

Prikkel



a sensorial exhibition on neurodiversity
and sensory integration

6 October
2023



7 January
2024



Doornburgh

buitenplaats voor
kunst en wetenschap

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Diependaalsedijk 17
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Opening hours
Wednesday till Sunday
10:00 tot 17:00

Doornburgh offers an escape from everyday life. In the 17th century this estate on the river Vecht was used as a retreat by wealthy families escaping the city during the summer months. Since late 2018 Doornburgh is an estate for art and science. The exhibition is situated in the former monastery of the estate.

In 1957 a Catholic order moved to the estate and commissioned an impressive monastic complex in the architectural style known as De Bossche School. This style is based on the 'plastic ratio', a spatial formula that determines the ideal ratios in buildings. The monastery's architecture is extremely sober and austere, and still looks modern today. An ideal environment for the nuns to focus on introspection and prayer. And perhaps also – because of the striking contrast – the ideal spot to hold an exhibition on sensory stimuli.

The creators of this exhibition are aware of the fact that this booklet makes assumptions on the body and mind of their visitors.

With the Prikkel project the creators question the norm and call for more space for a broader perspective on neurodiversity.

Welcome to Prikkel

We live in a society under pressure. Increasing numbers of people are feeling rushed and overwhelmed by the sense that their lives are governed by outside impulses. With hardly any time to stop and be still for a moment, we feel estranged from ourselves and one another. We realise that sensory overload and sensory integration are urgent issues and that focus and attention are closely related to these. Clearly, such complex social issues can only be tackled across the disciplines and domains, and must be studied cohesively from a range of perspectives.

Which is why in Prikkel, we are bringing together science, healthcare and the arts in an exchange around sensory integration, or sensory processing. How do we deal with all the information offered to us in this world? How do we process the input from our own bodies? Sensory integration is not the same for everyone. People's individual neurological systems are tuned differently, thresholds differ per individual and for each of our senses. This neurodiversity is a reality that society has to deal with.

The Prikkel project is a collaboration between theatergezelschap Schweigman&, Buitenplaats Doornburgh, Hogeschool voor de Kunsten Utrecht

(HKU) and Universitair Medisch Centrum Utrecht (UMC Utrecht). The individuals within this wide-ranging group of scientists, doctors, artists, designers and students share a fascination with the ways people deal with sensory stimuli, and a concern for the growing sensory overload in our society. By bringing the different disciplines together, we aim to gain a greater insight into sensory integration. For ourselves and our visitors.

Since the fall of 2022 we have researched the various forms of sensory integration in the Prikkel talks; a series of public lectures. We invited artists and scientists for residencies at the former monastery at Buitenplaats Doornburgh where they could research sensory overload and neurodiversity and could create new work, specifically for this exhibition. We are very happy to share the resulting exhibition with our visitors.

We invite you to explore and experience Prikkel.



Doornburgh
buitenplaats voor kunst en wetenschap



HKU

Prikkel is an initiative of

Schweigman&

Schweigman& is an Utrecht-based theatre company with a unique work method and its own view on theatre and education. It offers immersive experiences, always tempting audiences to step out of their comfort zone and reach into deeper layers. Schweigman& believes that this sense of grounding allows us to make real contact, with one another and with our surroundings.

Buitenplaats Doornburgh

Buitenplaats Doornburgh is an estate and former monastery. This history of this extraordinary heritage goes back to the 17th century. Since 2018 the estate is a podium for art and science. Three converted nun's cells now offer residencies, which allow artists and scientists to research, create and present new work.

HKU - readership Expanding Artistic Practices

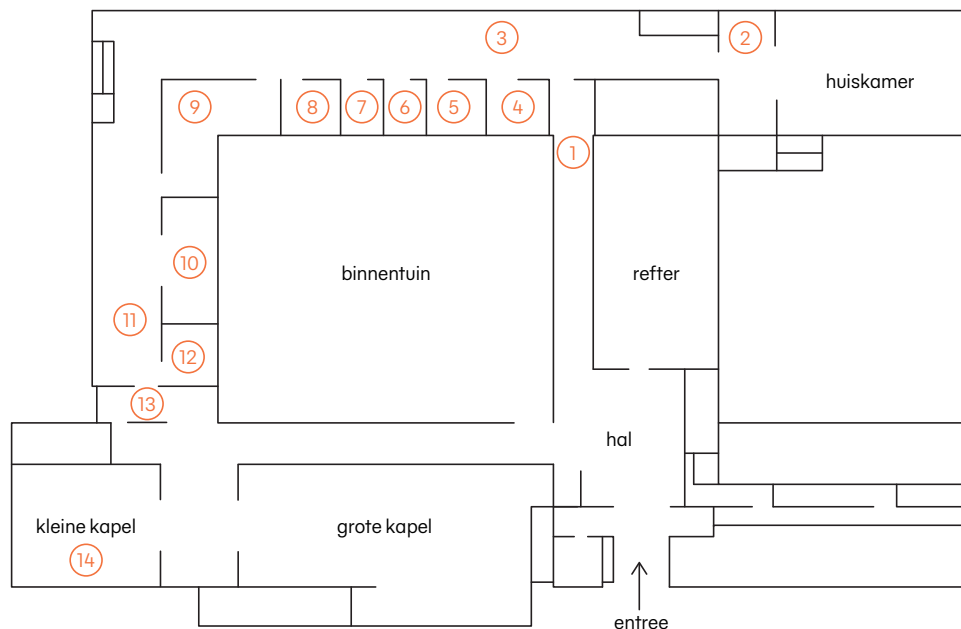
Professional arts practices are becoming increasingly diverse. Arts professionals today work in ever changing contexts – also outside of the artistic domain, such as in healthcare. By researching these transdisciplinary creative processes, the readership wants to teach the new generation of artists and designers to deal with these developments. The research has the potential to offer innovative impulses to the arts and art schools, but also to collaborative efforts with healthcare and welfare.

UMC Utrecht

UMC Utrecht considers interdisciplinarity and creativity important themes in training a new generation of healthcare professionals. They lead the way in methods to prepare them for the changes in the 21st century. With HKU Utrecht School of the Arts and Utrecht University, UMC Utrecht forms De Nieuwe Utrechtse School; an interdisciplinary platform for urgent debate about the exchange between healthcare, the arts and science.



Floor plan



- | | | |
|---------|---|---------|
| 1, 2, 3 | Boukje Schweigman & Johannes Bellinkx | → p6, 7 |
| 4 | Vinny Jones | → p9 |
| 5 | Shertise Solano | → p9 |
| 6 | Anouk Keizer | → p10 |
| 7 | Anouk Keizer, Lieza Röben & Allard Medema | → p10 |
| 8 | Roos van Geffen | → p13 |
| 9 | Silvana Hurtado-Dianderas | → p14 |
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| 11 | Margriet van Breevoort | → p17 |
| 12 | Deanne Spek | → p17 |
| 13 | Boukje Schweigman & Johannes Bellinkx | → p18 |
| 14 | Molly Palmer | → p18 |

Binnenkomst



2023

**Boukje Schweigman
& Johannes Bellinkx**

Theatre maker Boukje Schweigman has teamed up with performance and visual artist Johannes Bellinkx to create several installations for Prikkel. Schweigman's work invariably deals with the body in space and the way we experience the world; Bellinkx' raises questions about the scope of our senses. Both are fascinated with the idea of playing with our perceptions and with the way our bodies relate to their surroundings.

The works the two have created for this exhibition are physical experiences that have been developed on site during their residencies at Buitenplaats Doornburgh. Each work is made in relation to the building: its architecture, ratios and rhythms, the use of colour and the way the light enters.

Johannes Bellinkx has his homebase at SoAP Maastricht, a platform for work by a wide range of artists who have an eye for people and things that are often overlooked in public space.

Made in co-creation with: Bart van den Heuvel (light), David Knap (sound), Merijn Versnel, Eva Wegman en Thijs Wieman.

The installation Binnenkomst (Entrance) is an invitation to experience the exhibition with the whole body, as a 'perceiving organ'.

Move along slowly, keep your arms at your side. Instead of using your hands, use your whole body to find your way. Forget 'clock-time'. Slow down and allow the physical sensations kick in.

Binnenkomst awakens the senses, and is a compelling invitation to a full-body experience of the exhibition.

Is this invitation too overwhelming for you? Please feel free to take the path on the left of the installation.

Binnenste Buiten

2

2023

Boukje Schweigman
& Johannes Bellinkx

When we are touched on the skin, this is called a 'tactile experience'. The nerve endings in the skin are triggered into activity. When this touch involves some pressure, this is referred to as deep pressure touch. The pressure helps our proprioception to kick in; the sense that lets us experience our own body from the inside.

People who are more prone to sensory overload sometimes use deep pressure touch to regain a sense of calm. Sensory overload from external stimuli often goes hand in hand with low awareness of the internal stimuli. Deep pressure touch helps you get more in touch with your body and allows you to really 'ground' inside it.

For Binnenste Buiten (Inside Out) the artists aimed to create the ultimate deep pressure experience that connects with the outside world. The installation is an invitation to delve deep into your inner self and experience the boundary between your inner world and the world outside.

This installation can only be experienced with guidance from one of our staff members. Please make an inquiry at the front desk.

Rondgang

3

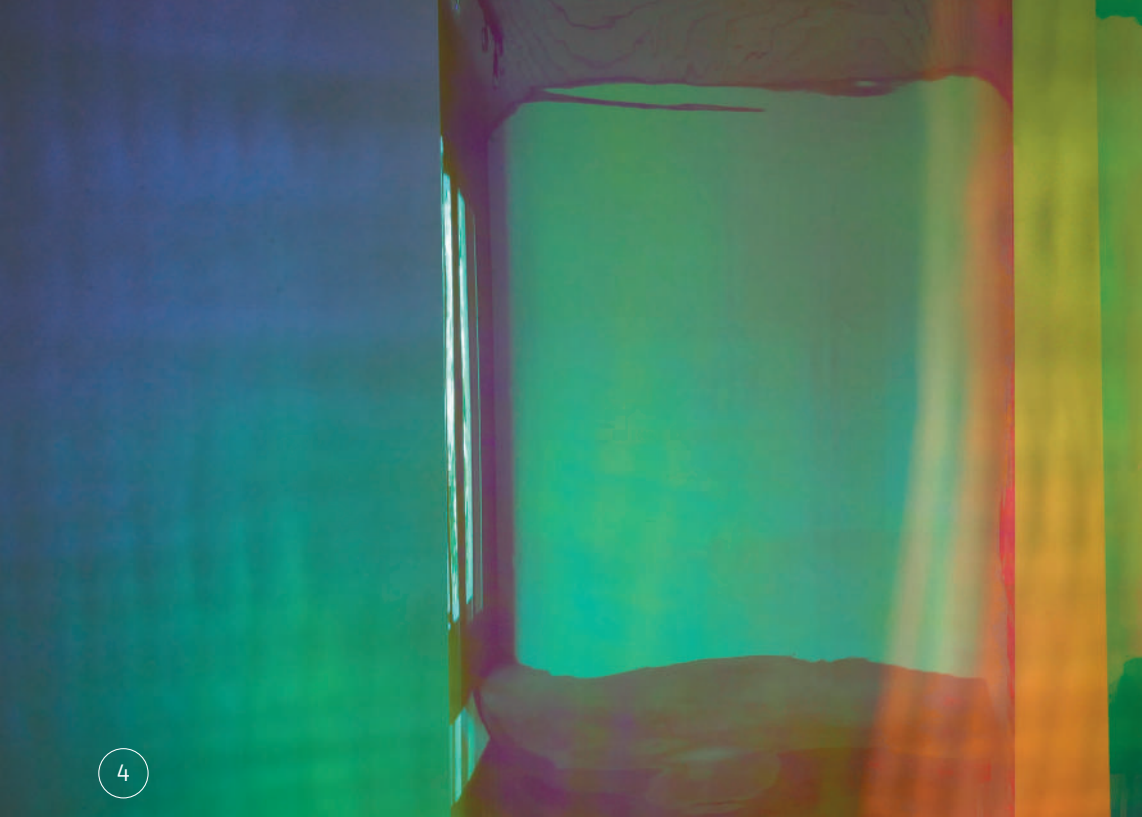
2023

Boukje Schweigman
& Johannes Bellinkx

The architecture of the former monastery at Buitenplaats Doornburgh is captivating. The rooms have a sober, austere design. The placement of pillars and windows and the use of colour and materials are all designed to create serenity and a sense of rhythm – the building is a low stimulus environment. The idea was that these spaces would help the nuns to move deeper into their inner world and closer to God.

The artists have set themselves the challenge of rendering the cloister's architecture as physically palpable as possible. The installation asks for an active, yet unexpected use of the senses, by controlling the generally most dominant of them all: sight. Inside, outside, light, dark, serenity, rhythm and perhaps even colour: can you feel all of these aspects of the space in your body? Could this open up new pathways into your imagination?

This work is an ode to the architecture of the former monastery that was built in the style of De Bossche School and refers directly to the meditative devotion offered for nearly half a century by the nuns.



4



5

How is your spectrum?

4

2023
Vinny Jones

Intrinsic to Vinny Jones's artistic practice is a methodology she calls 'Sensory Scenography'. It explores light as a sensory medium that is experienced by the body as well as seen with the eyes. Rather than using light to describe or illustrate a situation, she explores how light can create an embodied experience of the work's theme.

How is your spectrum? uses light as a metaphor for the variations in human perspective and experience. It creates compositions of light and space, layering reflected light and colours to obtain different compositions, specific to each individual's viewpoint. You are invited to move through the space and experience how your perspective and that of others creates unique light compositions.

Meditation on Memory II

Untitled

5

2022 & 2016
Shertise Solano

The two works in this room are different in terms of the materials used, but they have one thing in common: they are directly related to the artist's inner world. Shertise Solano's work is often a translation of lingering perceptions from her dreams. Immediately upon waking up, the artist draws from these impressions, acting fast and impulsively to capture them before they dissipate. It results in renditions of a magical world, beyond tangible everyday reality.

Solano's work has a playful, yet macabre appearance. It is light and dark, innocent and dangerous, all at the same time. The artist plays with this ambiguity and with her audiences' perception. Alex de Vries wrote about her work: 'It is a nerve system that triggers all the senses. The ongoing stream of images inside her mind is the wellspring of a powerful rendition of her inner motivations.'

Rubberen hand illusie

6

2023

Anouk Keizer

Experimental psychologist and professor at Utrecht University Anouk Keizer conducts a great deal of research into the way people perceive their own bodies and how they create a mental image of their bodies. It is a process in which sensory input or stimuli are fundamental. Her research has taught Keizer that people's image of their own body can be altered, by 'fooling' the brain.

Here, you can do one of the experiments from Keizer's research on yourself.

Is your brain flexible enough to feel the sensory input from outside your own body and believe a rubber hand is your own hand?

Aanraaklab

7

2023

Anouk Keizer, Lieza Röben
& Allard Medema
(Circus Andersom)

When we feel the need to not hear, or see, taste or smell anything for a while, we can quite effortlessly switch off the senses we use for that: we stick our fingers in our ears, close our eyes, or pinch our nose. Our skin, however, is a sense that we cannot shut off. Which means there is no way to not feel. But what if you live in an environment where touch is reduced to the bare minimum? This question and other related ones about fears and desires surrounding touch are explored in the Aanraaklab (Touching Lab), a travelling laboratory where science meets art.

Listen to the audio portrait that centres on the importance of touch. Learn about the long-distance hug, a guided exercise that teaches you to receive and give out a hug. Put on the headphones, take a seat, and allow yourself to be taken on a journey.





's-Nachts worden de messen geslepen

Overexposed

8

2023

Roos van Geffen

The photo series *Overexposed* is a sequence of analogue self-portraits, in which separate, overlapping moments have been captured in a single image. The series aims to give a tangible impression of the abstract concept of 'sensory overload'. Roos van Geffen: 'A person may appear calm, while on the inside there's a whirlwind of images and sensations. Calmness can be restored little by little by capturing such moments on camera and encapsulating that sensation in an analogue process that demands concentration and close attention.'

's-Nachts worden de messen geslepen is a work of art that explores how emotions, tensions or desires cannot be stopped from finding a way out.

Roos van Geffen: 'This kinetic work was born from a fascination with my own teeth, which have worn away through nightly teeth grinding. The destructive jaw muscle is the strongest in the human body.'

Leib

10

We cannot survive without it: it's a sign of a strong will and an expression of force.'

The video work *Leib* focuses on the human need to be enveloped and be part of something bigger. Leib shows big crowds, filmed from above, moving as if choreographed or like a single big organism, set in motion by a primal impulse. It is both frightening and calming to watch and experience. A ritual with unwritten rules, intuitively sensed and guarded by the group.

Roos van Geffen: 'Leib unearths a primal urge that touches on the essence of being human; how really feeling another body makes you feel more like yourself. The title refers to the living body through which we experience the world.'

Made possible with additional support from Mondriaan Fonds.

Synapse pathway



2023

Silvana Hurtado-Dianderas

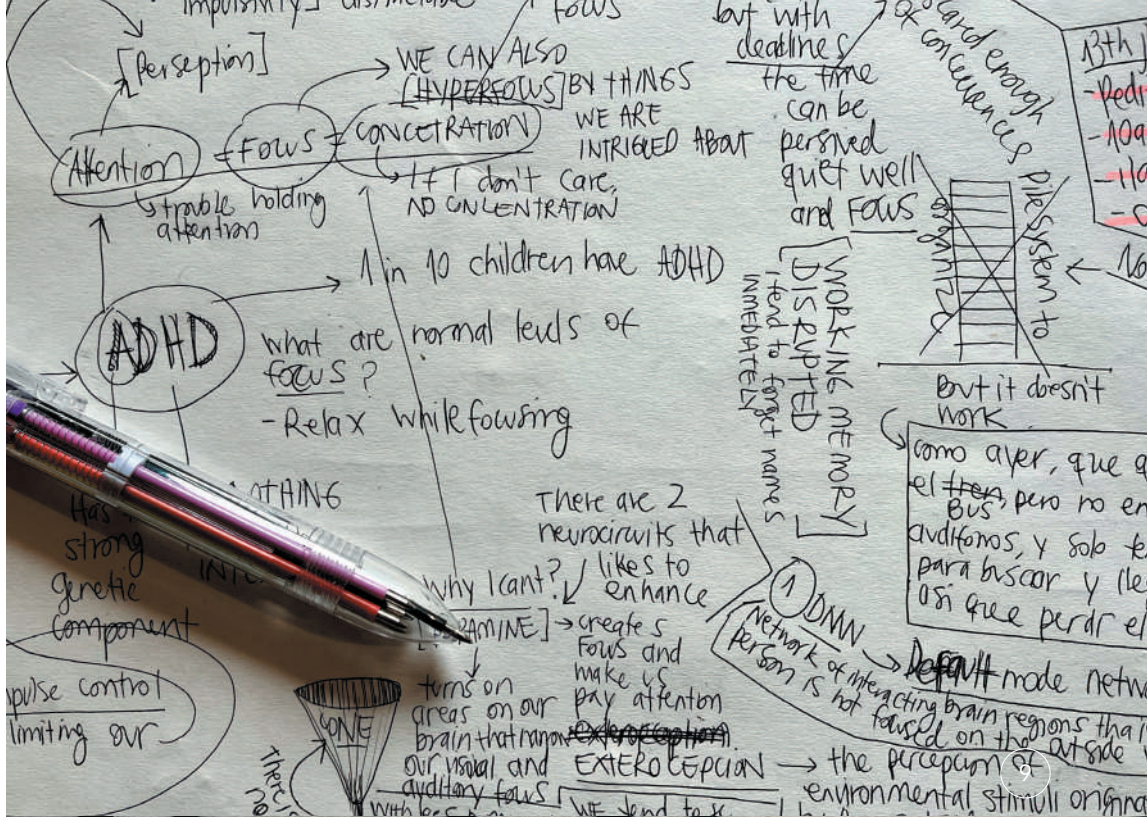
In Synapse Pathway the artist explores self-understanding through her own experiences with ADHD and PTSD. Just like synapse pathways connect brain cells and influence communication, ADHD introduces unique pathways. With challenges and strengths. Divided into three interactive spaces, the installation delves into the neurodivergent intricacies of the artist's mind.

In the first space, the walls are covered with a large mind map that represents her research and thoughts during her residency at Buitenplaats Doornburgh, offering you a glimpse into the artist's unique thought process and the attempts to structure it.

The second space is designed to comfort anxiety-inducing thoughts. Soft, handmade rugs with these phrases on them facilitate this connection, inviting you to cuddle and engage with them.

The third part is Handle with Care, a thought-provoking video art piece, emphasizing the significance of the artist's hands in expressing her neurodivergent self. The installation aims to engage you actively, allowing you to connect with various thoughts. The path that links the spaces encourages you to embark on a journey, gaining insights into the artist's personal exploration and a neurodivergent mind.

Handle with Care is co-directed by Daniela Schoorl and filmed and edited by Maïke Moll and Daniela Schoorl. The connecting path is designed by Jack aray Arauzo. Sound installation made by Adrián León. This installation is co-funded by Stichting Stokroos.





11



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Totem for mankind

11

2021

Margriet van Breevoort

We humans are encapsulated on all sides by rules, laws and organisational structures. And we really need these to gain a grip on the chaos in the world around us, where unbridled growth and efficiency are the main goals – or so it seems.

The Totem for mankind sculpture is an installation consisting of several oblong human figures. The humans here have literally evolved into square figures, due to all the categorising and structuring they have done. Stacked and lined up alongside one another, they are the epitome of efficiency.

These pillars of block-shaped humans evoke associations with totem poles and idolatry. After all, aren't we humans the crowning glory of evolution?

Prickellab

12

2023

Deanne Spek

The Prickellab offers an introduction to all eight of your senses. That's right, there are eight senses that allow you to experience all the stimuli from your inner world and the world around you. The five that most of us will be familiar with (sound, sight, sense, smell and taste) and three that are less well-known, but that are instrumental in the way we observe and the way we process stimuli: the internal senses.

Everyone processes sensory information from the inner world and the world around us differently. Each individual can be both oversensitive or under-sensitive on each of the senses.

How does it work for you?

Test yourself in the lab and use your own experiences to fill the wall with tools and tips. What would be helpful to you (or someone you know) in dealing (more successfully) with stimuli?

Made possible with additional support from MediSense.

Lichtgang

13

2023

Boukje Schweigman &
Johannes Bellinkx

When we look, we see with our eyes. The image of the outer world is completed inside our minds in a complex process. We don't 'see' an image until after the visual input has been translated and interpreted. It is a (re)construction process that takes place largely beyond our conscious mind.

One example: images enter the retina upside down, but thanks to the brain, we perceive them as the right way up. Another: a movie consists of 24 still frames per second, yet we experience it as fluid movement. These 'constructions' sometimes go on even though there is nothing more to see.

Lichtgang (Optical Pathway) playfully meanders between what our eyes can see and the constructions of our observational sense. Where does reality end, and imagination begin?

To ensure an optimum experience of this work, we ask that you follow the instructions that accompany it. Not suitable for people with epilepsy.

Signal

14

2023

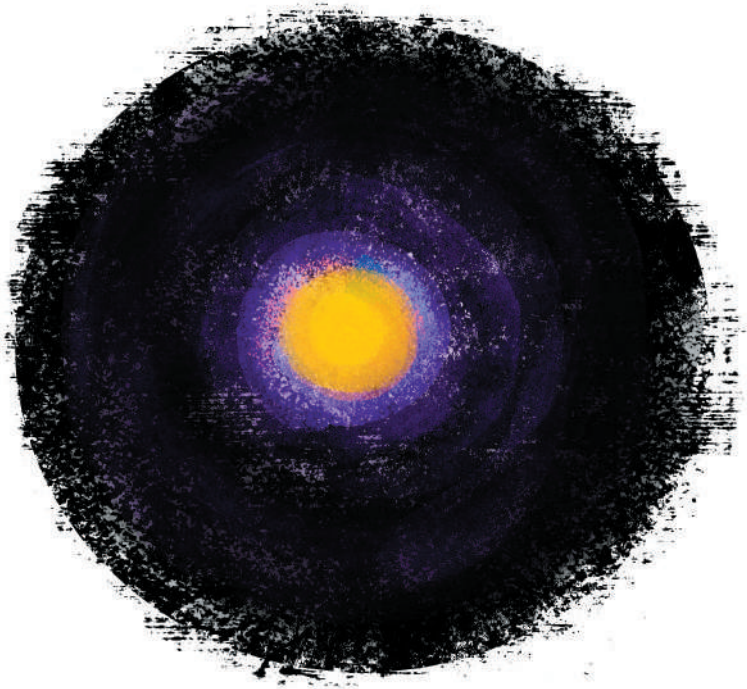
Molly Palmer

Signal explores the range of human perception within and beyond our given reality. The research for this installation was done on close exchange with participants who experience change in perception through trauma, or diagnosed differences such as ADHD, autism and bipolarity.

These shifts between our given reality and other interpretations of it illuminates layers of existence that surround us but can't be rationalized within the given structure of this world. What new information opens when we travel beyond fixed components of reality?

Signal was created in close relation to this former monastery and the belief system behind the Plastic Ratio. The participants examined the geometry created by the architect's use of the Plastic Ratio. In a process of close looking and listening, its spaces and contrasts open up like hidden tunnels. Signal follows the moments of slippage, when the veil of reality blows just enough to glimpse what is hidden behind.

Signal was co-created with Sancha Meca Castro, Lukas Heistenger, cast and crew and was additionally supported by BudgetCam.



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Technology as a mirror of perception

Odile van Stuijvenberg,
bio-ethicist and resident at
Buitenplaats Doornburgh

While many of the projects within Prikkel deal with sensory overload, here on this park bench at Buitenplaats Doornburgh quite the opposite occurred. I was here for a month-long residency, a welcome addition to my PhD research into the ethical aspects of AI-based brain implants. And while such a high tech subject and this slightly weather-beaten bench in the grounds of the historical Doornburgh seemed to have very little in common at first, I ended up finding a parallel after all.

What happened was, the silence I had experienced here minutes before seemed to disappear, even though nothing had changed. I heard a bird, a blackbird. At least two or three. A different bird, I couldn't say which one, and the soft rustle of the leaves on the ground behind the bench.

Must have been a sparrow looking for something to eat, or some other little creature scurrying about. Then the sound of the woodpecker, which has a different ring to it depending on the tree it's pecking. Mildly annoyed, I then began to notice the cars driving by on the other bank of the river Vecht. And finally, in the distance, I heard someone taking a saw to hand, and the rattle of a lawnmower. Where at first all sound had seemed to be absent, there was now an abundance of it. I realized how much beauty I had been missing out on, by considering it white noise. I also wondered if the cars and the lawnmower couldn't have remained white noise. This led me to ask myself: 'What exactly is white noise, and why?' This question is what connects the weather-beaten bench with the development of artificial senses, and what triggers one of the many ethical questions involved in the process.

What we experience as white noise depends on a range of elements, it turns out. Sensory stimuli, for instance, can avoid being relegated to white noise by being bright and loud. Emergency services put this strategy to excellent use with their flashing lights and wailing sirens. In addition, what we individuals regard as white noise also has to do with subjective elements, such as the purpose of listening, the listener's preferences, previous experiences and unconscious bias. Combined, these elements form a kind of personal stimulus filter.

And a part of this natural filter function is what is absent in the deaf and hard of hearing when they use a cochlear implant (CI). A device that creates artificial hearing by recording sound, converting it to tiny electric signals and sending these straight into the auditory nerve through the implant. Although the CI is reasonably good at restoring people's hearing, users struggle in spaces where the noise level is relatively high – such as at a party where there's music. In those situations, discerning between white noise and sounds that you want to listen to is difficult. Sensory overload looms.

With the use of artificial intelligence, researchers want to teach these devices to become better at making the distinction: new software could perform this filtering function. A wonderful project, but one that asks us to really think about what exactly we want to teach the device.

Initially, emulating the natural stimulus filter would seem the thing to strive for.

However, this technology offers us the possibility to choose differently.

Although we happily use our filter function, there is a downside to it. One well-known phenomenon is that lower-pitched, heavier voices tend to draw more attention in group settings than higher-pitched voices. Is this a social construct that gives men the advantage in our society over the often higher-pitched female voice? Also, many people will recognise that a different language or accent makes them listen up, even though admitting it is not always easy. Now, whether these phenomena are biologically determined or the results of certain social factors, we can ask ourselves if they are morally desirable. Because the filter determines what you hear, but also who is heard.

While we are often unaware of such natural filters and can only exert limited control over them, in future we may be able to customize them. The development of an artificial stimulus filter forces us to look at ourselves in the mirror and make a decision.

What would we like to learn from the filters inbuilt in our senses? Or to put it differently: if you could decide what was white noise, what would you say?

I would say the lawnmower.

Activities

2023

October 19

08:30 - 10:00

Low stimulus opening hours; a special time slot that facilitates people with low stimulus needs, outside regular opening hours.

October 21

14:00 - 15:00

Walk & Talk; an artist takes you on a guided tour through the exhibition.

November 3

19:30 - 21:00

Prikkeltalk; a semi-interactive lecture on the topic 'Are our senses collectively overloaded?' With i.a. Mark Mieras.

November 15

08:30 - 10:00

Low stimulus opening hours.

November 18

13:00 - 17:00

Prikkel workshop; a physical and informative workshop about sensory integration by theater maker Boukje Schweigman and scientist Anouk Keizer.

November 23

10:00 - 17:00

Prikkel symposium on Transdisciplinary Co-creation by readership Expanding Artistic Practices of the HKU.

December 8

19:30 - 21:00

Prikkeltalk; a semi-interactive lecture on the topic of young people and sensory overload. With i.a. Monique Thoosenen.

December 22

08:30 - 10:00

Low stimulus opening hours.

2024

January 6

14:00 - 15:00

Walk & Talk; an artist takes you on a guided tour through the exhibition.

Get your ticket at

buitenplaatsdoornburgh.nl/agenda

Prikkel education

Prikkel workshop for secondary schools
Theatre company Schweigman& offers Prikkel workshops for student groups year-round. During these workshops a set of theatre exercises helps students embody people with low or very high thresholds for sensory stimuli. They experience what it is like when such stimuli affect you very deeply, or barely register at all.

School classes are welcome to visit the exhibition. For further information visit: schweigman.org/educatie

Youth project Prikkel

When we talk about sensory integration, sensory input and sensory overload, our thoughts often quickly turn to young people. Anemone Oostvriesland, drama teacher and theatre education professional at Schweigman&, believes it is important that we have this conversation with young people and not just about them. How do they experience the sensory input in their daily lives?

During her residency, Oostvriesland worked with a small group of (neurodiverse) young people. They learned about sensory integration processes, their own and others', which gave them the tools to understand certain situations and how to respond to them.

On December 8th during the Prikkeltalk they will join the conversation about the way they perceive the world.

Research

Would you like to know more about the research that is the foundation of this exhibition and the project Prikkel?

Leaf through the books that have inspired Prikkel's artists and scientists during their research period for this project.

Listen to clips from the Prikkel podcast and discover how each individual experiences the world differently in these talks with a (neuro)diverse group of podcast guests.

Go even more in-depth on our website, where you will find the full series of Prikkel Podcasts, a list of sources and reading suggestions, further information on and video portraits of the artists and scientists represented here, and a test to determine how your sensory filter works.

[buitenplaatsdoornburgh.nl/
prikkel-de-verdieping](http://buitenplaatsdoornburgh.nl/prikkel-de-verdieping)



Prikkel was created by

De werken in de tentoonstelling zijn gecreëerd tijdens de residenties van de kunstenaars, wetenschappers en theatermakers op Buitenplaats Doornburgh. Het werk van Shertise Solano en Margriet van Breevoort is hier in bruikleen toegevoegd. Voor meer info over de residenten, ga naar buitenplaatsdoornburgh.nl/residenties

Johannes Bellinkx

Johannes Bellinkx was trained as a human geographer as a physical performer. His work straddles the line between performance, live cinema, visual art and sound art.

johannesbellinkx.com en soap-it.eu



Margriet van Breevoort

Margriet van Breevoort is a visual artist. In her work she tries to emphasize a network of contradictions between man versus nature and the organic versus the technical.

margrietvanbreevoort.com



Roos van Geffen

Roos van Geffen is a visual artist that combines video, installation and photography in her work. The central question she poses in her work is: What does it mean to be human?

roosvangeffen.com



Silvana Hurtado-Dianderas

Silvana Hurtado-Dianderas is a visual artist and creates interactive installations with which she invites the audiences to use their senses in unusual ways.

silvanahurtd.com



Vinny Jones

Vinny Jones is a visual artist and maker of immersive light installations. She uses light to create a physical or emotional space to bring the audience closer to the world of a performance.

vinnyjones.com



Anouk Keizer

Anouk Keizer is a researcher at Utrecht University. Her research focuses on the effect of social touch on mental wellbeing on healthy and psychiatric populations.

anoukkeizer.com



Molly Palmer

Molly Palmer works within and between the media of filmmaking, installation, sculpture and choreography. Her work offers a step sideways into parallel worlds that allow us to examine and enjoy the complexity and absurdity of being human.

mollypalmer.net



Boukje Schweigman

Boukje Schweigman is the stage director and artistic leader for the Schweigman & theatre company. In her wordless performances she creates a setting in which perceptions and the senses are playfully challenged.

schweigman.org



Deanne Spek

Deanne Spek is an (industrial) designer. In her work she combines her expertise and qualities with her personal experiences, using some of her designs to support people with atypical sensory integration.



Shertise Solano

Shertise Solano is a multimedia artist who makes collages and paintings, but also stop-motion films and objects. In her work she creates magical worlds, beyond the tangible, everyday reality.



Odile van Stuijvenberg

Odile van Stuijvenberg is a bio-ethicist who researches artificial sensory integration – think of prostheses and implants to aid with the process – and studies the ethical questions involved at the Medical Humanities faculty of the UMC Utrecht.



Epilogue

I was initially prompted to study the themes in *Prikkel* by my eldest daughter, who struggles with a sensory integration disorder. She experiences the world in a way that's completely different from my own, and I didn't always know how to deal with her incomprehensible.

Anneke Groot gave me the tools to understand my daughter better in her book '*Neurospeciale kinderen begrijpen en begeleiden*' (Understanding and guiding neurospecial children). She demonstrates that many problematic behaviours are actually advanced strategies for sensory integration; ways for children to cope. Her book also made me see how all our 8 senses collaborate. There are similarities with the problems people on the autism spectrum can experience, people with AD(H)D or even dyslexia, when it comes to processing sensory input. I had been wondering how to interpret all these neurodiverse labels, and if perhaps we are all collectively experiencing sensory overload, given the number of burnout cases.

The subject of sensory integration is a highly personal issue, but above all else, it's an issue society must tackle as a whole. It raises some major societal questions, such as: how do we treat our bodies, what is the norm and what do we do when a person is unable or unwilling to conform to it?

The longer I study the subject, the more all-encompassing it proves to be.

It is hugely valuable to me that together with Buitenplaats Doornburgh, HKU, and UMC Utrecht we have brought together a very interesting group of artists and scientists. Together we have explored the length and breadth of sensory integration and what exactly it entails, on a physical level and on a societal and philosophical level. We are proud of the exhibition. The subject continues to keep us spellbound, so we will certainly continue *Prikkel* in the years to come.

Schweigman& will continue to develop workshops and plays for school audiences, and immersive installations which will be featured at festivals in the coming seasons. Our dream is to one day open the Huis van de Zintuigen (Home of the Senses), where we will team up with partners from a range of domains to form an expertise centre on sensory experience. Our doors are open: if you or your organisation are inspired to join us in building this future, please contact us at info@schweigman.org or check for more information www.sweigman.org.

Boukje Schweigman
Artistic director, Schweigman&

Colophon

Prikkel is a collaboration between Schweigman&, Buitenplaats Doornburgh, HKU Hogeschool voor de Kunsten Utrecht en Universitair Medisch Centrum Utrecht (UMCU).

Initiative and project management
Schweigman&

Core team
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