

Looking over my portfolio, I notice a trend of disability and art. It makes sense that I would be interested in this because of my time at CCW, but what I think is new is viewing art as disability activism. In particular, how can certain aesthetics, media, metaphors, etc. lend themselves to disability justice? The first idea I talked about was monster movies, as introduced by Riva Lehrer's writings. I felt the tension of Lehrer's complicated relationship with monsters. As a kid, she liked horror, Frankenstein, etc., but she was also labelled as a monster by doctors, her mom, and the rest of the world. It seemed like a disagreement between the way she related to monsters and how she had to prevent people from perceiving her as one to survive (i.e. the story of the dress that saved her life). I was really interested in this relationship between monsters and disability, and how art, specifically horror movies, could explore that question. How could we bring disability justice into public conversation by intertwining it with pop culture and media?

My next post was on Rest Resistance Art and Shannon Finnegan's *Do You Want Us Here or Not* bench series. What I found striking about these works was how they made ideas that non-disabled people have the privilege not to think about (i.e., accessibility, inaccessibility, rest, fatigue) into tangible, visible objects: benches. Similar to how a monster movie could bring disability justice messages to the average moviegoer, the benches create dialogue about rest in museum spaces. Both are bringing disability concepts into the public sphere and normalising these conversations. Something I especially liked about the benches was that they were not only reaching out to a non-disabled audience, but also creating immediate solutions for disabled folks in need of rest.

My last couple of posts were on Ellen Samuels' writings. I was interested in her writing style, especially her choice of poetry as her format. When we did the haiku activity with her, I thought it was hard. There was a lot of counting, trying to come up with synonyms, and trying to think of something worth saying to fit in so few syllables. I was reading Alice's reflection on the haikus, and I liked the idea of haikus as "accessible punches." Short poetry lends itself well to

the ideas of crip time and spoon theory: each word in a haiku is intentional and effortful, even though the poem is only three lines. How might haiku lend itself to disability justice? How might disability rest be like writing haikus: breaking the work into chunks rather than a long novel? How might Samuels' work be enjoyed more as a poem a day, rather than reading through the whole book in one sitting?

My joint midterm-final poster series project similarly addresses these questions of how art can be a tool for the disability justice movement. The goal was to "educate about and demonstrate ideas from disability justice." I chose posters as my art medium since they are easily reproduced and shared. Posters can be put up anywhere, and they can insert themselves into people's attention. Like the rest resistance benches, I wanted the posters to exist out in the open and to become part of the space they occupy. Another motivation to make posters was to parody "corporate values" posters. To me, a company's expectations for employees to be productive workers dedicated to financial gain was so antithetical to the principles of disability justice. Through my poster series, I wanted to play with this contrast and imagine a reality where rest, care, understanding, etc. were the standards we set for each other.

Overall, I think the theme for me this semester was "designing disability justice." What does it look like? Who makes up the movement? How is it being practiced? In what ways can we advance it? I'm glad that we talked about disability in all sorts of contexts, from art to history to healthcare, since I have a better understanding of the many ways disability manifests for people. Each of these situations and spaces should be designed to be more accessible, and that kind of work is what I plan to do in the future, so it's good that I have a better awareness of what needs to be done. Moving forward, I want to learn more about how the disability community is already designing and advocating for themselves. I will look to artists, as well as people who daily adapt to a world not built for them. Hopefully, this will answer some of my questions about the design of disability justice, as well as give me new ones to ask.