

Parrhesia and Autistic Art: Paths to the Courage of Truth and Care for the Self

Parresia e Arte Autista: Caminhos para a Coragem da Verdade e o Cuidado de Si

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Abstract:

This article begins with arguments about the ways to achieve parrhesiast freedom for an autistic person, in the context of care for the self, in the face of issues imposed by everyday life, highlighting, from this perspective, the artistic manifestations developed as a route to the courage of the truth. It aims, therefore, to achieve self-authorship, within the discovery and establishment of oneself as an ontological reality distinct from the body, based on the emergence of the concept of *psykhé*, as a way of being and a way of doing that it is about to account for throughout existence, serving as a driving force to chart the path towards self-authorship, that is, for human beings to resume life as possible beauty, until minimizing the remnants of the system of domination of subjects. In this sense, the discussion falls into the concepts that will delimit the social framework in which autistic people are inserted, as a gateway to propose possibilities for action, also based on the need to mitigate prejudices or obstacles to the inclusion process in all areas of the daily life. The bibliographical basis focuses on elements of Foucault's work, *Courage of The Truth*, as well as some of his commentators.

Keywords: Autistic art. Care for the self. Parrhesia. Courage of the truth. Life as possible beauty.

Resumo:

O presente artigo parte das arguições sobre os caminhos para o alcance da liberdade parresíasta de uma pessoa autista, no âmbito do cuidado de si, diante das questões impostas pelo cotidiano, evidenciando, nessa perspectiva, as manifestações artísticas desenvolvidas como via para a coragem da verdade. Visa, portanto, o alcance de uma autoria de si, dentro da descoberta e na instauração de si mesmo como realidade ontológica distinta do corpo, a partir da emergência do conceito de *psykhé*, como maneira de ser e maneira de fazer de que se trata de dar conta ao longo de toda a existência, erigindo enquanto mola propulsora para traçar o percurso para uma autoria de si, ou seja, para o ser humano retomar a vida como beleza possível, até minimizar os resquícios do sistema de dominação dos sujeitos. Nesse sentido, a discussão resvala nas conceituações que delimitarão o quadro social em que pessoas autistas estão inseridas, como porta de entrada para propor possibilidades do agir, pautadas, ainda, na necessidade de mitigar preconceitos ou obstáculos ao processo de inclusão em todos os âmbitos do cotidiano. O embasamento bibliográfico se concentra em elementos da obra foucaultiana *Coragem da verdade*, além de alguns de seus comentadores.

Palavras-chave: Arte autista. Cuidado de Si. Parresia. Coragem da verdade. Vida como beleza possível.

1 Introduction

The proposal of this article emerged from the heart of the problem: how parrhesia and autistic art, based on the courage of the truth, could emerge as instruments for deconstructing the machinery of domination of subjects, acting against the limiting structural changes that occur in society?

The meaning sought by the research permeated the possibilities of transposing the systemic remnants of the gears of domination of the subjects (where there is a framework of meanings, beliefs, values, culture, artistic manifestations), raising concepts brought from Foucault's work, also pointing out the very notion of system. The aim was to show, therefore, how the autistic person relates to the system, as directed by the means of power (money, economy, politics), within the dynamics of capitalism.

The paths of autistic art and frank speech can advance, for example, without external assistance, that is, valuing one's own creative expression, thus adopting other paths for expressing desires, needs, opinions, positions, which will diverge from the structural discourse attributed to the capitalist way of life.

The objective of the research is to further expand the communicative repertoire of an autistic person, visual artist, in the field of authorial photography, and author of this research, Ana Cândida Carvalho, which revolves around improving expression and understanding skills, mainly configuring themselves as powerful tools to give them a voice.

It is worth highlighting that the consciousness does not self-recognize the autistic person as a cog in the machinery of modernity. Therefore, they naturalize prejudice and the consequent social exclusion, considering that the process of dominating subjects always aims to create extremely efficient people, capable of acting successfully in the face of daily demands. In this way, this research seeks to analyze and understand the difficulty or impossibility of measuring the practices that could lead to the breaking of these foreign impositions, mainly related to the freedom to act socially, without too many constraints.

2 Brief analysis of the concept of parrhesia and art as a manifestation of truth

Based on the Socrates of the Platonic dialogues, Foucault (2020)¹ began to argue that it is possible to find the root of two different Western philosophical traditions through the theme of Socratic-Platonic truth-telling: a) a metaphysics of the soul, inaugurated in Alcibiades (Platão, 2022, *apud* Villa, 2023)²; and

¹ FOUCAULT, Michel. **A coragem da verdade**: o governo de si e dos outros II. Martins Fontes: São Paulo, 2020.

² VILLA, Lucas. A vida como escândalo da verdade: o testamento filosófico de Michel Foucault. **Veritas Revista de Filosofia da PUCRS**: Porto Alegre, v. 68, n. 1, p. 1-16.

b) an aesthetics of existence, which can be extracted from Laches (Platão, 2016, *apud* Villa, 2023). With this, there was a reinvention of a narrative of Western thought, no longer as history of the metaphysics of the soul, but in the form of a history of the aesthetics of existence, conveying life as possible beauty!

Foucault's work could be, chronologically, divided into three periods: 1) archaeological stage, interested, above all, in the production of knowledge; 2) genealogical stage, tormented by concerns about the exercise of power; and 3) ethical stage, interested in subjectivation practices. This is all to achieve an articulation between the modes of veridiction, the techniques of governmentality and the practices of the self (Veiga-Neto, 2003; Araújo, 2004; Grós, 2007, *apud* Villa, 2023).

Parrhesia, after all, will depend on four conditions: 1) saying everything; 2) saying the truth; 3) saying what one thinks (not by lip service); and 4) take a risk. The parrhesiast needs to have the necessary courage to face at least two great dangers resulting from his truth-telling action: 1) the danger of breaking the bond of fundamental intimacy he has with his interlocutor, by telling him uncomfortable truths; and 2) physical danger, which can involve life itself, when telling uncomfortable truths to the polis or the sovereign.

Around this theme of frank speech, of truth-telling (veridiction), over everything, including oneself, the questions of aleurgy (production of truth), governmentality (government of others) and subjectivity (government of self) will be superimposed. There are, in the practice of parrhesia, three extremes, which relate to the three measures of Foucault's philosophical practice: 1) truth (*alétheia*); 2) the government (*politeía*); and 3) the formation of the subject (*éthos*).

It is not a solitary activity: it always requires an interlocutor, be it a philosopher, a teacher, a friend, a lover. This necessary other for truth-telling, in antiquity, is precisely the figure of the parrhesiast, who finds his model par excellence in Socrates. Often, the modes of truth – prophecy (religious), wisdom (philosopher) and technique (teacher) – are consistent. Socrates, for example, can be seen as a parrhesiast par excellence, combining with parrhesia elements of prophecy, wisdom and teaching, whose mission revolves around caring for others and teaching others to care for themselves.

It is worth highlighting the Socratic dialogues with Alcibiades (Platão, 2022, *apud* Villa, 2023) and Laches (Platão, 2016, *apud* Villa, 2023), whose points of convergence are: 1) Socratic parrhesia serves to ask interlocutors if they are capable of taking care of themselves; and 2) this parrhesia leads interlocutors to the conclusion that they need to take care of themselves; and 3) Socrates appears as the one capable of, by taking care of others, helping them to take care of themselves. Regarding points of divergence, we can point out: 1) in Laches, Socrates practices frank speech with adults; in Alcibiades, with a young man; 2) in Laches, no conclusion is reached on the central theme (the truth of courage); in Alcibiades, a conclusion is reached about what man is: his soul (*psykhê*) (Foucault, 2020).

Thus, according to Foucault (2020), to take care of things in the polis, that is, to take care of others, you must first know how to take care of yourself, through knowing yourself. Taking care of yourself is not taking care of your body, but of your soul. The man is his soul! And it is from the principle that one must give an account of oneself that results, thanks to Socratic parrhesia, in the discovery and establishment of oneself as an ontological reality distinct from the body. And this ontologically distinct reality from the body is what is designated very explicitly as the soul (*a psykhe*).

Socrates will show Alcibiades that he should take care of this *psykhe*. And this establishment of *psykhe*, as a reality ontologically distinct from the body that needed to be taken care of, it was correlative of a way of knowing oneself that took the form of the soul's contemplation of itself and the recognition of its way of being by itself. It is in this sense that Socrates will say that the soul must look at itself; it is like an eye that, trying to see itself, would be forced to look into the pupil of another eye to perceive itself. In the same way, he will say, contemplating the divine reality, that it will be possible, finally, to grasp what is divine in one's own soul. (Foucault, 2020).

In this way, the self establishes itself as a reality that is ontologically distinct from the body, in the form of a *psykhe* which has the possibility and ethical duty to contemplate itself, gives rise to a way of telling the truth, of veridiction, which has as its role and purpose to lead this soul back to the way of being and the world that are its own. This Socratic veridiction, which can be seen in Alcibiades based on this fundamental, recurring and common theme of self-care, designates and, to a certain extent, circumscribes or delimits what will be the place of the discourse of metaphysics, when this discourse has to say to man how his being is and what, from this ontological foundation of man's being, unfolds in terms of ethics and rules of conduct.

From the same point – taking care of oneself and caring for one's self – in Laches, the establishment or elaboration of oneself is no longer done in the way of discovering a *psykhe*, as a reality that is ontologically distinct from the body, but as a way of being and a way of doing that must be accounted for throughout its entire existence. The way one lives, the way one lived, that is what needs to be accounted for, and that is what is presented as the very objective of this accountability endeavor. This means that the accountability of oneself, which in Alcibiades took us to that ontologically distinct reality that is *psykhe*, in Laches leads us to something very different. It leads us to *bios*, to life, existence and the way in which this existence is led. This establishment of oneself, no longer as *psykhe* but as *bios*, no longer as a soul but as a life and way of life, it is correlative of a way of knowing oneself which, of course, in a certain way and fundamentally, belongs to the principle of "know thyself", evoked so frequently in Alcibiades (Foucault, 2020).

But this “know thyself”, which is as valid in Laches as it is in Alcibiades, which is valid for discovering the soul, on the one hand, and for bringing to light the problem of the *bíos*, this self-knowledge has, evidently, a very different form when the accounting for oneself is indexed or ordered to the problem of the *bíos* (of life) and not to the discovery of the soul as an ontologically distinct reality. This self-knowledge, much more remembered than put into action in Laches, does not take the form of the soul contemplating itself in the mirror of its own divinity. This way of knowing oneself takes the form – the words are, as already highlighted, in Laches – of the test, the examination, also the exercise, relating to the way of conducting oneself. And it gives rise to a way of telling the truth that does not circumscribe the place of a possible metaphysical discourse, to a way of telling the truth that has as its role and purpose to give this *bíos* (this life, this existence) a form (Foucault, 2020).

By confronting Alcibiades and Laches, the starting point of the two great lines of development of Socratic veridiction, through Western philosophy, will emerge. From this first, fundamental, common theme, of “accounting for oneself”, a first line goes to the being of the soul (the Alcibiades), the other to the forms of existence (the Laches). One goes to the metaphysics of the soul (Alcibiades), the other to a stylistics of existence (Laches). And as this “giving reason for oneself” constitutes the objective obstinately sought by Socratic parrhesia, this is where its fundamental mistake lies, which will be marked throughout the history of Western thought, as the duality between “being of the soul” and “style of existence ” (Foucault, 2020).

Existence (the *bíos*) was constituted in Greek thought as an aesthetic object, as an object of elaboration and aesthetic perception: the *bíos* as a beautiful work, outlining the contours of the aesthetics of existence. A history of life as possible beauty: this whole aspect of the history of subjectivity, insofar as it constitutes life as an object for a form of aesthetics, was for a long time covered up and dominated, of course, by what could be called the history of metaphysics, history of *psykhé*, history of the way in which the ontology of the soul was founded and established (Foucault, 2020).

If, in Laches, Socrates establishes and awakens an articulation between the way of life and truth-telling, they are the cynics, according to Foucault (2020), who take this relationship to the extreme, almost to the point of insolence. Cynical parrhesia bears the mark of ambiguity: on the one hand, it speaks frankly, on the other, it speaks insolently.

According to Diogenes Laertius, quoted by the professor Lucas Villa, Antisthenes, disciple of Socrates and founder of cynicism, takes parrhesia to the extreme. Highlighting, then, that flattery antagonizes frank speech, he usually said that “he would rather be among the crows (*kórax*) than among the sycophants (*kólax*), since the former devour corpses, while the latter devour living beings” (Laércio, 2013, *apud* Villa, 2023, p. 7). Dion Chrysostom indicated three classes of philosophers: 1) those who

remain silent because they think that the crowd is not capable of being convinced; 2) those who reserve their words for a select audience; and 3) the cynics, who make philosophy a popular practice and speak in the streets (Villa, 2023).

Cynicism intended to provide man with the capacity for life, teaching him to free himself from what is not necessary (material goods, fame, power, vanity...) and to live in accordance with nature. More than transmitting doctrine, cynicism intended to teach how to live. Cynicism appears as a form of philosophy in which way of life and truth-telling are directly linked to each other: the cynic characterized as the man of parrhesia (Foucault, 2020).

In cynical practice, the demand for an extremely striking form of life – with very characterized, very well-defined rules, conditions or modes – is strongly articulated in the principle of unlimited and courageous truth-telling, of truth-telling that leads his courage and boldness until it turned into intolerable insolence.

Cynicism, cynical life (*bíos kynikós*), emerges as Foucault's philosophical accountability, bringing the ethical dimension of his final philosophy: the processes of subjectivation and veridiction (telling the truth), self-care, parrhesia (frank speech) and philosophical life (*bíos philosophikos*). The parrhesiast Foucault, who seems to want to say, without frills, a truth-of-self. When Foucault speaks of cynical life, he refers to life itself: the life that he shaped as a work of art and that, in the proximity of finitude, he claims for himself and proudly supports, recognizing himself as a philosopher (Villa, 2023).

This way of life typical of the Cynics makes it possible to show the only things indispensable to human life, or what constitutes its most elementary, most rudimentary essence. In this sense, it is this way of life that shows, in its independence, in its fundamental freedom, what life simply is and, therefore, what life should be. While the entire Socratic procedure existing in Alcibiades consisted of being able to define in its radical separation, based on this care for oneself, what the being of the soul is, here we have a reverse operation of reducing life itself, reducing life to itself, the reduction of life to what it actually is and which makes itself appear, thus, in the very gesture of cynical life.

The Cynic says, in Epictetus³: "I have no wife, no children, no governor's palace, but only the earth and the sky and an old cloak. Do I really need it? Don't I live without sadness and without fear, am I not free?" Cynicism is not content, therefore, with coupling or making correspond in harmony, or in consonance, a type of discourse and a life that conforms only to the principles enunciated in the discourse. Cynicism links the way of life and truth in a very different way. stricter, much more precise. It makes the form of existence an essential condition for truth-telling. Cynicism intended to teach how to

³ EPICTETO. *Entretiens*, III, XXII, 48, p. 77, *apud* FOUCAULT, Michel. **A coragem da verdade**: o governo de si e dos outros II. Martins Fontes: São Paulo, 2020, p. 150.

live: it was about arming individuals for life, so that they could face events. He makes the form of existence the reductive practice that will open up space for truth-telling. He makes the form of existence a way of making visible, in gestures, in bodies, in the way of dressing, in the way of acting. to behave and live, the truth itself. In short, cynicism makes life, existence, *bíos* what could be called an aleturgy, a manifestation of the truth (Foucault, 2020).

Cynicism is always presented as a kind of individualism, a self-affirmation, an exasperation of the particular existence, of existence in its extreme singularity, whether in opposition, in relation to the displacement of the social structures of Antiquity, or in the face of the absurdity of the modern world. In any case, the individual and individualism would be the core of cynicism, which blurs the vision of the form of existence as a living scandal of truth.

The form of existence as a living scandal of truth is at the basis of cynicism, at least as much as the individualism that we tend to find so frequently regarding everything and anything. Focusing on the long history of cynicism based on this theme of life as a scandal of truth, or of lifestyle, of the form of life as a place for the emergence of truth (*bíos* like aleturgy), at least three elements would appear that could convey the cynical scheme. The first support for the transfer and penetration of the Cynic way of being in Christian Europe was, of course, constituted by Christian culture itself, by the practices and institutions of religious asceticism. Second, there is militantism, in the form no longer of secret sociality, but of the visible, recognized, established organization that seeks to impose its objectives and dynamics in the social and political field. And militantism is no longer hiding in secret sociality, but appearing, making itself recognized in trade union organizations or political parties with a revolutionary function. The third great vehicle, in European culture, of cynicism or the theme of the way of life as a scandal of truth, would be art (Foucault, 2020).

Modern art is cynicism in culture; it is the cynicism of culture turned against itself. And if it is not simply in art, it is mainly in art that, in the modern world, in our world, the most intense forms of truth-telling that have the courage to take the risk of hurting are concentrated. And to that extent, Foucault believes that one could construct a history of the cynical way, of cynical practice, of cynicism as a way of life, linked to a manifestation of truth.

3 The creative construction of the autistic person as a path to the courage of truth and self-care

Arriving at the notion of understanding that the aesthetic experience of the autistic artist allows us to identify them as an actor suitable for breaking the impositions of the systemic machinery of domination of subjects, based on creative constructions, used as a route to the courage of the truth and

care of the self, this research points to the idea that it is by listing the elements of the zone of restricted interest of the autistic person, called hyperfocus⁴, that the characters that support the roots of their artistic conceptions are engendered, erecting concepts and representations that create the substrate of communication, essential for interaction and as a path to the care of the self.

According to Rückert (2021)⁵, against the hegemonic notion of language, autistic art is a step backwards from the purely utilitarian model, encompassing all bodies that interact with it and divide the world. The researchers Rückert (2021) and Bialer (2021)⁶ highlight the abundance of psychic, intellectual and creative existence of autistic people, who take advantage of thought for imaginative constructions in a creative way. Bialer outlines the solid and thick character of the autobiographical literary writings of some autistic people, pointing out that they show an extreme desire for contact and integration with the environment, in addition to the desire to actually be understood.

It's under the aqueduct of the blogosphere⁷ that erect examples of artistic conceptions, also present in other publications outside the academic circuit (such as artistic exhibitions or authorial websites). In this context, it is possible to mention exhibitions such as those of the project Retratos Defiças⁸, carried out by the Department of Anthropology at the University of Western Ontario/Canada, having selected 22 artistic proposals that were developed in 2021, bringing within its scope projects by autistic people; in 2022, a specific exhibition of autistic artists took place through the project A(u)rtistas, organized by Gibiteca de Curitiba, in partnership with the Associação Brasileira para Ação por Direitos das Pessoas Autistas – Abraça; and there is the permanent exhibition of arts by autistic people from Associação de Amigos dos Autistas do Piauí – AMA/PI, which can be checked *in loco* or on the institution's website⁹.

It is worth highlighting the images and texts present on the blog Ana Autista¹⁰, created by the author of this very article, whose extension is the her own website¹¹ and her professional profile on the

⁴ Intense interests in specific subjects, typical of autistic people.

⁵ RÜCKERT, Gustavo Henrique. In our Language: um manifesto poético e político de Amanda Baggs. In: MAGNANI, Luiz Henrique; RÜCKERT, Gustavo Henrique. **Linguagem e autismo**: conversas transdisciplinares. Catu: Editora Bordô-Grená, 2021.

⁶ BIALER, Marina. **Linguagem e Autismo**: o estudo da literatura escrita por autistas. In: MAGNANI, Luiz Henrique; RÜCKERT, Gustavo Henrique. **Linguagem e autismo**: conversas transdisciplinares. Catu: Editora Bordô-Grená, 2021.

⁷ Referência ao universo das criações publicadas em blogs ou sites autorais.

⁸ Podendo ser visualizado e acompanhado através do site <https://www.retratosdeficass.com/>.

⁹ No endereço <https://www.amapiaui.com.br>.

¹⁰ No endereço https://www.instagram.com/ana_autista/.

¹¹ No endereço <https://anacandidacarvalho.com.br/>.

same image social network¹², listed in the scope of the thesis by Ries (2023, p. 133 e 134)¹³. He, then, discusses:

Ana is a photographer and uses her image records in publications to, sensibly, show her perspective on autism or report on herself. [...] Ana's form of expression uses poetic narrative, a delicate and absolutely affective sharing placed as an invitation to sensitivity, wanting to offer something that can be seen, experienced, something that affects her and can also affect, which suggests that his process of self-definition is established in art, in the affectivity expressed by poetry. Ana speaks during this process of producing subjectivity, as she elaborates her speech, feels it and formulates it, when choosing the words, selecting the image and bringing them together, when she decides to share her feelings with the world and, therefore, , act, let yourself extrapolate and surrender to the transformation that the experience generates. Words carry his affection and his speech shares it through the invitation he makes to our imagination, when he summons memories, activates other perceptions and inaugurates socially transformative perspectives. Ana offers this affection and whoever receives it will be able to accept it.

Ries (2023, p. 135) adds that the autistic photographer describes her situation in front of the world as if she were imprisoned by its rigid demands, which do not meet or respect singularities. He thus launches an emblematic metaphor, within the scope of his blog, defining the existence of human freedom, only under the “borders of a test tube”, as if, even under an alleged freedom, it was not possible to overcome the barriers of intolerance.

It thus presents, in professional Instagram posts (pinned in highlights), digital collages made with authorial photos, where it demonstrates such restlessness, with the use of emblematic archetypes and, often, presenting subliminal messages (use of the snail, representing the carapaces dressed daily to deal with the subjects' domination machinery; the cat¹⁴ lurking, symbolizing the desire for revolution against the current paradigms; the disheveled dolls, demonstrating the idea of transgression of aesthetic standards or the need for freedom to speak freely, in profusion); terrifying shadows and figures that refer to lightness, such as flowers, leaves, fruits and smiles, although artificial, cause a feeling of contradiction and paradox, as they reflect the structural character of existence, involving the dark/mortal and the vivid/beautiful/ephemeral :

¹² Web address: <https://www.instagram.com/ana.candi/>.

¹³ RIES, Igor Lucas. “**Somos Autistas**”: Uma Cartografia Afetiva de Enunciados de Neurodivergentes no instagram. Universidade de Tuiuti do Paraná. Curitiba: 2023.

¹⁴ Reference to the expression “*Wildcat strikes*”.

Image 1 – The Paradox¹⁵.



Source: [instagram.com/ana.candi/](https://www.instagram.com/ana.candi/) (2023)

¹⁵ In the image composition, digital collage style, using original photographs, there is a pulsating central figure, covering half of the face using an outstretched hand, in a frontal position. On the dark side, a person appears trying to enter or exit a door brightened by sunlight. Below, a snail tries to catch up with time (a stopped clock, showing 2h5min). There are loose ephemeral flowers and a bee standing still, trying to bring lightness to the composition.

Image 2 – Decompress¹⁶.

¹⁶ In this composition, digital collage style, with original photographs, under the gaze of a wild cat, symbol of the revolution, flanked by beautiful, ephemeral and simple things (acerolas, flowers and leaves), appears, in black and white, a mouth capturing an eyeball, which is the window of the soul, above all. An easy smile, below, over the commonplace (abundant densely reddish fruits), appears next to a scratched and unconventional doll, with red noise mufflers (to, supposedly, protect her from the demands of the world), holding a baby doll, clothed in a red dress, which is also unusual, prefiguring human projection, mirroring... The pulsating figure is a ballerina, whose lightness poured into dance steps is nothing more than a mere hoax. If the viewer looks closely, they will see that her feet are extremely injured. A casual smile was captured in the photo on the bottom right, however. There is poetry and mismatch.

Source: [instagram.com/ana.candi/](https://www.instagram.com/ana.candi/) (2023)¹⁷

Image 3 – An Unusual Perspective¹⁸.



Source: [instagram.com/ana.candi/](https://www.instagram.com/ana.candi/) (2023)

¹⁷ [Instagram.com/ana.candi/](https://www.instagram.com/ana.candi/). Available at: https://www.instagram.com/s/aGlnaGxpZ2h0OjE3OTg4MTE0MzExMTI2MTEEx?story_media_id=3133941941691865631_1192218494&igshid=MTc4MmM1YmI2Ng==. Publicado em 26 jun. 2023.

¹⁸ This composition, digital collage style, with original photographs, brings a "supposed" vision, or perspective, of a wild cat (symbol of the revolution). Under the feline gaze, there is a head (mind/ideology) being thrown into the abyss, and supported by unlikely receptive hands (covered in reddish glitter). There is lightness, all around, everything (dandelions, flowers, a doll *Quitapesares* on a leaf) seems to flow, float... Or not!

Quitapesares is the subject of the dissertation by the author of this article. It brings the symbolism of lightness and psychic liberation, against bad thoughts. Traditionally found in Mayan culture, the doll removes bad thoughts during sleep, when placed under the dreamer's pillow. In this composition, he "screams" about the permanent need to create other worlds, without constraints.

According to Ralph Savarese (2015)¹⁹, despite the social estrangement in highlighting the autism-poetry relationship as if they were conflicting intricacies, poetry intrudes, precisely, on this corporeality characteristic of autistic language. And if, according to Savarese, the poetic character of the text rests on the conception itself and the breaking of language models, nothing is more full of lyricism than appreciating unique characteristics of texts by autistic writers: repetition, circularity, the delight in contemplating the harmonic aspect of words and their adjustments are some of the properties of “poetic musicality”.

The author in question then notices a marked aptitude of autistic people for this poetic musicality, in addition to the synesthesia, already mentioned; in a way analogous to what happens to neurotypicals in terms of juxtaposition to the semantic characters of the poem. Thus, he is a great advocate of the cause of “poetry as a tool for cultural interaction”; as a place of translation and a possible device to advise the movement of human neurodiversity.

Commenting, laconically, on a painting titled “Birds would violate airline dapper standards for appearance but the skies sport vivid dayglo colors when it can fly freely and uncensored by mankind”, Biklen (2005, *apud* SAVARESE, 2012)²⁰ cites the imaginative acts of autistic painter Larry Bissonnette, who creates an empire of free-form artistic activity. It also reminds us that not allowing people with disabilities the full freedom of expression of their inspirational art standards would be like holding back creativity with recrimination. In another comment, he points out that Bissonnette is not interested in verisimilitude, but paints according to his senses. And it is worth highlighting that these senses, in autism, tend to be especially “loaded”, or full-bodied. With enormous acuteness, he catalogs the “vivid colors of the glorious day”, freely apprehending from the sky, through painting, the flight of birds. Artists like Larry, as the author emphasizes, change/decompose the act of making art into majestic statements; occupying the world and achieving justice for “voiceless” people; ruining disability stereotypes and leaving people around them speechless. Savarese (2012) will also refer to the “sensation of thought”, as Amanda Baggs calls it, cited by Erin Manning (2009, *apud* SAVARESE, 2012) when referring to the synesthesia typical of autistic people, which allows, for example, the poetics of Bissonnette's fingers meeting, by dispensing with the brush and having direct contact with the paint droplets, where you can almost feel the language emerging from this tactile collision.

Although it ensures *My Classic Life* that the function of art is to prepare thoughts, visually, in a way that language clearly cannot articulate, Bissonnette does not abandon the first for the second. Once

¹⁹ SAVARESE, Ralph James. What some autistics can teach us about poetry: a neurocosmopolitan approach. In.: ZUNSHINE, Lisa (org.). **Oxford handbook of cognitive literary studies**. Oxford: Oxford University Press, 2015.

²⁰ SAVARESE, Ralph James. **Gobs and Gobs of Metaphor: Dynamic Relation and a Classical Autist's Typed Massage**. United States of America: Grinnell College, 2012.

again, he draws an analogy. Biklen (2005, *apud* SAVARESE, 2012) suggests that the reader consider the title of another painting by Bissonnette: “Plenty of art very like modern man doesn’t stress high issues of morality so praise me for telling stories shining colorfully over northern skies”. The implied metaphor invites the reader/observer to imagine painting as a way of “telling stories”. The tendency to compare words with images and vice versa, in intensely figurative formulations, is so prevalent in Bissonnette's writing that it almost seems neurologically definitive. The author goes on to point out that if synesthesia is the processing of one sense through another, then it is possible to try to conceive of synesthetic means, or the processing of one medium through another – in this case, images through words and vice versa. You can imagine, if you want, the tangled body of the arts, where regions of the brain, normally dedicated to a specific function, actually perform a different function: where one transforms the other in the process.

It is worth saying that the autistic conception reaches one's own perspective (or self-understanding), in parts. What induces a person to conceive, for example, throwing buckets of watercolor at translucent objects. A bucket cannot bring all of its contents to light in a single throw, but as time goes by (and if the autistic person is interested), they can throw more and more buckets until they better understand what is around them, and, thus, make a robust reading, disconcerting the systemic machinery and achieving, allegedly, an authorship of oneself, adorning oneself with parrhesiast freedom, to speak of oneself, without fuss.

Final considerations

An alleged “self-authorship”, typical of care for the self, present in veridiction practices, starts from the freedom to act in the face of the demands of the environment, considering obstacles and possibilities, according to the individual characteristics of each autistic person. Thus, essential aspects were listed for the analysis of the social framework in which such people are inserted, highlighting the liberal conjuncture as a gateway to resourcefulness based on the need to resolve ableism or other obstacles to the process of inclusion and the apprehension of communicational manifestations, as a way of materializing a resumption of their role as subject, until minimizing the remnants of the colonization of the world of life by the system.

The machinery of domination of subjects imposes social obstacles, reaching people with disabilities, who encounter unusual obstacles on the way to their full flourishing, which are too difficult to overcome, even with wise and punctual social actions. Despite being a winding path, it is up to actions aimed at the demands of autistic people to provoke a multiple field of transformation and possibilities

for activities adapted to the daily reality of each person, respecting individual characteristics and striving to break the vicious circle of social exclusion (which is part of the systemic machinery, colonizing the world of life).

This would occur through professional and social attitudes that work on issues such as approaching freedom for daily life actions and access to public policies, supporting self-authorship, achieving or approaching care for the self, in the face of everyday actions, through the discovery and establishment of oneself as an ontological reality distinct from the body, from the emergence of the concept of *psykhé*, enabling the human being to resume life as possible beauty, until minimizing the remnants of the system of domination of subjects.

To this end, it is necessary to strengthen the family and socio-assistance support network, ensuring support for autistic people and their supporters/guardians, in order to attenuate the blurred vision directed at the potential of autistic people, due to misinformation, ableism and quotidian labels with which they coexist. The emphasis should be on achieving independence for habitual activities, focusing on productivity, social skills and well-being/quality of life.

The machinery of domination over artistic manifestations also imposes its dictates on autistic creative production. The construction of subjectivities going beyond imposed limits brings possibilities of expressing beauty beyond current limitations. The emergence of examples created by autistic artistic manifestations directs creative practices towards unsettling the gears of the socially imposed aesthetic machinery, in addition to giving rise to the acquisition or expansion of a communicational repertoire.

It is from the profusion of subjectivations, fruits of the self-transformation allowed by consciousness when producing creatively, in a continuous movement of ethical exercise, that the subject is allowed to reach the ability to finally listen through the cracks.



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