size of the rooms, I had to do a site visit and measure out the rooms myself to ensure that I am as specific as possible in the model dimensions to the dimensions achieved in real life.

3.1: Acceptance of Autism in galleries

By recognising that perception is learned rather than natural, Bosker's work supports the need for more inclusive exhibition practices, such as tactile artworks, alternative sensory experiences, and flexible ways of interacting with art. Without these changes, galleries risk remaining spaces that unintentionally exclude neurodivergent audiences. The Curation of art galleries has become elitist's dream day out. In *Get the Picture*, Bianca Bosker challenges the assumption that seeing and understanding art is an automatic process that everyone's brains are wired to do by arguing that it is a learned attribute. Art exhibitions are often designed around the unspoken rules of art such as having to look a certain way, acting like a 'normal' person, and questioning the works from just looking at the pieces. For autistic people, who may process sensory information differently or feel overwhelmed by several different sensitivities these spaces can quickly become inaccessible. "One artist encouraged me to notice five things about an artwork. They don't need to be big. It could be as simple as "I wish I could lick that green" or "that corner of the canvas seems unfinished." This process also lends itself to slowing down and ignoring the wall text." (Tidwell, 2024) This argument helps to underpin the need for autism friendly art galleries as without understanding that seeing is not the only form of understanding art, it effectively creates an environment in which autistic attendees are ostracized, judged, and isolated, not because of how interested they are with the art pieces, more so that the art space is just not designed for their needs in the first place. Recognising this as a major issue, this curation hopes to erase this fear by the inclusivity of the tactile art and the freedom of learning about it in their own way.

3.2: Influences within curation

Within this exhibition proposal, all the artworks have been carefully handpicked for its potential of a safe sensory explorative experience and how it can encourage autistic individuals to learn more about the potential for art as a lifestyle. An exhibition that was successful in showcasing autistic artists was the Project Art Works Turner nomination due to what it represented. As a collective group that prioritises and helps other neurodivergent artists (Project Art Works, 2025), their nomination for such a prestigious award effectively challenges the societal expectation of the elitist front art galleries typically have. The exhibition already sets the narrative by showcasing that autistic creativity is not informal or less than but more so

mentally stimulating and is in fact worthy of serious recognition of its value through presenting it as an archival piece, effectively boosting the societal value within the art world and most importantly, the respect for their art works. It creates a visual identifier for other neurodivergent artists on the spectrum that their personal ways of creating, learning, and communicating their art and personal motifs are validated within the major cultural institutions rather than being forced to create their own spaces. It is important that attendees feel as though they are stepping into a gallery space that feels accepting of their needs and encourages their personal needs for understanding art. The work does not force the viewer to question their own normalcy but rather embraces how their differences are celebrated and unified. The backlash that was seen when first nominated can be depicted in this quote from Director Kate Adams “It was only about six years ago that a head of exhibition somewhere within an organisation said to us, ‘I don’t think it’s right [to have] people with learning disabilities in an exhibition downstairs with an artist of calibre upstairs. They shouldn’t be in the same building.’” (Cosslett, 2021). Project Art Works effectively and peacefully demonstrated the societal elitism and the restricted inclusivity's that neurodiverse artists face within a community that is seen to be accepting of all. It brings us back to the point stated earlier of the past art greats question on if they would be as revered today by their artistic capabilities if they had been diagnosed with autism? Project Art Works has highlighted that it is possible for autistic artists to have and can hold a space for themselves and their community.

Glasgow Film Theatre offers autism-friendly screenings that consist of the lights in the theatre being left on but dimmed, movement is not frowned upon, a small cinema with only 60 seats, and conversations are encouraged with the end of the film consisting of the cinema goers being able to ask questions and talk about what they enjoyed from the movie they watched (Glasgow Film Theatre, 2017). These small changes in the viewing experience within the theatre has a lasting effect and overall successful outcome with many participants walking away with positive outlooks. This has been a major influence in my curation of this exhibition proposal due to understanding that the institution holding the exhibition should be able to adapt and successfully hold an autism friendly gallery experience as it should never be the other way around. Translating this into a more curatorial practice, the importance of communication and awareness to what the cinema offers is critical to ensuring a calming and stress-free experience for all participants even for cinema goers who are disability free. The Glasgow Film Theatre effectively demonstrates that accessibility can be achieved without large sacrifices or difficulties, only small changes to encourage comfortability, relaxation, and ultimately promotes kindness to others.

3.3: Choice of venue

Glasgow's Gallery of Modern Art (GoMA) is effective in demonstrating a venue suitable for an autism friendly experience. Its location sits at the Royal Exchange Square which is a three minute walk from the Glasgow Queen Street station, 6 minutes from Glasgow Central station, and has multiple bus routes that stop along both Queen Street, Ingram Street, and St Vincent Place marking it easily accessible by public transport, effectively reducing anxiety

over the navigation into unknown environments (Glasgow Life, 2024). The front entrance into Goma has clear sign postage and directions with a information booth just to the right as you enter the building in which visitors can request floor plans, information booklets, and other information before entering the exhibition space as well as step free access is available through lifts and wheelchairs that can be provided when a situation arises with each gallery space also including seating. GoMA also provides accessibility support through Glasgow Life, including sensory information about exhibitions, opportunities for quieter visits, and staff trained to support a range of access needs which is needing for a exhibition curation that is about supporting autism within the artworld. Gallery 2 is particularly suitable for autism-friendly curation due to its controlled soft lighting and enclosed layout, which helps to reduce sensory overload. This environment allows autistic visitors to engage with artworks more comfortably and for longer periods of time. As Harvey Blume argues, “neurodiversity may be every bit as crucial for the human race as biodiversity” (Armstrong, 2015), this helps to reinforce the importance of spaces recognising and valuing the difference of every visitor. Through its location, thoughtful lighting, and range of accessibility services, GoMA moves towards a gallery experience that feels inclusive, respectful, and genuinely welcoming for autistic audiences.

3.4: Intended Audience

the Individuals who are neurodivergent spectrum and/ or disabled. This exhibition space will be booked in time slots and different group sizes such as the Australian Museum’s sensory friendly mornings (Australian Museum, 2021), allowing those who have special need to have the adequate time to fully emerge themselves without worry. As this might be the first time audiences are able to fully submerge themselves with all the artworks through all their five senses, I would like to ensure that a trained member of staff is available right at the front of the exhibition to ensure that their departure from the exhibition is met with relaxation, safety and comfort.

4- Other Influences

The documentary by Alexandra Shiva *How to Dance in Ohio* (Shiva, 2015) is centred around the lives of autistic individuals and their journey through going to some of their first ever spring formal at their counselling centre. From teenagers to young adults, the documentary follows the steps of navigating the neurotypical society from being asked to be a date to a dance to learning different dance moves, growing their own confidence and expanding their personal boundaries in a safe environment where failure is not frowned upon, but accepted. The documentary even inspired the Broadway musical with the same title, casting neurodivergent individuals and creating safe places for not only the actors but the attendees.

Another documentary *Life, Animated* (Life, Animated, 2016) follows Owen Suskind, an autistic man who learns and grows through the influence of Disney films and shorts. The viewers are presented with his development from his birth to aged 23 and his progression into his adulthood by figuring out how to live independently on his own. As Owen's father states "You are no different from me", it solidifies that although Owen's father is neurotypical, the fears of adulthood and change are normal. His deep and innate connection in the Disney animated movies is pivotal in his communication and speech development can be seen through his breakthrough moment of repeating a phrase from the Disney Animated movie *The Little Mermaid*, "Silent child, Just your voice". The documentary focuses on how films can be a powerful aid in connecting personally with autistic individuals, providing a judgement free experience in which repetition of characters and dialogues can be a pivotal in emotional and educational learning. *Life, Animated* demonstrates that you cannot force people with autism to meet neurotypical norms. Meeting them in the middle is crucial in showcasing that inclusion is achievable through following the necessary steps. This documentary has been a major influence in the exhibition proposal approach as it goes into depth on how working on a sensory inclusive space is not about lowering standards or changing the standards, but accepting everyone has such different needs and goals, that the standard is non-existent.

In addition, another powerful documentary that has deeply influenced my research and understanding autism is the 2020 documentary *The Reason I Jump* directed by Jerry Rothwell (The Reason I Jump, 2021). The documentary is inspired by Naoki Higashida's book with the same title that he wrote while he was a teenager through Facilitated Communication (also depicted as FC) which was then translated by his mother into written form. Acknowledging the controversy surrounding FC as it is a discredited form of communication (Fisher, 2025), the visual effects of heightened sensory world and the introduction to other non-verbal autistic individuals is what truly impacted my curation research. The documentary follows across five different countries with five different individuals on the autism spectrum who are non-verbal. The film focuses on the making use of sounds, lighting, silences, and visual effects to depict how individually they are processing these subjects in a heightened or lowered form than neurotypical individuals do. "To live my life as a human being, is to express myself" (The Reason I Jump, 2021) The documentary

allows non-speaking neurodivergent people the chance to showcase visually that every day they are experiencing sensory triggers. It depicts the good and the bad triggers such as the popping of bubble wrap to the scraping of metal, making use of gentle narration, sound, and imagery to show how sensory experiences can feel intense, beautiful, or overwhelming, helping the audience understand things that are often misunderstood from the outside. Upon completion of this documentary, the remanence of the sound effects stayed playing in my ears, like a ringing that wouldn't stop, forcing myself to remember that this is just one occurrence. For some on the neurodivergent spectrum, it's everyday life.

Conclusion

This dissertation underlines the critical importance of designing, modifying, and creating exhibitions that proficiently encourages the inclusion of autistic individuals within the gallery. Through exploring literature, films, documentaries, and case studies surrounding neurodivergent experience and the power of sensory exploration, this research has displayed the significant reasons the reasons in which within the neurodiverse realm, interaction with the art works exhibited is necessary to have a conversation that spreads across both sensory and cognitive, illustrating that the traditional views of galleries will remain inaccessible for a majority of autistic visitors. Addressing and following through with the commitment of providing a sensory safe environment for neurodiverse audiences, allowing them to have agency over their own body and mind to understand and connect to the artworks, isn't just a matter of inconvenience to the elitist society, highlighting (Ecaterina Cerguta, 2024) it is exclusory and ableist by not allowing them to be a part of the cultural participation. To achieve this, adjustments must be made through providing a tactile artwork, dimmed and warm toned lights, and allowing freedom in expression throughout the space. These slight changes can provide a powerful impact on autistic individuals and their experience within the exhibition simply through catering to their sensory needs. To ensure equality, you must acknowledge the challenges people on the neurodiverse spectrum face and effectively facilitate a safe environment that encourages participants than shame them.

The Gallery of Modern Art as an exhibition space proves itself to be the most logical and appropriate choice. GOMA has consistently advocated for accessibility and autism awareness through its ability to function completely operational with visitors not needing to take a single step once inside the building due to its lifts and its advocacy for autism and disability awareness through providing floor plans for every room and floor available inside the gallery and online through the Glasgow Life partnership. By curation an exhibition in a gallery like GOMA, this dissertation not only benefits from its already pre-existed historical and cultural influence, it gains in its location being in the centre of the city with disability access points easy and reliable transport options, as well as the city's inclusivity and interest in interacting with the artworks already presented within the public view. The Gallery of Modern Art is the only voice of venue that demonstrates that accessibility and inclusivity of neurodivergent individuals is already readily accepted and structures to be accepted fundamentally. Thus, effectively showcasing a successful gallery space for showcasing a autism friendly exhibition can be achieved, fostering community and comfortability within its attendee's.

In conclusion, this dissertation curation proposal emphasises that creating exhibitions while considering the struggles of those on the autism spectrum can foster a new wave of inclusivity within the artworld. It showcases that empathy and kindness for another human's struggle can effectively break down the barriers holding back a whole community from enjoying their passion. The Gallery of Modern Art, through its trained staff members and its sensory safety kits, commits to providing an accessible, safe, and explorative space for neurodivergent

individuals while keeping the original artist's artworks integrity intact through effectively creating a comfortable space to freely emerged themselves within the sensory and tactile artworks. This curation advocates for those who are rejected by the artworld that is meant to accept their differences through its continuous dedication highlighting that inclusivity is essential for the growth of autistic artists to deepen their artistic and cultural knowledge.

Through continuous demonstration stating the positive impact that a tactile sensory experience exhibition will have on individuals with autism, it has come to acknowledge that it is the art society and world's responsibility and job to effectively become more compassionate and freer with their works. Through encouraging neurotypical artists to allow gallery visitors on the autism spectrum to experience their artworks in a form that is personal to the visitor, it challenges their perception of how art is meant to be engaged with. Celebrating each other's differences and gaining new interesting outlooks on works can provide phenomenal artistic influences within their own work, effectively underpinning that inclusivity within the art world is a necessary step in the progression of an art society full of a multi-sensory space.

If this dissertation proposal has encouraged readers to reconsider the way art can be inclusive, the way galleries operate, or the ways in which autistic individuals might interact with artworks, then it has achieved its purpose.

Reference list

- Advanced Therapy Clinic (2025). *Advanced Therapy Clinic*. [online] Advancedtherapyclinic.com. Available at: <https://www.advancedtherapyclinic.com/blog/autism-and-sound-sensitivity> [Accessed 9 Dec. 2025].
- Amatina, M. (n.d.). *Autism Art | Reading, UK | Mahlia Amatina*. [online] Mahliaamatina. Available at: <https://www.mahliaamatina.com/on-a-spectrum-exhibition> [Accessed 21 Oct. 2025].
- Armstrong, T. (2015). The Myth of the Normal Brain: Embracing Neurodiversity. *AMA Journal of Ethics*, [online] 17(4), pp.348–352.
doi:<https://doi.org/10.1001/journalofethics.2015.17.4.msoc1-1504>.
- Arshad, M. and Fitzgerald, M. (2004). Did Michelangelo (1475–1564) have High-Functioning Autism? *Journal of Medical Biography*, 12(2), pp.115–120.
doi:<https://doi.org/10.1177/096777200401200212>.
- Autism Speaks (2024). *Autism and Sensory Issues*. [online] Autism Speaks. Available at: <https://www.autismspeaks.org/sensory-issues> [Accessed 10 Dec. 2025].
- BFI (2025). *The Stimming Pool review: autistic license*. [online] BFI. Available at: <https://www.bfi.org.uk/sight-and-sound/reviews/stimming-pool-truly-radical-cinematic-exploration-neurodiversity> [Accessed 7 Nov. 2025].
- Bishara, H. (2021). *This Gallery Wants You to Touch the Art*. [online] Hyperallergic. Available at: <https://hyperallergic.com/644876/henry-moore-studios-gardens-wants-you-to-touch-the-art/> [Accessed 26 Sep. 2025].
- Blake, A. (2015). *Gatekeepers and Temple Grandin*. [online] Anna Blake, Author. Available at: <https://annablakeauthor.com/2015/06/09/gatekeepers-and-temple-grandin/> [Accessed 3 Oct. 2025].
- Bowring, H. (n.d.). *Tactile Art*. [online] Heather Bowring. Available at: <https://heatherbowring.co.uk/tactile-art/> [Accessed 9 Oct. 2025].

Bowring, H. (2021). *Whaam! - Heather Bowring*. [online] Heather Bowring. Available at: <https://heatherbowring.co.uk/project/whaam/> [Accessed 11 Nov. 2025].

Bradshaw, P. (2025). *The Stimming Pool review – film-makers on the autistic spectrum dive ingeniously into the uncanny*. [online] the Guardian. Available at: <https://www.theguardian.com/film/2025/mar/26/the-stimming-pool-review-film-makers-on-the-autistic-spectrum-dive-ingeniously-into-the-uncanny> [Accessed 17 Oct. 2025].

Centre, T.E. (2018). *Big Thinker: Who Is Temple Grandin?* [online] THE ETHICS CENTRE. Available at: <https://ethics.org.au/big-thinker-temple-grandin/> [Accessed 4 Dec. 2025].

Cosslett, R.L. (2021). *'I was blown away by the work I saw': the Turner prize and the rise of neurodiverse art*. [online] The Guardian. Available at: <https://www.theguardian.com/artanddesign/2021/dec/23/turner-prize-rise-of-neurodiverse-art-project-herbert-coventry> [Accessed 10 Nov. 2025].

Dewey, R. (2018). *Hack the Experience. Hack the Experience: Tools for Artists from Cognitive Science*. Brooklyn, NY: punctum books. doi:<https://doi.org/10.21983/p3.0206.1.00>.

Ecaterina Cerguta (2024). *The Exclusivity of Art Galleries: Elitism in the Art World*. [online] undefined. Available at: <https://linkedframe.com/blogs/news/the-exclusivity-of-art-galleries-elitism-in-the-art-world?srsltid=AfmBOop7u0S96woaJyRM6bIfBEP9ijV9UaQ7AuqrBKDYVctKEL-d2N3x> [Accessed 12 Dec. 2025].

Evans, B. (2013). How autism became autism: The radical transformation of a central concept of child development in Britain. *History of the Human Sciences*, [online] 26(3), pp.3–31. doi:<https://doi.org/10.1177/0952695113484320>.

Fight for Sight (n.d.). *Fight for Sight - Stopping Sight Loss through Pioneering Research*. [online] www.fightforsight.org.uk. Available at: <https://www.fightforsight.org.uk/> [Accessed 15 Oct. 2025].

Fisher, N. (2025). *Just believe: The strange story of Facilitated Communication*. [online] BPS. Available at: <https://www.bps.org.uk/psychologist/just-believe-strange-story-facilitated-communication> [Accessed 12 Nov. 2025].

Flowers Gallery (2025). *Bianca Raffaella | She Cannot Fade*. [online] Flowers Gallery. Available at: <https://www.flowersgallery.com/exhibitions/623-bianca-raffaella-she-cannot-fade/> [Accessed 9 Nov. 2025].

Glasgow Film Theatre (2017). *Glasgow Film | Glasgow Film Theatre*. [online] Glasgow Film Theatre. Available at: <https://www.glasgowfilm.org/access-film-club/> [Accessed 22 Nov. 2025].

Glasgow Life (2024). *Gallery of Modern Art*. [online] Glasgow Life. Available at: <https://www.glasgowlife.org.uk/museums/venues/gallery-of-modern-art-goma#plan> [Accessed 11 Oct. 2025].

GOV.UK (2021). *The National Strategy for Autistic children, Young People and adults: 2021 to 2026*. [online] GOV.UK. Available at: <https://www.gov.uk/government/publications/national-strategy-for-autistic-children-young-people-and-adults-2021-to-2026/the-national-strategy-for-autistic-children-young-people-and-adults-2021-to-2026?> [Accessed 4 Dec. 2025].

Greydanus, D.E. and Toledo-Pereyra, L.H. (2012). Historical Perspectives on Autism: Its Past Record of Discovery and Its Present State of Solipsism, Skepticism, and Sorrowful Suspicion. *Pediatric Clinics of North America*, [online] 59(1), pp.1–11. doi:<https://doi.org/10.1016/j.pcl.2011.10.004>.

Hawkins, K. (2014). The blind sculptor who thinks everyone should touch art. *BBC News*. [online] 10 Nov. Available at: <https://www.bbc.co.uk/news/blogs-ouch-29837275> [Accessed 12 Nov. 2025].

Lab, D. (2022). *Clarke Reynolds*. [online] Layersofvision.org. Available at: <https://layersofvision.org/people/03-creynolds/> [Accessed 3 Nov. 2025].

Legislation.gov.uk (2025). *Mental Deficiency and Lunacy (Scotland) Act 1913*. [online] Legislation.gov.uk. Available at: <https://www.legislation.gov.uk/ukpga/Geo5/3-4/38/enacted> [Accessed 26 Oct. 2025].

Life, Animated (2024). *Life, Animated (FULL MOVIE) Owen Suskind, Disney Movies, Autism Therapy*. [online] www.youtube.com. Available at: https://www.youtube.com/watch?v=PlyfKk8_HxA [Accessed 8 Dec. 2024].

Miller, S.A., Rodriguez, N.M. and Rourke, A.J. (2015). Do mirrors facilitate acquisition of motor imitation in children diagnosed with autism? *Journal of Applied Behavior Analysis*, 48(1), pp.194–198. doi:<https://doi.org/10.1002/jaba.187>.

MoMa (2016). *MoMA | Warhol Is Boring, and That's Great*. [online] Moma.org. Available at: https://www.moma.org/explore/inside_out/2011/01/12/warhol-is-boring-and-thats-great/ [Accessed 10 Nov. 2025].

Murphy, S. (2022). *The story behind Glasgow's iconic Duke of Wellington statue and its now famous traffic cone hat*. [online] Daily Record. Available at: <https://www.dailyrecord.co.uk/scotland-now/story-behind-glasgows-ionic-duke-28260343> [Accessed 13 Nov. 2025].

National Institute of Mental Health (2022). *Autism Spectrum Disorder*. [online] National Institute of Mental Health (NIMH). Available at: https://www.nimh.nih.gov/health/publications/autism-spectrum-disorder?utm_source=chatgpt.com [Accessed 23 Nov. 2025].

omero-admin (2011). *Il Cristo Rivelato di Felice Tagliaferri approda a Messina - Museo Omero*. [online] Museo Omero. Available at: <https://www.museoomero.it/notizie/il-cristo-rivelato-di-felice-tagliaferri-approda-a-messina/> [Accessed 7 Nov. 2025].

Project Art Works (2025). *Turner Prize Exhibition - Project Art Works*. [online] Project Art Works. Available at: <https://projectartworks.org/exhibitions/turner-prize-exhibition-2021/> [Accessed 8 Oct. 2025].

Ratnam, N. (2021). *How to behave in a commercial gallery, if you've never dared set foot in one*. [online] Apollo Magazine. Available at: <https://apollo-magazine.com/commercial-art-galleries-dos-and-donts/> [Accessed 6 Dec. 2025].

Shiva, A. (2015). *How to Dance in Ohio*. [online] IMDb. Available at: <https://www.imdb.com/title/tt4135896/> [Accessed 1 Nov. 2025].

Straughan, C. (2021). *Was Henry Darger Autistic?* [online] Trapped on a rock floating in space. Available at: <https://cameronstraughan.com/2021/02/10/was-henry-darger-autistic/> [Accessed 12 Oct. 2025].

Tate (2013). *'King and Queen', Henry Moore OM, CH, 1952-3, Cast 1957* | Tate. [online] Tate. Available at: <https://www.tate.org.uk/art/artworks/moore-king-and-queen-t00228> [Accessed 10 Nov. 2025].

The Guardian (2024). *News, Sport and Opinion from the Guardian's UK Edition* | the Guardian. [online] the Guardian. Available at: <https://www.theguardian.com/uk> [Accessed 10 Nov. 2025].

The Reason I Jumped. (2021). [DVD] HMV.

Tidwell, K. (2024). *Seeing Is Unseeing: Bianca Bosker's Immersive Time in the Art World in 'Get the Picture'*. [online] PRINT Magazine. Available at: <https://www.printmag.com/fine-art/bianca-boskers-immersive-year-in-the-art-world-in-get-the-picture/> [Accessed 24 Nov. 2025].

Todd, L. (2022). *Migration 1: Monarchs, Salmon, Caribou – Lynda Todd*. [online] Lyndatodd.com. Available at: <https://lyndatodd.com/migration-1-monarchs-salmon-caribou/> [Accessed 17 Nov. 2025].

Tyszka, A., Silverman, F. and Westmoreland, L. (2024). Partnerships as Pathways to Accessibility: Creating a More Sensory Friendly Museum Experience for Individuals with Autism Spectrum Disorder. *The International Journal of the Inclusive Museum*, 17(1), pp.127–141. doi:<https://doi.org/10.18848/1835-2014/cgp/v17i01/127-141>.

Yitz Diena (2024). *The Connection Between Autism and Art*. [online] Ambitionsaba.com. Available at: <https://www.ambitionsaba.com/resources/the-connection-between-autism-and-art> [Accessed 14 Nov. 2025].

Appendix

Appendix A- Site visit and measurments

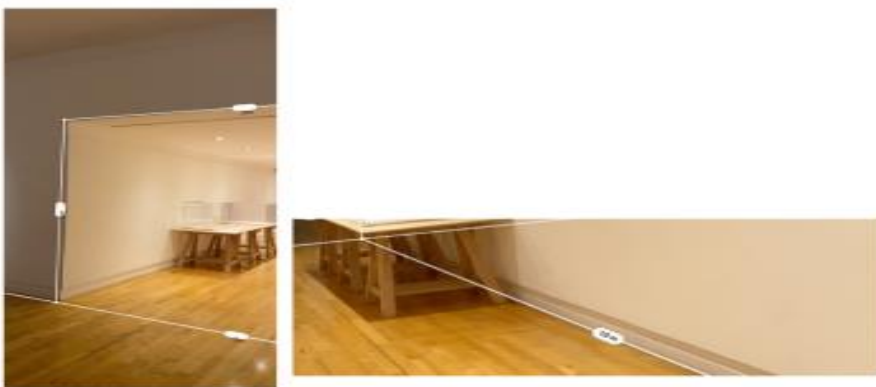
Measurements of room 2



Measurements of room 1



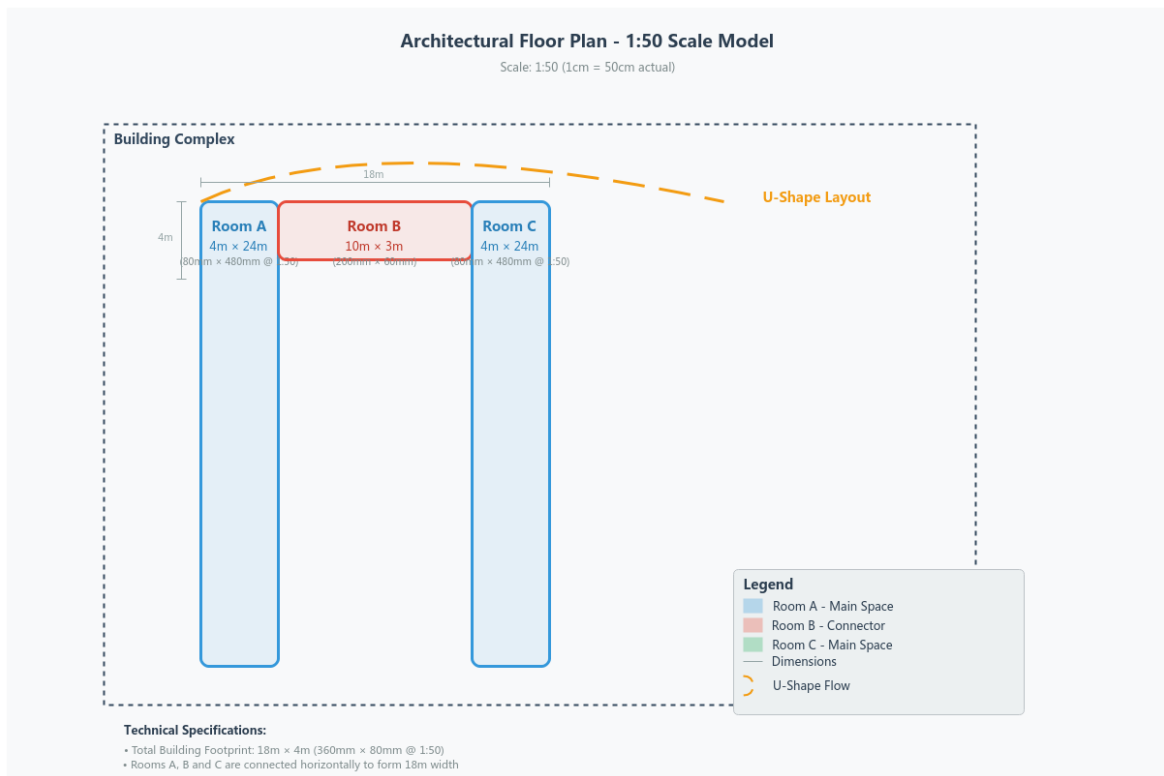
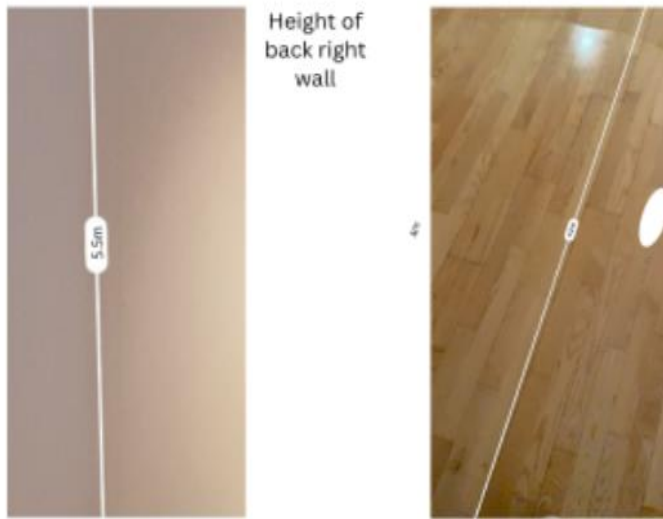
Measurements of room 2



Measurements of room 1



Measurements of room 3



Due to my height, it was difficult to get an accurate measurement of the gallery space's wall height. As the information is not public knowledge, the model is to the accurate readings of my findings with the front left wall and the back right wall being 11cm and 11.5cm (In a 1:50

ratio) while the front right and back left wall's are both equal in length of 8cm. Thus making the model look slanted because the lack of information provided.

Appendix B- Unsuccessful Layout attempt



Failed – Due to the issues surrounding wheelchair accessibility within the space will be restricted.



Failed- Due to restricting the space in which visitors will be able to create their own artworks stated before as well as hiding the work, might create a shock for visitors who need to see everything to eliminate fears of new places.