Sami Schalk's *#QuarantineLooks: Embracing the Fabulously Mundane*, *Indisposable: Structures of Support after the ADA*, Ford Foundation Gallery online, 2021. Courtesy of the artist

A Black woman in a gown and sequined mask stands in front of three overflowing dumpsters, in the act of throwing a plastic bag into the air. On the middle dumpster is a large sign reading, "Stop. No Plastic Bags. No Se Permiten Bolsos."

Jessica A. Cooley and Ann M. Fox

Crip Curation as Care

A Manifesto

Ours is a conversational manifesto of care that perhaps raises more questions than answers. What is an essay about curation doing in a performance journal? What *is* crip curation, and what's care got to do with it? How do we define care in an age where it can mean anything and everything? Finally, how might readers of this essay translate our practices into their own creative practice?

Prelude: January 2020

In January 2020, the Ford Foundation Gallery in New York City commissioned us to cocurate an art exhibition to reflect on the thirtieth anniversary of the Americans with Disabilities Act. We got right to work, excited that the Ford Foundation Center for Social Justice was going to prominently feature disability in their gallery as part of its public-facing work. Disability is, to paraphrase the late Paul Longmore, everywhere and nowhere at the same time; it is omnipresent as a heavily determined signifier, yet those tropes need defamiliarization, particularly in visual representations.[1] While major arts institutions are reexamining their collections through the lens of disability, others have limited the presence of disability in their discussions of diversity, equity, and inclusion to accessible programming for disabled communities and physical affordances such as touch tours. While access is important, we were eager to advance a more complex discussion of the creative nature of disability and disability aesthetics.[2]

At the same time we were visiting the gallery, we, like many other Americans, were only vaguely, even naively, aware of the distant rumblings about a virus across the sea. By early spring, everything in Manhattan (and elsewhere in the United States) was shutting down. By midsummer the rallying cries demanding justice for Black people murdered by police and demanding accountability of those officers were reshaping the conversation around whose lives matter in the United States. Implicit in these vital conversations was the question "Why are some lives considered disposable?" We realized

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then that the exhibition we curated must address the urgent matters of this moment, where pandemic and demands for racial justice intersect.

This manifesto and guide centers care for collaboration, care for intersectional analysis, and care for access as central to our curatorial practice. This is a manifesto, a guide, and a call for artists and curators to create crip art, performances, and exhibitions that do not hinge on disability as a singular, siloed issue. This is a call to care for the ways in which identity is always already informed by all of who we are, and how those intersecting identities become trapped under the weight of those oppressive values constructed by ableist, white supremacist, hetero-patriarchal society. This is our call to find liberation by insisting on our own indisposability.

Indisposable: Structures of Support after the ADA emerged from a time of precarity. While the original, prepandemic exhibition was conceived to reflect on the thirtieth anniversary of the ADA, COVID-19 made one fact all too visible: the pervasive ableism of society means that the scaffolding offered by the ADA is insufficient for too many people. Ours was a revelation of both what imperiled the support needed by so many and the structures put into place by crip communities to create survival, resistance, and joy. But the pandemic realities meant that the execution and display of *Indisposable* needed to be reimagined. Instead of curating a traditional in-person gallery exhibition, we reoriented our process toward a slow, multiphase (or multichapter) rollout. What emerged was a series of eight video commissions that we unveiled from mid-2020 through early 2022 (as of this writing, we anticipate an in-person gallery show in the fall of 2022). But what also emerged were care structures that established a significant way to think about curating disability art—in and beyond the finite space of the gallery.

The eight commissions were premiered as "chapters," individual live Zoom events featuring an artist whose work centered questions in response to indisposability as it intersected with COVID-19 and the ongoing violence toward BIPOC communities.[3] Eight chapters emerged from our collaboration with the artists and in turn their collaboration with their chosen interlocutors. Here is a brief list of the chapters and their core questions:

- Chapter 1, Alex Dolores Salerno: How does understanding crip time challenge the extractive and utilitarian nature of settler-colonial capitalism and physical "normalcy"?
- Chapter 2, Sami Schalk: How does the pleasure of living in a crip body exist as both resistance and activism?
- Chapter 3, Black Power Naps (Navild Acosta and Fannie Sosa): How can the reclamation of rest as a critical form of care be an antiracist tactic to resist ableist institutional structures?
- Chapter 4, Raisa Kabir: What do queer crip networks of mutual aid look like? How has mutual aid already existed in crip, queer, and BIPOC communities as

People in colorful clothing and face masks sit in a park in folding chairs and wheelchairs, weaving multicolored yarn onto a geometric structure.

Raisa Kabir's *House Made of Tin (a socially distanced weaving performance)*, *Indisposable: Structures of Support after the ADA*, Ford Foundation Gallery online, 2021. Courtesy of the artist

a strategy for survival, and how are those strategies turning into lessons for all people during COVID-19?

- Chapter 5, Jill Casid: How do we turn our mourning for the twin pandemics of HIV/AIDS and COVID-19 into an activist rage, an endless wake of "outraged grief"?
- Chapter 6, Kiyan Williams: Is it possible to piece together histories of the disabling forces of slavery and racism? How does the illegibility of such histories parlay into a liberatory abstraction?
- Chapter 7, Allison Leigh Holt: How does neurodiversity function as a way of knowing in the world? How can upending colonial conventions of time, space, and the acquisition of knowledge create a more just and caring world for all people?
- Chapter 8, Indira Allegra: How can we begin to mourn the many, many losses of the pandemic? How do we counter the ways in which pandemic has created a culture of disposability? How can collective and interwoven acts of mourning create what Allegra calls "global grief equity"?

Looking back at our process, it is clear to us that three main tenets of care emerged over the course of creating the exhibition: collaboration as care, intersectionality as care, and access as care. These principles are central to the manifesto we present here, ones we now believe will remain invaluable and central to our curatorial ethos moving forward, and ones we share with the hope they will catalyze others' thinking about care as part of the creative process.

One: Collaboration Is Care

We have been working together as a curatorial team since 2009.[4] Ann is a longtime scholar of disability in visual representations, from modern and contemporary drama to graphic medicine (i.e., depictions of illness in comics). Jessica is a scholar-curator currently working on her first book project, which centers on what she calls "crip materiality," a new methodology addressing how ableism affects the understanding and valuation of the very fibers of art materials within curatorial and conservation discourses. Her project invites us to think about what museum professionals call "inherent vice," art objects that degrade in ways that cannot be prevented by conservation, as not inherently damaged but as a generative force of transformation.

Our emphasis on collaboration as a critical point of care began long before *Indisposable*. Academic and art world hierarchies push for solo work: the monograph, the single-authored article, the solo exhibition, the dissertation. However, everyone who has embarked on any of these "solo" endeavors knows there is nothing solitary about them. Our creative and intellectual work are inherently collaborative; most of us understand that our best ideas are created in that middle space between ourselves and others. Formally, we recognize this collaboration through the conventions of citations or an acknowledgment section. Yet while disability studies scholars have pointed to the mythology of individuality by prioritizing collaboration, sharing agency, and celebrating interdependence and mutual aid, the privileging of the solo performance within the academy—and, indeed, society itself—remains deeply ingrained. For this section of our care manifesto, we want to ask: What happens when the concept of interdependence is extended outside physical needs to also include intellectual ones?

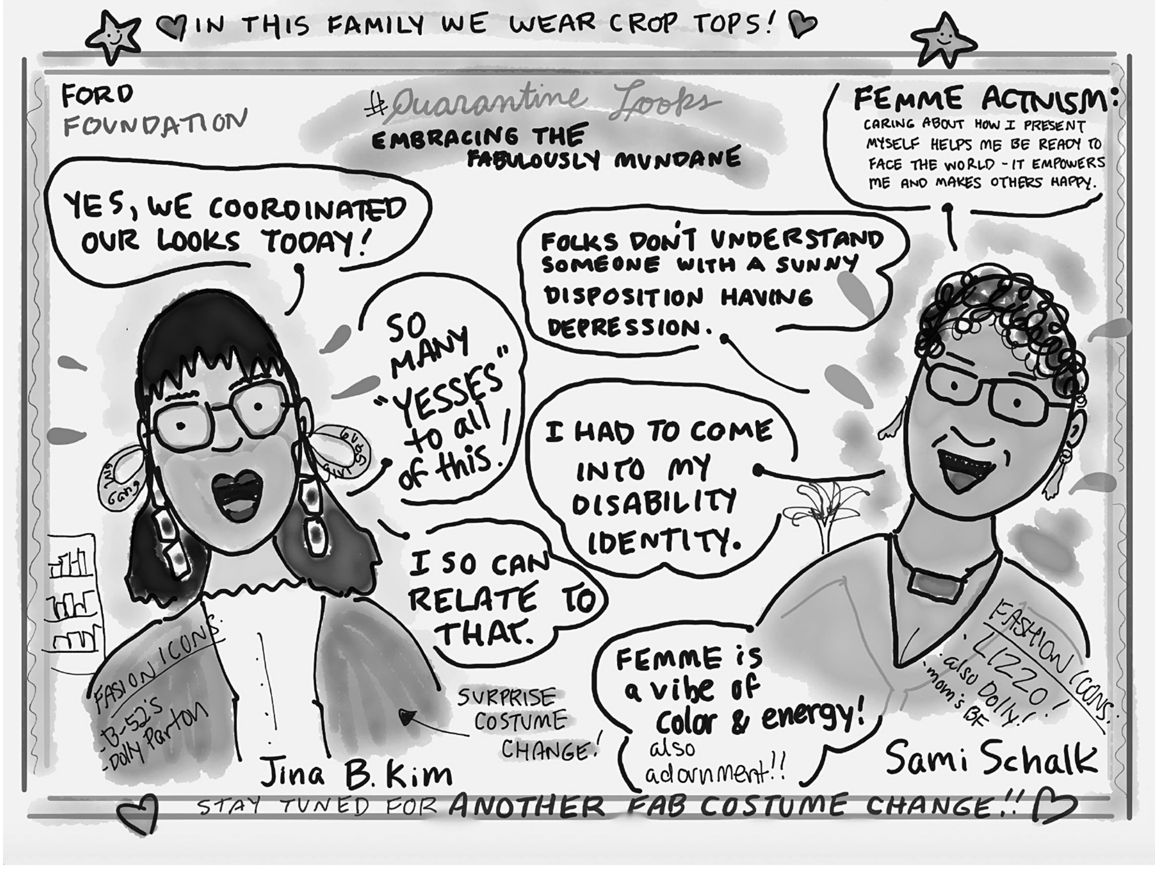
We have been close friends since 2007 and started collaborating on professional endeavors in 2008 when Jessica (who was the assistant curator for Davidson College's art galleries) started thinking about curating a disability art exhibition and reached out to Ann to join her as cocurator. Our subsequent exhibitions established us as a team, a collective, a duo. When Lisa Kim, inaugural director of the Ford Foundation Gallery, approached us to curate an exhibition, she reached out to both of us as a team.

As we note above, in the academic world collaboration through interdependent scholarship is not given the same weight as solo productions, and the former depends a great deal on normative notions of embodiment and productivity. So we believe a key tenet of crip care is collaboration and working interdependently. A traumatic brain injury coupled with depression means that Jessica processes at a slower pace and that she sometimes has trouble finding words and completing sentences in a normative way. Of course, normative expectations for verbal communication are deeply ableist, and thinking and speaking at a slower pace must be normalized. And although Ann has been teaching about and participating in disability culture for twenty years, she can still cling to visions of the normative—plowing ahead with solitary work—and her own depression, to the point of exhaustion. The crip time in which we process compels Ann to slow things down, to take time with ideas and thoughts. Our different processing speeds mean that brainstorming sessions work well for us; Jessica will list ideas, Ann will take them down, and we will talk back and forth until we have both come up with a new concept or question that neither of us could have come up with on our own. We both think about what Sami Schalk said in her video commission for *Indisposable*: "Why fight for liberation if I myself cannot be free, if I cannot care for, love, celebrate, adorn, and move my body in the way I want to in the world?"[5] We also joke about being in a relay race where we are constantly tagging in and out because we share nearly opposite sleep schedules. Ann, an early bird, works on drafts and emails early in the morning, while Jessica works in the afternoon and evening. We advocate for each other to rest when we need to even at the expense of a deadline because we will always have pressing deadlines. But engaging with what's important for your well-being and your life can often be a rarer occurrence and must be prioritized.

However, interdependent scholarship is not easy. One of the most challenging aspects for our ongoing collaboration has been the assumed academic hierarchies imposed on us. That is, because Ann is a tenured full professor with her own impressive scholarly record and because Jessica was a young curator or a graduate student throughout so many of our collaborations, the assumption has been that Ann was the lead curator, thinker, writer, and conceptualizer. We have worked hard for many years to make sure that this misunderstanding isn't perpetuated. One of the key tactics for doing this has been for both of us to be very clear that while we are a team, Jessica has been the lead for many of our collaborations. Hierarchies are real, and young women early in their careers often end up on the losing end. So when we acknowledge that many of Jessica's ideas and curatorial decisions drive our collaborative work, we do this because it disrupts the hierarchy and is thus another critical point of care. We also hope that recognizing the intellectual labor of younger scholars, especially disabled women and women of color, will become a centered practice.

This is what we mean by extending the concept of interdependence outside physical needs to intellectual ones. Interdependent thinking is the crip alchemy that makes our collaborations a critical form of care and that makes our care work a critical crip practice. Interdependent thinking creates the care structures we use to care for each other and that make it possible to upend stale hierarchies that privilege the mythological solitary act and instead truly celebrate the collaborative project.

We tell you this at the outset because in order to model care for the artists, we



mk Czerwiec's live illustration of Sami Schalk and Jina B. Kim's *#QuarantineLooks: Embracing the Fabulously Mundane*, *Indisposable: Structures of Support after the ADA*, Ford Foundation Gallery online, 2021. Courtesy of the artist

A comic of two women, labeled "Jina B. Kim" and "Sami Schalk." Around the women are notes on their conversation in speech bubbles. The entire drawing is framed in squiggly lines, and at the very top is the line "In this family we wear crop tops!" framed by two hearts and a smiling star.

must first practice it ourselves. A sustained model of crip curation means we have prioritized our process of care over the end result of the exhibition; this process has meant we have experienced the benefits of care from the artists included in *Indisposable*. For example, for our first chapter, Alex Dolores Salerno proposed a discussion between themselves and their friend and artist Kevin Quiles Bonilla. The discussion was so lively and nuanced that it led us to encourage similar collaboration for the rest of the chapters. In other words, when we moved to present the works of other *Indisposable* artists, we encouraged collaboration between friends and trusted colleagues because we wanted the same love and admiration that they have for each other to shine through all aspects of the exhibition, including conversations between artists. We experienced Kevin Quiles Bonilla and Alex Dolores Salerno's discussion about how they mutually influenced each other's exploration of their own intersecting queer, Latinx, and disabled identities; we watched with delight as artists like Jina Kim and Sami Schalk shared fabulous “lewks” as a part of framing the presentation of Schalk’s video on pleasure activism. The artists of *Indisposable* also extended this principle of collaboration as care beyond the borders of the public-facing exhibition. Artists worked with queer and BIPOC creatives for coding, fabrication, photography, filming, and music composition, extending the circles of collaboration as care rippling outward.

Two: Intersectionality Is Care

As we look back to our earliest projects, we understand that we often centered a white gaze—both in terms of artist and viewer—within the context of our curatorial work. But with *Indisposable*, the cultural moment and the precepts of disability justice demanded that our antiracist work be proactive rather than reactive.[6] With disability justice activists calling for cross-disability and cross-movement solidarity, and with systemic ableism oppressing all those who do not “fit” within the hegemony of normalcy, we knew prioritizing intersectionality within our work was a powerful form of care. With the primacy of the disability justice movement, the murders of Breonna Taylor and George Floyd, the denial of resources and protection to those most imperiled by the pandemic, and the global outcry for social justice in the summer of 2020, the ways we had already determined that our work needed realignment took on new urgency.

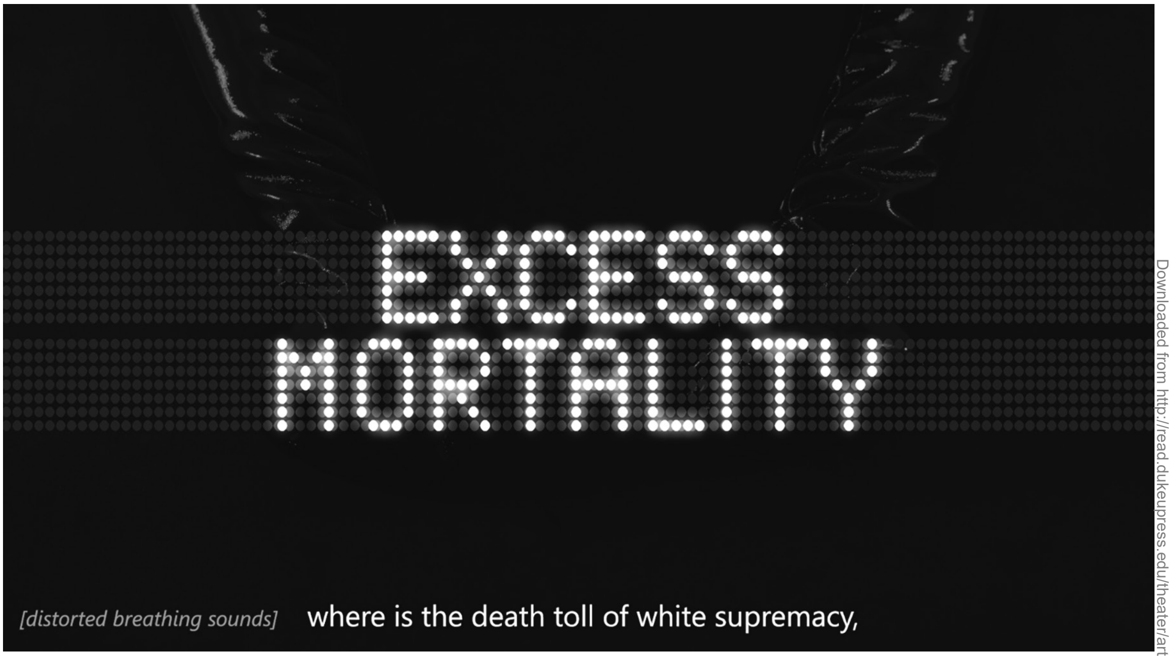
We are both white women who identify with disability in varying ways. We know that our whiteness has disproportionately provided us with educational, social, and professional opportunities that so many BIPOC people have been denied. We know, too, that the insidious nature of white supremacy is alive and that it is our responsibility to dismantle it as forcefully as possible. For this reason, we believe that a crip curatorial practice is one that centers people marginalized in multiple ways and that we as curators function as the support structures that build the platform for other voices, dreams, artworks, and embodiments to shine. While our curatorial vision brought a group of artists together, as we discussed, we asked those artists to bring in other artists and thinkers they wanted to be in dialogue with. What we define as “collaboration as care” is also a purposeful sharing of our platform so that others can amplify the work of their communities. This also allows us to be decentered as organizing forces. We can instead act as the support structures ourselves, helping artists realize *their* visions, instead of artists helping us to realize *our* vision. In other words, this is not “our” exhibition, but theirs. We aim not to speak for others but, rather, to create spaces to magnify their experiences so they will be known.

Intersectionality likewise becomes a critical point of care for dismantling a white supremacist assumption that disability somehow exists outside of race, gender, sexuality, class, and nationality, or that ableism only has an impact on disabled people.[7] For example, Schalk presented her multiply marginalized identities as part of her video project; her resistance and activism are particularly important because she is Black, fat, crip, and queer. Her dressing up in fabulous outfits while doing mundane tasks in public thus pushes against *who* the public space has traditionally been for—not Black, fat, crip, and queer people. Raisa Kabir's *House Made of Tin (a socially distanced weaving performance*) brought together a group of BIPOC, queer, crip people in the midst of lockdown in the UK within the space of a London park. There the group wove an intentionally incomplete sculpture that used their bodies as points on a loom—insisting on their visibility both as individuals and as an interconnected collective.

The work of Navild Acosta and Fannie Sosa (Black Power Naps) reminds us that race and disability have mutually constituted one another throughout American history. The bodies of enslaved people were defined as inherently disabled as a means of justifying enslavement; anyone who resisted by seeking rest or escape was further pathologized, whether defined as uncooperative, unproductive, mentally defective, or lazy. The disabling nature of forced labor and abuse was projected as the fault of the enslaved people themselves. When Navild and Sosa work to reclaim rest, they offer a powerful retort to ableist ideologies that still pathologize rest to justify the consumption and disposability of BIPOC bodies. This disposability of BIPOC and disabled people seeking rest is its own ongoing pandemic: for example, the murder of Rayshard Brooks, who was shot by police for sleeping in his car in a fast food drive-through.[8] The pressures of the meat-packing industry to maintain a rigorous work schedule at the height of the COVID-19 pandemic without precautions for the safety of workers, who in that industry are predominantly people of color, resulted in the disproportionate deaths of those workers.[9]

Kiyan Williams, in *Piecing Myself Together after the World Has Ended*, revealed the difficult task of resurrecting the history of enslaved bodies, confronting the erasure of memory that ableism and racism mutually enable. Williams takes what is left of those lives and histories buried beneath centuries of oppression, layers of dirt, and recirculating as sodium molecules in the ocean, and they dig into that dirt and salt and fungi both looking for this past and simultaneously revealing the impossibility of such a task.[10] The slide between figuration and abstraction in Williams's work points to the need to tell a story that cannot be told and yet still must be told. With fungi and dirt, Williams creates totem-like sculptures that include naturalistic body parts like faces, hands, and feet that emerge from the soil and fungus and that then also slide back into loose forms of dirt and into naturally growing fungi. It is a slide between knowing and the impossibility of knowing these histories of oppression, and it is also the impossibility to know, in any concrete way, what it means to be Black, trans, queer, and disabled in the United States today. Here illegibility is a fugitive tactic for survival, especially against the surveillance state, which demands easy representation.

Artist Jill Casid's film powerfully connected the twin pandemics of HIV/AIDS and COVID-19 to investigate how race, ability, incarceration, and sexuality continue to mark some lives as more disposable than others; and how the twin ideologies of able-



The words *EXCESS MORTALITY* rendered in white dots that look like LED lights scrolling across a black background. At the bottom of the image are the captions "*[distorted breathing sounds]*" and "where is the death toll of white supremacy."

Jill Casid's *Untitled (Melancholy as Medium)*, *Indisposable: Structures of Support after the ADA*, Ford Foundation Gallery online, 2021. Courtesy of the artist

ism and white supremacy make both pandemics excessively lethal, with bodies piling up in refrigerated morgue trucks and then buried on Hart Island, the largest mass grave in the United States, and "potter's field," where for decades New York City has literally disposed of the unclaimed, indigent, and stigmatized ill—such as those who died of AIDS in the early years of the pandemic.[11] Casid also conceived the online chapter itself, which was its own form of intersectional convocation by gathering poets, scholars, artists, and activists for a "reckoning with the question of what to do with the ways we're being undone? *Chapter 5: Melancholy as Medium* brings us together for an activist wake that refuses to move on."[12] Indeed, Indira Allegra's project for *Indisposable* is a website, *Texere*, where users can name what they are grieving, and those entries shape a digital tapestry.[13] Allegra's work emphasizes that "if no body is disposable, all losses are to be mourned"; they insist that in an age of COVID-19, we must recognize the multiple losses we have all experienced, even the smallest ones.[14]

Three: Access Is Care

Traditional definitions of access, particularly where institutions are concerned, often relate to physical spaces: How can those with mobility impairments navigate a physical space? How can those with vision impairments access art on touch tours or through audio description? These issues are important, but they can keep us from understanding access as a proactive and creative kind of care. Here we are thinking about the precepts laid down by Mia Mingus, who has articulated the concept of access intimacy:

> Access intimacy is that elusive, hard to describe feeling when someone else "gets" your access needs. The kind of eerie comfort that your disabled self feels with someone on a purely access level. . . . Access intimacy is not just the action of access or "helping" someone. We have all experienced access that has left us feeling like a burden, violated or just plain shitty. Many of us have experienced obligatory access where there is no intimacy, just a stoic counting down of the seconds until it is over. This is not access intimacy.[15]

When we moved *Indisposable* online, we were placed at a remove from the traditional gallery space—not only us as curators working from long distance, but even the audience members who might typically attend in person. This necessitated our thinking even more proactively about the question: What do our audiences need to access this work? What will keep them safe as they access this work? These may seem like simple questions, but the answers went well beyond having a stable Wi-Fi connection and time to watch the exhibition (although these were not inconsequential). Instead, we needed to create access as a kind of radical welcome.[16] In other words, we don't just create ways for people to physically experience art. Rather, we think about what the bodyminds involved—of artist *and* audience—need before and while the art is presented.

First and foremost, we had to acknowledge the care and crip time needed by the artists with whom we were working. At various points the artists of *Indisposable* had to care for sick family members, suddenly move from imperiled housing, negotiate their own evolving bodily needs, and mourn sudden losses. This had to be factored into the schedule for our work together if we were not to simply be in the position of extracting work as a commodity from the artists.

The artists also led the way in providing care that made our work together *more* accessible to themselves and our audiences. For example, Salerno emphasized the importance of a land acknowledgment and self-description for the visually impaired during Zoom events; what's more, they announced they would be using different fidget spinner toys during the chapter event. In this small way, Salerno resisted the niceties of convention typical during those talks where speakers and audience members must pretend that they have no bodily needs. Schalk and Kabir likewise made space for their events to be more accessible to viewers; Schalk's talk was accessible in a tone that discussed deep issues but made them understandable to nonspecialist audiences. Schalk created a break midevent where attendees could rest, stretch, or change into new "lewks," and Kabir took time to build an extensive visual description of the work that they delivered before it even played; audience members who needed it were also encouraged to stretch, get a mug of tea, and otherwise take care of their bodies as viewers. Indira Allegra's digital weaving, in emphasizing grief, uses its web-based platform as medium and metaphor: grief is a crucial part of life, one that links us intimately to others, and should be accessed and accessible anytime rather than pathologized. Allison Holt's film, *Stitching the Future with Clues*, invites us to consider how we might access the kinds of knowledge that neurodivergence represents beyond some romanticized version of the mystical, exoticized other. Rather, as Holt's animations of everything from a cloud of starlings to illuminated feedback loops suggest, embracing neurodivergence opens the pathway of seeing ourselves as related to our own perception, others' cognition, and even other species. Holt suggests that anthropocentrism and bias toward neurotypicality inhibits and narrows our full potential. Both forces, Holt suggests, are inhibiting and narrowing rather than signs of illumination and intellect.

Access as care also exists in the kind of access affordances built into the work

Alex Dolores Salerno's *El Dios Acostado, Indisposable: Structures of Support after the ADA*, Ford Foundation online, 2021. Courtesy of the artist

A figure in black lies on his side with his back to the camera in the middle of a lush meadow. Grassy mountains fill the background, and above the image are the captions "descansa una persona en su costado" and, below that, "a person rests on his side."

itself. Indeed, Salerno positioned subtitles in the middle of the frame of their video, in Spanish and in English. We also had ASL interpreters as part of the event in both languages; here access as care met intersectionality as care, since Salerno's work became accessible through multiple languages and voices. Casid beautifully and seamlessly built audio description into her film as part of the stream of its presentation; Kabir intersected the two by using creative captioning, in which captions were integrated into the work itself and represented by different colors for different voices and ideas.

Jessica's first book project, *Crip Materiality*, will explore crip curatorial tactics that also include care for the materiality of the art objects themselves. And we believe this kind of care for crip materiality provides new access to the art itself. This means that in addition to thinking about disability art in terms of biography, subject matter, and style or aesthetics, we can also consider the material condition of the artwork.[17] Crip materiality is a methodology and curatorial tactic that invites us to revalue art objects that traditional curatorial and conservation standards would label as degraded, damaged, or inappropriate for display or collection. Thus, crip materiality is a critical point of care for the material existence of art objects themselves. *Indisposable* makes use of crip materiality to rethink what artworks to include in the physical exhibition and how artists who might not seem to engage disability directly in fact do so through their use of precarious materials. For example, while Kiyan Williams is known as a multidisciplinary artist whose work explores Black queer subjectivity, we include Williams because we understand their sculptures, made from what might be considered the decaying and dead materials of dirt and fungus, to also be an engagement with material forms of disability that are also cast off as disposable within ableist ideologies. Here the disposability of disabled forms of life are upended and reclaimed as crip materiality that serves to then value and desire crip existence. Or we can express this idea through another question: What happens when the inclusion of precarious material forms in artworks are considered as a model for how to care for precarious material forms in human life?

Conclusion

Over the course of meeting with artists about the quotidian details of *Indisposable*, the same somewhat startling thing kept happening: artists kept thanking *us* for the flexibility and support we had shown them; in some cases, they noted that this was one of the first times they had had such a chance to work expansively, as they were supported both by us and the gallery team. We were gratified but also somewhat distressed: no one should have to be grateful for being cared for.

Similarly, the performance of disability is not simply through the finished, highly polished representations with which an audience comes into contact. Rather, it begins from the moment the work is conceptualized, between collaborators at every step of the process, and within the context of the complex ways in which disability is figured within the work and those beyond it in which disability justice has yet to be accomplished. We offer this manifesto and guide so that readers might reflect on how each of these principles of care is present—or has yet to be fully borne out—in their own artistic practice.

In light of what we have laid out here, we call on institutions to recognize the ways in which they might deconstruct conventional ways of valorizing and making work, particularly those that prioritize individual virtuosity in a way that replicates bodily normalcy. We ask: Have you made space for the crip time in which artists might need to make work? How can you support artists as they bring others into collaboration? In what ways have you incorporated disability into your diversity, inclusion, and equity work? Have you thought expansively about access in a way that is proactive rather than reactive? Or, in other words, have you imagined what diverse artists and audiences might need rather than what you are required to do by law?

We call on practitioners to imagine how they can build access into the very act of creating work. Can you incorporate audio descriptions or captioning, for example, in ways that add to the aesthetic project of the work? If you are collaborating, how can you build space into your process for crip time, or a measured pace that allows for the variability and particularities of your partners? How can you repudiate the hackneyed trope of using disability as a metaphor for the damaging impacts of racism, sexism, homophobia, and transphobia? Instead, how can you come to understand the ways in which ableism both snarls into and helps create those disabling forces? How can you understand that intersectionality in theater is hollow without a rigorous understanding of disability as an identity, culture, aesthetic value, and generative force?

We call on audiences to not mistake sentiment for care, particularly a kind of pathos that reinscribes contempt for the disabled body. Instead, we call on them to actively wrestle with what disability studies and theater studies scholar Carrie Sandahl has called “representational conundrums,” neither dismissing complex, even contradictory portrayals of disability outright nor settling for sentimental, stereotypical, or sensationalistic images of disability that do damaging work in the world.[18]

Finally, we call on readers, regardless of field, to consider how they can curate care along the lines we describe above by transforming their discipline and creative practice. Only then can we create real, system-changing inclusivity. It is messy, difficult, contradictory work; it is also among the most humane that we, in our imperfect, impermanent, impeccable bodies, can undertake.

NOTES

1. Paul Longmore, “Screening Stereotypes: Images of Disabled People in Television and Motion Pictures,” in *Why I Burned My Book and Other Essays on Disability* (Philadelphia: Temple University Press, 2003), 131–48.

2. Readers can learn more about disability aesthetics in Tobin Siebers, *Disability Aesthetics* (Ann Arbor: University of Michigan Press, 2010); and Ann M. Fox, "The Rise of Disability Aesthetics: Reframing the Relationship between Disability, Beauty, and Art," in *The Routledge Handbook of Beauty Politics*, ed. Maxine Craig (New York: Routledge, 2021), 147–56.

3. Each of the event recordings is or will be available on the exhibition website at www.fordfoundation.org/about/the-ford-foundation-center-for-social-justice/ford-foundation-gallery/exhibitions/indisposable-structures-of-support-after-the-ada/.

4. We have cocurated multiple exhibitions together, including *RE/FORMATIONS: Disability, Women, and Sculpture*, *STARING*, and the exhibition that is the subject of this essay: *Indisposable: Structures of Support after the ADA.* We have also curated in disability arts separately, on subjects from HIV/AIDS to cripping the archive.

5. Sami Schalk, "#QuarantineLooks: Celebrating the Fabulously Mundane," color video with sound, 7:20, 2021, www.fordfoundation.org/about/the-ford-foundation-center-for-social-justice/ford-foundation-gallery/events/indisposable-structures-of-support-after-the-ada-chapter-2/.

6. We encourage readers to look at Leah Lakshmi Piepzna-Samarasinha's *Care Work: Dreaming Disability Justice* (Vancouver, BC: Arsenal Pulp, 2018), which traces the history of disability justice and activism in the work of disabled QTBIPOC communities.

7. Talila A. Lewis, "January 2021 Working Definition of Ableism," *Talila A. Lewis* (blog), January 1, 2021, www.talilalewis.com/blog/january-2021-working-definition-of-ableism.

8. Aimee Ortiz, "What to Know about the Death of Rayshard Brooks," *New York Times*, May 6, 2021, www.nytimes.com/article/rayshard-brooks-what-we-know.html.

9. M. A. Waltenburg, et al., "Update: COVID-19 among Workers in Meat and Poultry Processing Facilities—United States, April–May 2020," *Morbidity and Mortality Weekly Report* 69 (2020): 887–92, doi.org/10.15585/mmwr.mm6927e2.

10. The recirculating sodium is in reference to Christina Sharpe's writing: "Those Africans . . . who passed through the doors of no return did not survive the holding and the sea, they, like us, are alive in hydrogen, in oxygen; in carbon, in phosphorous, and iron; in sodium and chlorine. This is what we know about those Africans thrown, jumped, dumped overboard in Middle Passage; they are with us still, in the time of the wake, known as residence time." Christina Elizabeth Sharpe, *In the Wake: On Blackness and Being* (Durham, NC: Duke University Press, 2016), 19.

11. Jill H. Casid, *Untitled (Melancholy as Medium)*, 2021, color video with sound, 9:43, 2021, www.fordfoundation.org/about/the-ford-foundation-center-for-social-justice/ford-foundation-gallery/events/indisposable-structures-of-support-after-the-ada-chapter-5/.

12. Jill H. Casid, "*Indisposable: Structures of Support after the ADA, Chapter 5: Melancholy as Medium*," June 9, 2021, www.fordfoundation.org/about/the-ford-foundation-center-for-social-justice/ford-foundation-gallery/events/indisposable-structures-of-support-after-the-ada-chapter-5/.

13. *Texere* can be accessed at texere.space (password: weave).

14. Indira Allegra, "'Texere' Project Proposal," unpublished manuscript, 2021.
15. Mia Mingus, "Access Intimacy: The Missing Link," *Leaving Evidence* (blog), May 5, 2011, leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/.
16. The concept of radical welcome is one that takes seriously the material needs and desires of the artworks themselves. Cooley writes that radical welcome can be "a curatorial practice to forge an aesthetic, a politics, and an activist call that creates radical welcome for vulnerable, unwanted, and sick materiality." Jessica A. Cooley, "Crip Materiality: The Art Institution after the Americans with Disabilities Act" (PhD diss., University of Wisconsin–Madison, 2021), 125.
17. For more about the method and tactic of crip materiality, see Cooley, "Crip Materiality."
18. Carrie Sandahl, "Using Our Words: Exploring Representational Conundrums in Disability Drama and Performance," *Journal of Literary and Cultural Disability Studies* 12, no. 2 (2018): 129–44.