## Index of clips

In the digital version of the dissertation on the website, links to clips related to the discussions are embedded in the body of the text: <https://www.voicing-on-the-borders-of-language.com> For viewing clips when reading in LUCRIS please refer to this Index.

Clips 1-3 relate to the discussions in Chapters 1-3. They are part of my artistic research made from recording situations set up with the community in Monoblet related to Fernand Deligny’s experimental ‘network’ (a community of adults and non-verbal autistic children), Iris Johansson and Phoebe Caldwell.

Clips 4-6 relate to earlier art works involving people and voicings introduced in ‘Voicing on the Continuum’, and the art works shaped through working with them discussed in Chapter 4.

1. p. 46. Clip 1. *A landscape of voicing*. Recorded during research-production in Monoblet (Cevennes, FR) 2017-18, with the community who were once part of Deligny’s experimental network. This recording includes the voices of four of the non-verbal people including Gilou Toche and Christof Berton who lived with the network from the age of ten, and Malika Boulainseur and 'Amar' who joined the community after the network ended. This audio mix includes recordings made during one mark-making session outdoors, with four microphones placed around the open area (the drone of an aeroplane at the start merges with the sound of Amar’s humming). The second recording was made indoors in the kitchen: Christo sweeping the floor, Malika moving around the room. <https://vimeo.com/455013667>
2. p. 88. Clip 2. *Fagerstå, Sweden, 2018*. Footage from research-production in Fagerstå: Iris Johansson is commenting on documentary clips screened on a large cinema-style screen set up in a barn. The clips show Phoebe Caldwell using non-verbal communication (Intensive Interaction) with two non-verbal people on the autistic spectrum. The footage was shot from two camera positions. The two sequences shown here in one frame (one head-and-shoulders reaction shot, the other showing the clips she was viewing on screen) were shot consecutively. Each clip was played twice and recorded from each position, in the edit Iris Johansson’s responses to each documentary clip have been matched to the corresponding clip playing on screen. <https://vimeo.com/455605956>
3. p. 101. Clip 3. *Settle Yorkshire, July 2018*. Footage from filming with Phoebe Caldwell in Settle, UK (July 2018). She is responding to the footage of Iris Johansson (above) commenting on the clips of herself using non-verbal communication. Filmed with two cameras simultaneously, one of which is in my hands. Footage from both cameras is synchronised in this sequence. <https://vimeo.com/455004686>
4. p. 113. Clip 4. *The Whisper Heard* (2003) video clip: short documentation of the first presentation of this installation from Matts Gallery, London 2003. <https://vimeo.com/manage/286171897/general>
5. p. 115. Clip 5. *I Hate* (2007). Video clip: short documentation of the first presentation of this installation at Museum Fridericaneum, Documenta 12 (2007). <https://vimeo.com/manage/271264295/general> <https://vimeo.com/manage/455705272/general> (extract from Speech Therapy video).
6. p.116. Clip 6. *Sacha* (2011-12). Video clip: 3”00 extract from 5”30” video sequence in installation. <https://vimeo.com/manage/107453871/general>
7. P.153. Appendix: visual documentation of the exhibition ‘Dialogues with People’, Würtemburgischer Kunstverrein, Stuttgart (DE) October 2018 – January 2019.

**Artistic submission**

The works related to the Artistic Submissions are presented in the ‘Artistic Submission’ section of the website: <https://www.voicing-on-the-borders-of-language.com> [Website will be activated 23rd September. Until that date please find the linksto *temporary video sequences* representing these works (documentation), via the links on p.146 of the dissertation].

1. *Balayer – A Map of Sweeping* (v.2018).Documentation of the three video sequences from the installation (shown in full-length, 3 in 1 frame). To be replaced with sequences spatialised in 360 environment with binaural mixdown from Ambisonic. The work is discussed from p. 119 in the dissertation. <https://vimeo.com/manage/296048950/general>

2. *Iris [A Fragment]* (2018). Documentation of the two video sequences from the installation (in one frame, full length: one image sequence, one text sequence). To be replaced with sequences spatialised in 360 environment. The work is discussed from p. 126 in the dissertation. Image + text screen in one frame: <https://vimeo.com/manage/430367358/general> Image screen only, full frame: <https://vimeo.com/manage/430367358/general>

3. *[Phoebe] note towards a future work* (2018). In this short *note* my footage of recording sessions with Phoebe Caldwell in 2017 intercuts with documentary clips from other sources in which she is working with non-verbal communication (Intensive Interaction) with two people on the autistic spectrum. These clips are from her personal archive and the DVD ‘Autism and Intensive Interaction (Caldwell, 2010). <https://vimeo.com/manage/453956672/general>