







How have artists used the body to represent disability in art? How do bodies show thoughts, beliefs, and power? How do bodies represent/misrepresent some one's identity?

Pre-history to Modern		
<p>Unknown Artist Venus of Willendorf 30,000 - 25,000 BCE Austria Stone sculpture</p>		<p>One of the oldest works of art. Created in a harsh ice-age environment. Lots of mystery around it - purpose? Artist? Origins? Features make historians infer it is a fertility statue. In the stone age, rounded features linked to fertility</p> <ul style="list-style-type: none">• <i>Who do you think created this?</i>• <i>What were they trying to show?</i>• <i>How does the artist position us, the viewer? Where are we in relation to the subject? Are we invited, repelled, or something else?</i> <p>Source: MyModernMet (link)</p>
<p>Unknown Artist <i>Old Market Woman</i> 100-150CE AD 14-16, Hellenistic period Marble sculpture</p>		<p>Artists concerned with accurate representation of "childhood, old age, and... physical deformity." Probably shows someone going to a festival for Dionysos, the god of wine.</p> <ul style="list-style-type: none">• <i>Taking a guess, what do you think is happening before, around, and during this moment in time?</i>• <i>What is our perspective, as the viewer?</i> <p>Source: Metropolitan Museum of Art (link)</p>


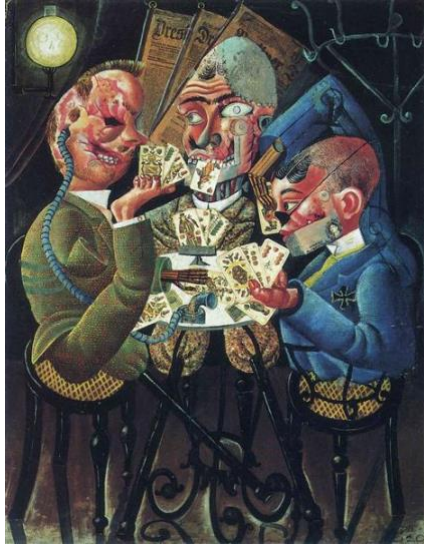
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<p>Hieronymous Bosch Ship of Fools 1490–1500 Oil on canvas</p>	 A painting depicting a group of people in a landscape, some playing music and others engaged in various activities, symbolizing a 'ship of fools'.	<p>Drawn from Plato's Republic, this scene depicts what Bosch saw as a "rudderless" ship, as he thought society would become if governance shifted from the church to democracy. This is shown by the nun, playing the music, is ignored by the "fools," who Bosch implies will end up running society in a democracy.</p> <p>There is a lineage of thought between disability and unpreparedness for democracy, dating back to Plato. This thought-line would appear in ableist immigration practices at Ellis Island (too disabled for democracy) and even today, comparing high rates of disabilities among the incarcerated, who are denied the right to vote (New Jim Crow).</p> <ul style="list-style-type: none">• <i>If you could hear what was happening in this picture, what might you hear? What sounds, words, and noises would you notice?</i>• <i>Who are the people in this painting? List them. Who is emphasized? Whose faces do we see? Who is a "fool"? Who is not? Who has the most power?</i>• <i>Who has agency/control? Who has control over others? Who does not have control? In this painting, in the 15th century, in the 21st century? Democracy?</i> <p>Source: Hieronymusbosch.net (link), Eclectic Light (link)</p>
<p>Peter Breugel the Elder The Beggars, 1568 Oil on panel</p>	 A painting showing several figures in a courtyard, some appearing to be disabled or in various states of distress, representing moral failings with disability.	<p><i>Breugel the Elder, Rembrandt, and el Greco are considered together</i></p> <p><u>Image 1</u>: Peter Breugel the Elder A trope of visual art, which grows over time, is representing moral failings with disability. On the back is the following inscription:</p> <p>What nature lacks, is lacking in our art, So great was the grace accorded to our painter.</p>

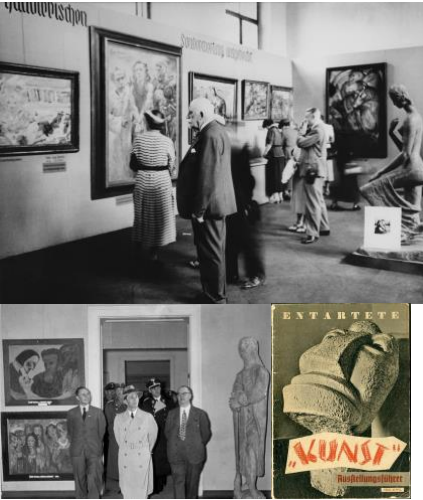
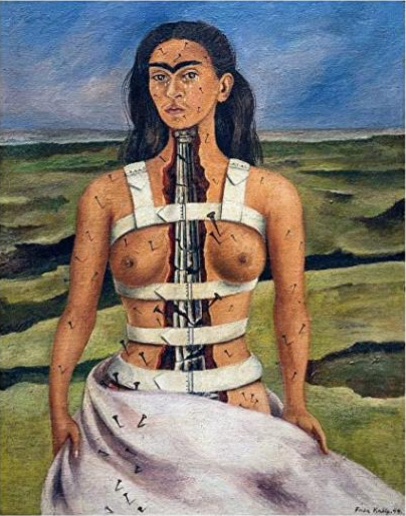
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<p>Rembrandt Van Rijn <i>Peter and John Healing the Cripple at the Gate of the Temple</i> 1659 Etching</p>		<p>Here nature, expressed in painted forms, is astonished To see through these cripples that Bruegel is her equal.</p> <p>Source: Wikipedia (link)</p> <p><u>Image 2:</u> Rembrandt van Rijn Rembrandt completed this at end of his life. Biblical scene - Peter and John come upon a beggar who cannot walk, P&J take his hand and, through Jesus, give him the capacity to walk.</p>
<p>El Greco <i>The Miracle of Christ Healing the Blind</i> C. 1570 Oil on canvas</p>	 <p>El Greco, <i>The Miracle of Christ Healing the Blind</i>, c. 1570.</p>	<p>Source: Auckland Art Gallery (link)</p> <p><u>Image 3:</u> El Greco Similar to the work by Rembrandt, this depicts a biblical scene.</p> <ul style="list-style-type: none">• <i>Whose faces do we see? Whose do we see more of? Who is named in the titles?</i>• <i>If you take these two artworks together, what is the message? What assumptions could the artists be making about us, the viewer?</i>• <i>What is our, the viewer's, perspective? What are we seeing and what is concealed?</i>• <i>Are there any connections we can make to 2021?</i>• <i>Based on what you've seen, what do the artists think about people with disabilities?</i>


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<p>Charles Eisenmann</p>		<p>Myriad examples of photographs. Bowery district in Manhattan populated with artists and vagrancy - known as a "skid row." People he photographed with disabilities worked in 'freak' shows. Photographs constructed to emphasize the sitters' physical disability. They would be sold as 'cabinet cards' (4.5" x 6.5") or collectibles.</p> <ul style="list-style-type: none">• <i>What do you think Eisenmann expected people to buy these photographs for? What was the purpose for these photographs?</i>• <i>Who do you think chose the poses for the sitters?</i>• <i>As a viewer, what are we thinking or feeling? What did Eisenmann expect us to think/feel? What do the sitters expect us to think/feel?</i>• <i>What could Eisenmann's photographs tell us about moods/attitudes towards disability in the Gilded Age?</i>• <i>Compare Eisenmann's photos with this cabinet card of a family, taken around the same time. What differences do you notice? Who has agency in these photos?</i> (link) <p>Source: Charles Eisenmann photographs 'Freaks' in... (link) Source: Syracuse University (link)</p>
<p>Otto Dix <i>The Skat Players</i>, 1920 Oil on Canvas</p>		<p>Three German military officers and their bodies after WWI. Flesh and prosthetic. The furniture acts as extensions of the prosthetics, further blurring lines. Dix reflects on his original excitement for the war and the brutal aftermath. Explores disability connected with war.</p> <ul style="list-style-type: none">• <i>What do we see? What is happening in this picture? If you need help, focus on one of the people.</i>• <i>Dix experienced the war. How do you think he relates to the people in the painting?</i>• <i>How can we describe their environment/setting? How do the card players relate to their environment?</i>• <i>These subjects display disability. How do these representations of disability compare/contrast to examples we've seen so far?</i>• <i>What attitudes/moods could Dix have towards disability/disabled people?</i>



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		<p>Source: MoMA (link)</p>
<p>Nazi Degenerate Art Exhibit, <i>Kunst Entartete</i> 19 July to 30 November 1937</p>		<p>In the 1930s, the German Nazi party staged a Degenerate Art Exhibition. Before WW2, Germany was a capital of avant-garde, forward-thinking art. Nazis thought this art was “degenerate,” or “gutter,” art because it had “Jewish influence.” The Nazis valued Ancient Greek and Roman art. The exhibition featured abstract painting, drawing, and sculpture. It featured artists who were not aryan – Jewish people, people of color, and LGBTQ+ people. Art historians have since said it displayed masterpieces of modern art.</p> <ul style="list-style-type: none"> • What was the goal of the Nazis showing this exhibition? Who was in control of this? If you saw an artwork in this exhibit, would you read it from the perspective of the artist or of the curators (the Nazis)? • What does the word “Degenerate” mean? How does the use of this term tell us about Nazi attitudes towards groups of people? <p>Special note: Otto Dix’s paintings were included in the exhibition.</p>
<p>Frida Kahlo <i>The Broken Column</i> 1944 Oil on canvas</p>	 <p>Frida Kahlo The Broken Column</p>	<p>People believe Frida had spina bifida, but definitely contracted polio age 6, and trolley accident at 18 broke her spine. This painting is a reflection on her experiences with her broken spine. Her artwork is beautiful and painful. Frida’s work is intersectional – feminist, disabled, queer, Latine.</p> <ul style="list-style-type: none"> • What choices did Frida make in showing herself this way? What might these choices tell us about her? • Where are we? How does Frida relate to us viewers? How do we feel in front of this painting? • Where do you see power in this image? • While we can’t know for sure, do you think Frida’s disability was central to her identity? What thoughts could Frida have had about her disabilities? <p>Source: Disabled Icons: Frida Kahlo and pushing... (link)</p>

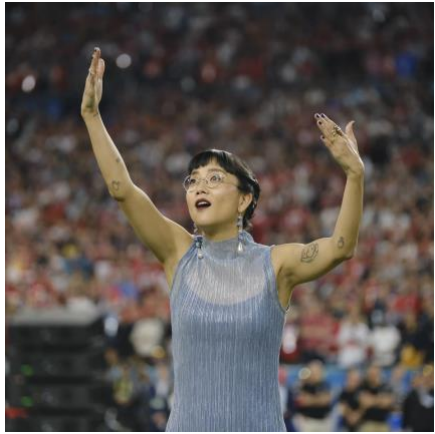

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<p>Diane Arbus Chuck Close Bill Traylor Andrew Wyeth <i>Christina's World</i></p>		
<p>Contemporary</p>		
<p>Ana Mendieta <i>Silueta</i>, 1975 Photograph</p>		<p>Mendieta constructed a series called <i>Silueta</i>. Each photo in the series has a body shape created using different materials, shapes, or forms. She explored body in much of her work. She was inspired by Frida Kahlo, another Latina artist.</p> <p>Identities change over time, and disability identity is no different.</p> <ul style="list-style-type: none">• What can we tell about the person here? What is unknown? Do you think the artist intended us to draw these blanks? Why?• What colors do you see? What elements/materials do you see? What message do they convey to you?• How do Mendieta's representations of her body compare to the Venus of Willendorf? What differences do we notice about the body? What could this tell us about each artists' thoughts on agency? <p>Source: Musee Magazine (link) Source: Sleek Mag (link)</p>




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<p>Chun-Shan (Sandie) Yi <i>Em-Brace</i> 2011</p>		<p>This is a wearable artwork “to articulate new meanings of disability generated from Crip identity, Crip specificity, Crip relationality, and Crip collective care.” The artist notes her identity position as a disabled woman of color influences her choices.</p> <p>Before industrial revolution, people with disabilities could work in workshops, such as in shoemaking, because the work was accessible. When factory work took over, it excluded people with disabilities. This also touches on histories of Chinese women’s labor and embroidery, playing with social hierarchies and its intersection with disability within Asian communities. Consider this photo from the 1920s, showing children with disabilities learning how to sew in their group home in Rockaway Park, NYC (link). Or, consider this photo from the 1980s, part of a government campaign to support employment of disabled people (link)</p> <ul style="list-style-type: none">• Have you seen a garment like this before? How would it be made? Where could you find one? Who would purchase it?• The title of this artwork is <i>Em-Brace</i>. What do you make of this title? What does the title tell us about the artwork that we wouldn’t know without it?• The title is <i>Em-Brace</i>. We talked at the beginning about embracing difference. How do you think Sandie feels about difference? What could the relationship between disability and difference be? <p>Source: Crip Couture Manifesto (link) Source: Artist Profile (link)</p>
<p>Lisa Bufano <i>All Worlds Fair</i> 2013</p>	 <p>Extreme Futurist Festival (link)</p>	<p>Bufano was a dance artist and amputee - she lost both legs below the knee and most of her fingers at 21 due to a staph infection. Afterwards, as a maker, she began to take photos of herself, in often provocative poses. While she wanted to be “seen as attractive,” her artwork was a space to “find some comfort with being everything a human can be.”</p> <ul style="list-style-type: none">• Performance art can be hard to pin down and relies on our response. What do you notice, think, or feel about what you are seeing and hearing?• What catches you by surprise? Why do you think the artist set us up to be surprised by these things?


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	<p>Five Open Mouths (link, link)</p>	<ul style="list-style-type: none"> • How do you think this performance might begin? How might it end? • What gets your attention? What do you notice only after a second viewing? • Extreme Futurist Festival: What do you think furniture legs mean to Bufano? What significance could home have to a person with physical disabilities? <p>Source: WBUR (link)</p>
<p>Christine Sun Kim</p>	 <p>National Anthem (video) NYT: I performed at the national anthem... (link) Close Readings (link) The Enchanting Music of Sign Language (link)</p>	<p>Christine Sun Kim is a deaf artist who makes videos, drawings, and performances. Her art explores how sound is used and operates in society. She uses musical notation, written language, and ASL. She believes that sound can be experienced in ways that aren't just auditory (based on hearing).</p> <ul style="list-style-type: none"> • <u>Deaf Rage</u>: What are the benefits and shortcomings of representing feelings with math and graphs? Is the potential translation-gap intentional? • <u>National Anthem</u>: Have you ever seen a performance of a popular song in ASL? How does it compare to sung performances of the national anthem you've seen? • <u>Close Readings</u>: What reactions, moods, or emotions do you have to the caption/image connections? Why might we be feeling this way? What can that tell us about the artists' experience? • <u>Enchanting Music (3:40-)</u>: What does it mean to reclaim ownership of sound? Does someone's voice have to be auditory? What are non-verbal ways to make your voice heard? <p>Source: Wikipedia (link)</p>
<p>Carolyn Lazard</p>		<p>https://www.canopycanopycanopy.com/contents/the-world-is-unknown</p> <p>BOMB Magazine Interview (link) Critical Creative Corrective Cacophonous Comical: Closed Captions (link)</p>

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<p>Matthew Wong</p>		<p>Wong had autism and Tourette's syndrome, and struggled with depression. In his life, he felt very isolated - many landscapes feature one figure, which some say is distracting, and others say is the only thing anchoring, or giving stability to, many of his paintings. People also say his art evokes impressionism. He says, "Somewhere around 2009 I took a photograph of a still life in my grandfather's bedroom with my Nokia E87... It was the first thing I remember doing out of my own creative volition." He would go onto Facebook and to museums to learn from others. His artworks immediately pulled high prices when they were shown in a gallery.</p> <ul style="list-style-type: none"> • What is the mood of these paintings? What gives you that feeling? <p>Source: New York Times (link) Source: Karma (link)</p>
<p>Sins Invalid</p>	 <p>Performance 2008 (link)</p>	<p>Sins Invalid is a group of disabled artists who create art and performance art that centers disability and disability justice. Their group also centers People of Color and LGBTQ+ people. This is a performance from 2008.</p> <ul style="list-style-type: none"> • What words can we use to describe the performer in this video? How can we describe their energy? • How do you think the performer feels about us viewing them perform?
<p>Yinka Shonibare</p>		<p>Shonibare developed transverse myelitis, inflammation of the spine, which paralyzed half of his body. "Shonibare has altered his five Enlightenment figures, giving each a physical disability that questions our perceptions of what is "normal" or acceptable and what is not. d'Amembert is shown with a prosthetic leg and crutches and Scottish economist Adam Smith (adjacent) is presented with a hunched back. These alterations make rare autobiographical reference to the artist's own physical disability he was left partially paralyzed after contracting a virus at the age of 19 and interrogate our concepts of reason and unreason within the present."</p> <p>Source: National Museum of African American Art (link)</p>

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<p>Rebirth Garments (Sky Cubacub)</p>	 <p>Radical Visibility Zine (link) Etsy Shop (link)</p>	<p>Rebirth Garments is a clothing line that centers queer, disabled, and fat/plus-sized bodies from teen, young adult, and all ages.</p> <ul style="list-style-type: none"> • What is the function of Rebirth Garments? What do people do with them other than put them on their bodies. • In your own words, what is the process for creating one of the Rebirth Garments? • What ways can we describe some/all of the garments?
<p>Taeyoon Choi Robert Andy Coombs Carrie Sandahl Riva Lehrer Lily Crowe</p>		
<p>Expanded Media</p>		
<p>Mel Baggs</p>	<p>Third Cinemas: Disability, Form, Distribution (link) In My Language (video) Being an Unperson (video) Happy Dance (video) Mel's Youtube (link) How to boil water the EASY way (video)</p>	<p><i>Baggs explains that calling the first half of hir video a language is not to say that each action in the first half has a particular symbol or meaning but rather that Baggs is "in a constant conversation with every aspect of [hir] environment."... before Baggs posted it, Baggs also posted an "untranslated version." What I want to underscore here is not only Baggs's defense of hir language and hir confrontation of ableism but also the use of hir own language as a form of address to other disabled people.</i> Blog post: Fat People and Feeding Tubes (link)</p>
<p>Donna Williams</p>	<p>From Autism to Artism (video)</p>	

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