

AA 100: Re-Visualizing Embodiment: Choreopolitics, Design, Access & Space
School of Arts and Architecture, University of California Los Angeles
Fall 2016: Tuesdays, 5pm – 7:50pm Kaufman 208
COURSE SYLLABUS

Instructor: Amanda Cachia
E-mail: acachia@arts.ucla.edu
www.amandacachia.com

Office hour: Wednesdays, 1:30-2:30pm, Kaufman Room 185
Course website: <https://ccle.ucla.edu>

Course Overview:

- How do bodies and materials work together to create a generative tension in the discussion around the rights and responsibilities of minority representations in order to re-shape our world?
- How can we imagine revised physical models of choreographic form, gesture and movement that contributes towards an evolving and sophisticated language, knowledge, and politics of complex embodiment?
- How might the interventions of bodies in public space be directed towards various forms of social justice?
- How might the landscape of signs, symbols, banners or “disobedient objects,” intermingled with the semiotics of visible and invisible corporeal differences, be made strange, ruptured or destabilized, so that we might think about the body differently?

This interdisciplinary course explores how bodies, gestures, materials, and places together reflect and reinforce collective ideas about the rights and responsibilities of both majority and minority individuals. By interrogating and creating physical models of dance, gesture, design, and representation, as well as evaluating issues of access and participation, students will explore how embodiment can be deployed to promote social justice. Together we will develop a new rhetorical framework for the “choreopolitics” of complex embodiment, and we will build a new vocabulary and methodology around disability and access in challenging and stimulating ways. We will engage primarily with work that interrogates the social, political, and philosophical stakes of complex embodiment, drawn from fields that have a history of interrogating embodiment in visual culture, such as within the discourses of dance, choreography, performance, architecture, and more. We will also examine how we might trouble the ostensibly normative narratives in museum and gallery spaces, and consider how access might become a dynamic conceptual and curatorial tool for destabilizing reductive categories. The overarching goal is to engage in dialogue that centers on the creative potential of disabled bodies to generate social transformation within visual culture at large. This interdisciplinary school-wide course provides an amazing and very unique opportunity for students in the School of Art and Architecture to experiment with other students from across the School, forging new connections and deepening their research and creative potential.

Learning Outcomes:

1. Grasp concepts and issues around the use and appearance of the disabled body in art, design, architecture, choreography, performance, and more
2. To identify a framework and language for how disability fits into the discourse of visual culture, gesture, and movement within a social justice lens.
3. To understand how disability has impacted visual culture within the broader context of twentieth century social, cultural and political history.
4. To develop your own curatorial and philosophical framework for understanding the relevance and meaning of disability in visual culture, architecture, design, choreography and politics within modern and contemporary society.

Requirements:

- **Participation:** Consistent and engaged participation in discussions is required. I expect for you read thoroughly and critically and come to seminar prepared with questions and comments. We will be supportive and respectful of one another as we engage in debate--good collegiality is a form of politics and our classroom is a community. Missing more than one class meeting will negatively affect your standing in the course.
- **(1) Collaborative Class Facilitation:** A group of 2-3 students will facilitate a 30-40 minute class discussion every session (apart from the first session). I will ask you to fill in a spot for a presentation date on a form on the first day of class, and I will e-mail the list of working groups the following day. (If our class size is smaller than I anticipate we may have individual presentations.)

Facilitations will provoke dialogue about; 1-the central argument(s) of the scholarship being engaged, 2-the theoretical and methodological approaches utilized and innovated by the scholars, 3-the potential social, cultural, and political stakes of the work, 4-how the work connects to other scholarship we have engaged in the class (with the exception of the first group).

I encourage facilitation groups to utilize media (such as short video screenings), group activities (such as free writing or creative writing exercises), and other methods to create a dynamic space. However, these are not required, what is most important is that we have a quality exchange in the seminar.

- **(2) 2-3 page Response Papers:** You will submit **two** 2-3 page **printed** response papers in the third and sixth week of the course. Response papers are due to me in class in **Week 3** and **Week 6**, and late responses will not be accepted. Response papers are tools for working through the material and thinking about how the material can relate (or not) to your own scholarly, artistic, and social justice interests. They can be critical, open-ended, and/or personal. What I am looking for is an earnest engagement with the work. Make sure that your papers engage with all of the readings assigned, although more emphasis on one or two within that context is acceptable.

- **Final Project & Presentation:** The final project can take several forms.
 - Research Paper
 - Substantive Creative Project with Artist/Curatorial Statement that includes Access components
 ALL TOPICS TO BE APPROVED BY INSTRUCTOR BY TUESDAY (IN CLASS) OF WEEK 6
 - PLEASE PREPARE A WRITTEN PARAGRAPH DESCRIBING YOUR PROJECT.

Brief presentations of your Final Project (5-7 minutes each) will be held during our final meeting in Week 10, and the written portions (not to exceed 10-12 pages) will be due the same day. If you have a creative media-based project, please bring this on a Flash Drive. Any creative media-based project MUST be accompanied by a one-paragraph description explaining the connection to the objectives of the course and to any assigned readings.

Summary of grade allocation:

Participation: 10%

Collaborative Class Facilitation: 30%

2 X 2-3-Page Response Papers: 20%

Final Project & Presentation: 40%

Total: 100%

Center for Accessible Education

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu."

You are invited to discuss your needs, and all disability-related information will be treated and protected as confidential. Consult with the Chancellor's ADA/504 Compliance Office for any issues involving compliance with federal and state law and University policy pertaining to disability issues.

Evaluation Rubric:

A= Excellent

This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.

B=Good

This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average

This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory

This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.

F=Failed

This grade indicates a failure to participate and/or incomplete assignments

A = 94-100

A- = 90-93

B+ = 87-89

B = 84-86

B- = 80-83

C+ = 77-79

C = 74-76

C- = 70-73

D+ = 65-69

D = 60-64

F = 0-59

Course Policies:**Absences and Lateness**

Attendance is mandatory. More than two unexcused absences will automatically result in a lower grade. Chronic lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling exams. There are no extra credit assignments for this class.

UCLA policy on absences

According to university policy, there are extenuating circumstances that define excused absences in cases such as severe injury, loss of a family member, religious holidays, etc. If the student feels that she/he has missed/will miss a class that falls into this category, the student should immediately meet with the instructor to arrange completion of missed assignments. Students can review university absence policy. Additionally, it is the student's responsibility to inform the instructor in a timely manner of any missed class due to the observance of a major religious holiday and arrange completion of missed assignments.

Format

Please type and double-space your written work. Typing improves the clarity and readability of your work and double-spacing allows room for me to comment. Please also number and staple multiple pages. You are free to use your preferred citation style. Please use it consistently throughout your writing.

Grade Appeals

Please allow two days to pass before you submit a grade appeal. This gives you time to reflect on my assessment. If you still want to appeal your grade, please submit a short but considered paragraph detailing your concerns. Based on this paragraph I will review the question and either augment your grade or refine my explanation for the lost points.

General Decorum

Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework in class, eating, etc. are distracting and disrespectful to all participants.

UCLA policy on Plagiarism

*Students must conform to the UCLA's rules on Academic Integrity and will be held responsible for transgressions of the policy. Please familiarize yourself with the *Student Guide to Academic Integrity* on the Dean of Students' website at: <http://www.deanofstudents.ucla.edu/Academic-Integrity>.

The relationship between students and faculty is the keystone of the educational experience at UCLA. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens. Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you

- cheat on an exam,
- submit the same work for two different courses without prior permission from your professors,
- receive help on a take-home examination that calls for independent work, or
- plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work.

You plagiarize when, without proper attribution, you do any of the following:

- copy verbatim from a book, an article, or other media;
- download documents from the Internet;
- purchase documents;
- report from other's oral work;
- paraphrase or restate someone else's facts, analysis, and/or conclusions; or
- copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people's ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.

Avoiding Academic Dishonesty

- Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
- Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.
- Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
- Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.
- Save your notes and drafts of your papers as evidence of your original work.

Disciplinary Sanctions

When a professor suspects cheating, plagiarism, and/or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline.

Important Notice: World Arts & Cultures/Dance Workshops HIGHLY RECOMMENDED:
Students Mentoring Students

Thursday, November 17, 12-1pm

WAC students meet with Professors Sharma, Gere, and Waterman in room 208

Dance students meet with Professor Marks in room 200

This is our once a quarter workshop for all majors.

Schedule of Classes and Readings:

Week 1

9/27:

Introduction to class & review of syllabus: Key Terms

1. *Keywords For Disability Studies*: “Ability,” “Access,” “Accommodation,” “Activism,” “Aesthetics,” “Design,” “Embodiment,” “Identity,” “Performance,” “Space,” “Visuality,” NYU Press.
2. Joel Snyder, “Audio Description: The Visual Made Verbal,” *International Congress Series*

Week 2

10/4:

Disability Aesthetics, Complex Embodiment & Radical Art

1. Tobin Siebers, “Introduction” from *Disability Aesthetics*
2. Rosemarie Garland-Thomson, “Disability, Identity, and Representation: An Introduction” from *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*
3. Ann Millett-Gallant, “Sculpting Body Ideals: Alison Lapper Pregnant and the Public Display of Disability” from *The Disabled Body in Contemporary Art*

Topical selections for discussion & further research:

<http://www.madelinestuartmodel.com>

<http://www.nyledimarco.com/about/>

<http://www.rebekahmarine.com>

Week 3

10/11:

Disability & Performance

1. Rosemarie Garland-Thomson, “Dares to Stares: Disabled Women Performance Artists & the Dynamics of Staring,” from *Bodies in Commotion: Disability and Performance*, edited by Philip Auslander and Carrie Sandahl.
2. Bree Hadley, “Introduction: Disability, Performance and the Public Sphere” in *Disability, Public Space, Performance and Spectatorship*
3. Andre Lepecki, “Introduction: The political ontology of movement.” *Exhausting Dance: Performance and the politics of movement*.
4. Park McArthur, Lezlie Frye and Alice Sheppard, “Disability and Disabled Theater,”
<http://dismagazine.com/disillusioned/59706/disability-and-disabled-theater/>

**** RESPONSE PAPER #1 IS DUE IN CLASS TODAY.**

Week 4

10/18:

Choreopolitics of Black/Ethnic/Female/Queer/Disabled Bodies

1. Andre Lepecki, "Stumbling dance: William Pope L's crawls" in *Exhausting Dance: Performance and the politics of movement*.
2. Jean-Paul Rocchi with Anne Cremieux and Xavier Lemoine, "Introduction: Black Beings, Black Embodyings: Performances and their Cultural Interpretations" in *Understanding Blackness through Performance*
3. Jose Esteban Munoz, "Introduction: Performing Disidentifications," from *Disidentifications: Queers of Color and the Performance of Politics*

Week 5

10/25:

Exhibition Models & Templates

1. Amanda Cachia, " 'Disabling' the Museum: Curator as Infrastructural Activist," *Journal of Visual Art Practice*, 2013, 12 (3): 257-289.
2. Amanda Cachia, "LOUD silence: Turning Up the Volume on Deaf Voice," *The Senses & Society*, 2016
3. Elizabeth Dungan and Katherine Sherwood, "Blind at the Museum," Berkeley Art Museum exhibition, <http://www.blindatthemuseum.com>
4. Matt Smith, *Queering the Museum*, Birmingham Museum and Art Gallery
<http://www.mattjsmith.com/downloads/Queering%20the%20Museum.pdf>

Guest Artist Talk: Alison O'Daniel <http://alisonodaniel.com>

Week 6

11/1:

The Unconscious Performance of the Othered Body

1. Erving Goffman, "Performances." *The Presentation of Self in Everyday Life*. New York: Random House, 1959.
2. Amanda Cachia, "Composing Dwarfism: Reframing Short Stature in Contemporary Art" in *The Review of Disability Studies: An International Journal*, 2014
3. Tanya Titchkosky, "Looking Blind: A Revelation of Culture's Eye" in *Bodies in Commotion: Disability and Performance*, edited by Carrie Sandahl and Philip Auslander
4. Video: Naomi Laikmaier, "One Morning in May" <https://www.youtube.com/watch?v=SPGoaBMH60s>
5. Kazuo Hara, "Goodbye CP," <https://vimeo.com/24199126>

**** RESPONSE PAPER #2 IS DUE IN CLASS TODAY.**

**** WRITTEN PARAGRAPH DESCRIBING YOUR FINAL PROJECT IDEA ALSO DUE IN CLASS TODAY.**

Week 7

11/8:

Architecture, Design & Activism

1. Sara Hendren, <http://ablersite.org> & “Design for One” series and aplusa.org
2. Amanda Cachia, “The Alterpodium: A Performative Design and Disability Intervention” in *Design and Culture*
3. Graham Pullin, *Design Meets Disability*
4. Jos Boys, “Beyond Accessibility,” *Doing Disability Differently*
5. Jose S. Gamez and Susan Rogers, “An Architecture of Change” in *Expanding Architecture: Design as Activism*
6. Nikil Saval, “Three Artists Who Think Outside the Box,” *The New York Times Style Magazine*, Dec 3, 2015, http://www.nytimes.com/2015/12/03/t-magazine/art/theaster-gates-mark-bradford-rick-lowe-profile.html?_r=0
7. “How Gallaudet University’s Architects Are Redefining Deaf Space,” <http://www.curbed.com/2016/3/2/11140210/gallaudet-deafspace-washington-dc>

Optional background reading:

1. Hansel Bauman, “DeafSpace: An Architecture toward a More Livable and Sustainable World.” *Deaf Gain: Raising the Stakes For Human Diversity*

Guest Designer Talk: Hugo Pilate on “Alterpodium” <http://hupilate.co>

Week 8

11/15:

Actions in Disability Activism & other Civil/Social Movements

1. Sholette, Gregory. “Merciless Aesthetic: Activist Art as the Return of Institutional Critique. A Response to Boris Groys.” *FIELD: A Journal of Socially Engaged Art Criticism*. Spring 2016. <http://field-journal.com/issue-4/merciless-aesthetic-activist-art-as-the-return-of-institutional-critique-a-response-to-boris-groys>
2. Susan Leigh Foster: “Introducing Choreographing Empathy” in *Choreographing Empathy: Kinesthesia in Performance*
3. Yates McKee, “On Flooded Streets and Breathing-in-Common: Climate Justice, Black Lives Matter, and the Arts of Decolonization” in *Stike Art: Contemporary Art and the Post-Occupy Condition*
4. The Capitol Crawl: <http://www.adapt.org/freeourpeople/adapt25/narratives/15adapt.htm>

Optional background reading:

1. Susan Baglieri & Arthur Shapiro, “Era of Civil Rights and Contemporary Issues” in *Disability Studies and the Inclusive Classroom: Critical Practices for Creating Least Restricting Attitudes*
2. Reed, T.V. “Reflections on the Cultural Study of Social Movements.” *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*

3. Diana Boros, "Recent Experiments with Public and Interactive Art, New York City and Beyond, 2008-2011," *Creative Rebellion for the Twenty-First Century: The Importance of Public and Interactive Art to Political Life in America*

Guest WAC/D Scholar: Susan Leigh Foster on *Choreographing Empathy*
<http://danceworkbook.pcah.us/susan-foster/index.html>

Week 9

11/22:

Curating Creative Access: A Workshop

1. Carmen Papalia, "A New Model for Access in the Museum," *Disability Studies Quarterly*, 2013, Vol. 33, No. 3 <http://dsq-sds.org/article/view/3757/3280>
2. Amanda Cachia, "Flesh of the World," 2015, Justina M. Barnicke Gallery, University of Toronto Art Centre, Doris McCarthy Gallery, University of Toronto <http://fleshoftheworld.ca/>
3. Amanda Cachia, "What Can a Body Do?" 2012, Cantor Fitzgerald Gallery, Haverford College, PA, <http://exhibits.haverford.edu/whatcanabodydo/>
4. Amanda Cachia, "Crippling Cyberspace: A Contemporary Virtual Art Exhibition" *Canadian Journal of Disability Studies*, 2013 <http://cjds.uwaterloo.ca/index.php/cjds/issue/view/7/showToc>
5. Amanda Cachia, "Marking Blind," Arts & Disability Ireland, 2015 <http://www.adiarts.ie/curated-space>

***Today we will visit the Fowler Museum from 5-6pm to consider their current displays and "creative accessibility,"

Week 10

11/29:

FINAL PROJECT PRESENTATIONS

BIBLIOGRAPHY

- Adams, Rachel, Benjamin Reiss, and David Serlin (Editors). *Keywords For Disability Studies*. New York: New York University Press, 2015.
 Fiona Kumari Campbell, "Ability," Bess Williamson, "Access," Elizabeth F. Emens, "Accommodation," Denise M. Nepveux, "Activism," Michael Davidson, "Aesthetics," Christina Cogdell, "Design," Abby Wilkerson, "Embodiment," Julia Miele Rodas, "Identity," Petra Kupperts, "Performance," Rob Imrie, "Space," Georgina Kleegge, "Visuality."
- Baglieri, Susan and Arthur Shapiro. "Era of Civil Rights and Contemporary Issues." *Disability Studies and the Inclusive Classroom: Critical Practices for Creating Least Restrictive Attitudes*. London and New York: Routledge, 2012.
- Boros, Diana. "Recent Experiments with Public and Interactive Art, New York City and Beyond, 2008-2011." *Creative Rebellion For The Twenty-First Century: The Importance of Public and Interactive Art to Political Life in America*. London and New York: Palgrave MacMillan, 2012.
- Boys, Jos. "Beyond Accessibility." *Doing Disability Differently: An Alternative Handbook on Architecture, Dis/Ability and Designing for Everyday Life*. London and New York: Routledge, 2014.
- Bauman, Hanel. "DeafSpace: An Architecture toward a More Livable and Sustainable World." *Deaf Gain: Raising the Stakes For Human Diversity*. Minneapolis and London: University of Minnesota Press, 2014.
- Cachia, Amanda. "Loud Silence: Turning Up Volume on Deaf Voice" *The Senses & Society*, Vol. 10, No. 3., 2015
- Cachia, Amanda. "'Disabling' the Museum: Curator as Infrastructural Activist," *Journal of Visual Art Practice*, Vol. 12, No. 3, 2013
- Cachia, Amanda. "Composing Dwarfism: Re-framing Short Stature in Contemporary Photography" in *The Review of Disability Studies*, Special Issue Art History/Dis Studies. Vol. 10, No. 3 & 4, 2014
- Cachia, Amanda. "The *Alterpodium*: A Performative Design and Disability Intervention." *Design and Culture: A Journal of the Design Studies Forum*. Fall 2016, Vol. 8, No. 3
- Cachia, Amanda. "Flesh of the World," 2015, Justina M. Barnicke Gallery, University of Toronto Art Centre, Doris McCarthy Gallery, University of Toronto <http://fleshoftheworld.ca/>
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- Cachia, Amanda. "Marking Blind," Arts & Disability Ireland, 2015 <http://www.adiarts.ie/curated-space>
- Cremieux, Anne and Xavier Lemoine, and Jean-Paul Rocchi. "Introduction: Black Beings, Black Embodiments: Notes on Contemporary Artistic Performances and Their Cultural Interpretations." Edited by Anne Cremieux, Xavier Lemoine, and Jean-Paul Rocchi. *Understanding Blackness Through Performance*. New York and London: Palgrave MacMillan, 2013.
- Foster, Susan Leigh. "Introducing Choreographing Empathy." *Choreographing Empathy*. London and New York: Routledge, 2011.
- Garland-Thompson, Rosemarie. "Dares to Stares: Disabled Women Performance Artists & the Dynamics of Staring" from *Bodies in Commotion: Disability and Performance*. Edited by Carrie Sandahl and Philip Auslander. Michigan: University of Michigan Press, 2005.
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- Munoz, Jose Esteban. "Introduction: Performing Disidentifications." *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis and London: University of Minnesota Press, 1999.
- Papalia, Carmen. "A New Model for Access in the Museum," *Disability Studies Quarterly*, 2013, Vol. 33, No. 3 <http://dsq-sds.org/article/view/3757/3280>
- Pullin, Graham. "Exploring Meets Solving." "Simple Meets Universal." "Identity Meets Ability." *Design Meets Disability*. Cambridge, Massachusetts and London, England: The MIT Press, 2009.
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