Statement

Gestural Document is a film exploring the sometimes invisible and unacknowledged networks of support which uphold the disabled body. It sees Genevieve moving in a domestic sited bed whilst silently internally reciting her learned neurological physiotherapy movements to control her body, which then become hand-written on the paper surface.

Gestural Document is not a drawing of movement but a drawing **from** movement: a record of the negotiations, supports, and internal conversations that shape each gesture. It invites viewers to look closely, to attend to what is faint or nearly invisible, and to recognise care as a dynamic choreography of seen/unseen layers.

Filmed as a stop-motion animation, it moves frame-by-frame, mirroring the slow pacing of neurological rehabilitation and living with a disability. The rhythm of her body and cognitive processing has changed because of Acquired Brain Injury (giant aneurysm & stroke/haemorrhage; and neurosurgeries), causing large areas of brain matter death and broken neurological connections; shown visually as jilted stop motion.

GENEVIEVE RUDD 2026.

The sound is of Genevieve’s husband supporting to refill her weekly dosette medication box; another layer of essential support in her disability.

By layering static drawings with stop-motion animation, Rudd embodies "Crip Time"; a temporal mode dictated by pacing, fatigue, and sensory flux. **Gestural Document** ultimately frames care not as a private burden [despite being the solo figure in the piece], but as a shared choreography of seen/unseen essential to human survival and creative expression. The frame-by-frame nature of stop-motion mirrors the incremental, non-linear tempo of neurological rehabilitation, where progress is measured in micro-movements, adjustments, and pauses rather than rapid or smooth strides, especially when re-learning daily living activity or physiotherapy (even as simple as getting in/out of bed and repositioning the body) in the context of hemiparesis (half paralysis) & hemisensory loss in one half of the body, turning previous healthy intuitive flow into slowed uneven action.

The wax-resist marks (she is drawing with white wax on the white paper), shifting weight transfers, paper creases, and faint text, represent the invisible labour required just to inhabit and move a disabled body, and

the invisible presence of others in the support network involved in neurological rehabilitation; the words of support pass through Genevieve as silent thoughts then as neurological pathways firing specific bodily movements, before being written large over the paper traces. Genevieve digested the rehab learnings and evolved them into something personally creative.

Sited in a domestic context, it challenges the traditional boundaries of artistic practice. The bed is not a place simply of passive rest or confinement, but acts here as an active studio space and support structure where art, care, and recovery all happen simultaneously.

In disability arts, the bed is sometimes reclaimed as a site of human knowledge, labour, and creative resistance.

The work is a punctuation in my neurological rehabilitation, where I am documenting reclaiming my body and a bed space from the 7-month inpatient stay in 2022/23 because of Acquired Brain Injury. This piece was devised and filmed at a residency at The Grange, Norfolk in 2026.

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Themes:

Neurological rehabilitation, crip time, support, disabled creative spaces, recovery, adaptation, internal monologues, physiotherapy, the body, adaptation, networks, domestic spaces, movement.

Prompts for curation display inviting audience reflection in response to the film:

: In this work, the bed becomes an active studio space rather than a place of passive isolation. What non-traditional spaces or objects in your own life serve as your own places of rest, recovery, creation or other aspects important to you?

Every movement on this paper left a physical fold or mark. If your daily movements left behind visible traces, what patterns or paths would they make?

How do you adjust your movements to your own body's changing pace?

Care is often quiet or hidden. Where do you see networks of care given, received, or self-directed, in your own life or community?

What words, phrases, or cues do you silently repeat to yourself to support your own body through the day?

Gestural Document was created and edited by artist Genevieve Rudd – devised and filmed at an ‘in house’ residency at The Grange, Norfolk in 2026; the sound was recorded at home in her kitchen.

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