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THE EMBODIED STIMMING WHEEL

NINA DANON & NIAMH GALLAGHER

BETA VERSION

A tool for creative practitioners to explore and celebrate the diversity of their sensory experiences as a rich source of creativity and joy.

The Neurodivergent Music Centre

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WHO WE ARE



NINA DANON

Composer & Doctoral Researcher

Nina is a neurodivergent and disabled musician, currently undertaking a practice research PhD at Goldsmiths, University of London, funded by AHRC CHASE. Her work investigates the interconnection between music and neurodivergence from an artistic and cultural perspective.



NIAMH GALLAGHER

Violist & Doctoral Researcher

Niamh is a disabled and neurodivergent musician and practice-researcher. Her research explores the body and disabled identity through her practice as a violist, incorporating embodiment and somatic studies. She is a doctoral researcher at Goldsmiths, University of London, funded by AHRC CHASE.

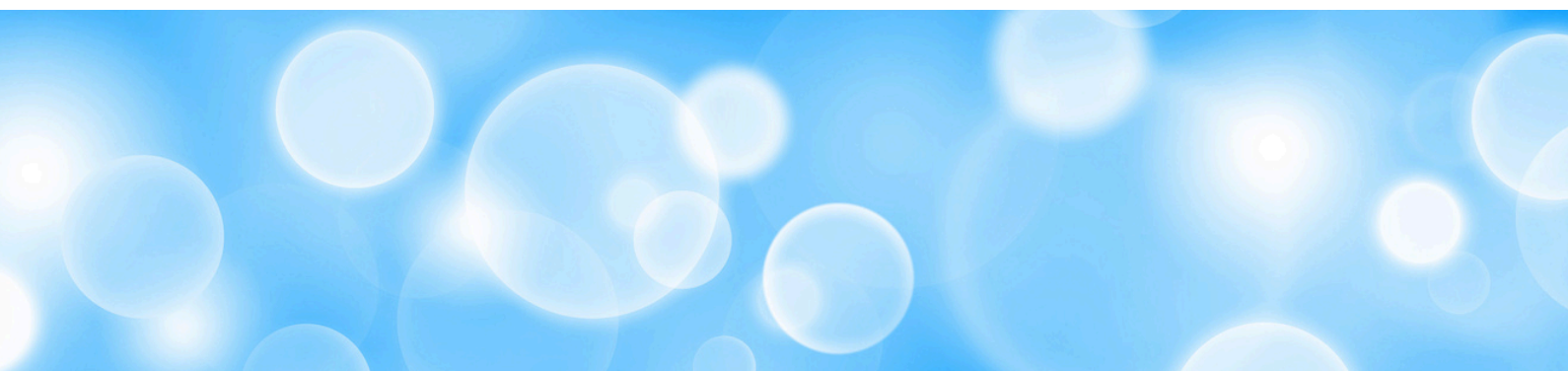
WHY?

Exploring disabled and neurodivergent bodyminds through artistic practice.

WE WANTED TO DEVELOP A SONIC LANGUAGE BASED ON EMBODIED CONNECTIONS

Instead of grouping sounds by texture, colour, or instrumental family, we decided to group them by the internal sensations they gave us, in order to conduct a deeper exploration of the tacit, embodied aspects of our experiences as disabled and neurodivergent musicians.

We decided to develop a tool to help us find more of these embodied connections, using our inner responses as a portal to connect our senses. The result was the ***Embodied Stimming Wheel***, which can be used by artists from any discipline to explore their sensory experiences.



THE EMBODIED STIMMING WHEEL



HOW TO USE THE WHEEL

FOR SOLO PRACTICE

1 START WITH ONE SENSORY INPUT

Begin by noticing one thing you are sensing. Perhaps something you see, or something you hear.

2 YOUR EXPERIENCE

Focus on what it feels like in your body, what it makes you feel internally. What is your embodied experience of it?

3 SECOND STIMULUS

Think of something else that evokes a similar inner feeling. Maybe there is a sound that comes close? A taste? A movement you do with your body?

4 YOUR EXPERIENCE

Focus on this new sensory input. What is your embodied response? It might be slightly different than what you experienced in Step 2.

5 REPEAT

Repeat steps 3 and 4, until you reach the sensory output you were looking for (i.e. a sound, a colour, a dance movement, etc.)

FOR COLLABORATIVE PRATICE

When using the wheel collaboratively, you can do so in two different ways:

Option 1

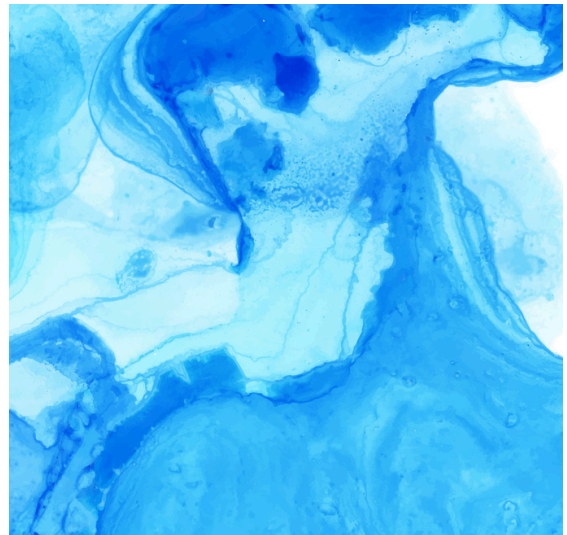
One person starts by offering the first sensory input. The other person focuses on their embodied response, and suggests a second stimulus that matches that sensation. Then the first person responds to that new stimulus, and this cycle continues until the desired output has been found.

Option 2

Both collaborators start from the same stimulus, and discuss their individual embodied responses, finding their own related stimuli. Each collaborator keeps working on their own individual path, but they can also jump into the other person's path and use any of their stimuli as a starting point for new explorations.



Testing the EMBODIED STIMMING WHEEL



We hope you will enjoy using the Embodied Stimming Wheel as part of your creative practice! Please make sure to credit us in your work in the following way:

Nina Danon and Niamh Gallagher. Embodied Stimming Wheel (2025).

We would love to hear how you got along with this tool and how we can improve it. Please share your experience and your artwork with us by emailing ncdanon@gmail.com (Nina) and ngall003@gold.ac.uk (Niamh).

You can also email us to arrange a Zoom call.

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