

Chicago Disability Activism, Arts, and Design: 1970s to Today

September 14 - October 20, 2018

Gallery 400, University of Illinois at Chicago

Exhibition Extended Checklist

Todd Bauer

Poster for *The Bird Feeder Doesn't Know*, 2015

Courtesy the artist

Director and playwright Todd Bauer's *The Bird Feeder Doesn't Know* was his first full production when it was presented at Raven Theatre in spring 2015. The play features two aging parents and their only son, who has a disability. The aging parents resist and avoid the option for assistance, which they had always assumed to be an easy and obvious choice for their son. Bauer teaches drama at the Newberry Library, and is blind, says that he found disability culture and community when he joined the Access Project at Victory Gardens.

Dawoud Bey

The Empowered FeFes Portrait Project

Four digital photographs

Courtesy Access Living

Founded by Susan Nussbaum, The Empowered FeFes is an advocacy and peer support group for high school girls with disabilities that meets twice a month at Access Living. The conversations and meeting topics are self-directed and have included disability pride, gender inequality, self care, dating and relationships, and self-advocacy. The group was started in 1991 to create a safe place for discussion amongst young women with roots in advocacy and fighting stereotypes. The Empowered FeFes regularly attend protests and community events, and have created educational films and learning materials including *Take Charge! A Reproductive Health Guide for Women with Disabilities* (2015).

Dawoud Bey's individual portraits of members show the diversity and individuality of American youth in response to society's tendency to quickly group, assume, and stereotype. His photographs show the complexity of youth in marginalized communities. Bey has profound hearing loss, and he has noted that his photography places incredible importance on looking

and seeing. He has developed an ability to read people emotionally and psychologically from their facial and physical gestures, and capture these gestures in his portraits.

Matt Bodett

Book in Conjunction with Sound Works, 2018

Medium unknown

Courtesy the artist

In collaboration with Andy Slater, a book was created in conjunction with the sound pieces for people who would like to experience the work through text and images and for individuals who are deaf or hard of hearing.

For screen readers or to access outside the gallery, the text from the book can be found on www.thisisandyslater.com

Winnifred Birts and Kenneth Williams

Passion for Christ, 2002

Acrylic and marker on canvas, 12 x 30"

Courtesy Access Living

In Winnifred Birts' and Kenneth Williams' collaboration, Birts contributes the renderings of scenes of urban culture while Williams contributed imagery of the complex built environment. Represented by Project Onward, both artists have individual artistic practices, but often work in collaboration. Birts often makes detailed depictions of contemporary African-American culture in Chicago, while Williams uses various media to capture the busy lifestyle of the city.

Sky Cubacub

Radical Visibility Collective: Neckbrace, 2018

Pink soft sculpture and chainmaille

Courtesy the artist

Radical Visibility Collective: Sling, 2018

Blue chainmaille and spandex
Courtesy the artist

Rebirth Garments: Two-Toed Thigh Highs, 2015

Spandex and netted fabric
Courtesy the artist

Rebirth Garments: Mermaid Mono Thigh High and Garter Shorts, 2018

Spandex
Courtesy the artist
Image of Jay Moye courtesy of Christopher Sonny Martinez

Sky Cubacub, the creator of Rebirth Garments and co-founder of the Radical Visibility Collective, makes garments that are meant to be seen. The comfortable, sexy, bright, and gender non-conforming pieces are custom-made to clients' desires and needs. These garments create visibility for QueerCrips (a term coined by Carrie Sandahl) and members of the LGBTQQ group who have physical and/or mental disabilities/disorders. Cubacub originally designed chainmaille armor headpieces for themself to lessen anxieties. As a result of stomach pain, they later began to design garments out of spandex, thus expanding their practice into new materials. Rebirth Garments collections are debuted at fashion shows, where they challenge mainstream standards of beauty. The Radical Visibility Collective was created out of these events with collaborators Compton Q and Vogds; their projects span media, including the recently published Radical Visibility Zine.

Mary Ellen Croteau

Sisters of Clarity, 1997
Oil on canvas, 39 x 34"
Courtesy the artist

POPE INNOCENCE AND HER SISTERS OF CLARITY

Pope Innocence X (1959-1999) was a brilliant and insightful prelate. The artist has portrayed her with two other members of her order, Sr. Meretrix and Sr. Rocky. Pope Innocence is shown with a rare tome from the papal library, closely examining an image from the Cult of the Phallus

Originally exhibited alongside works dedicated to feminist interventions in Renaissance art created to praise the patrician, *Sisters of Clarity* rewrites Raphael's 1517 *Portrait of Pope Leo X with Cardinals Giulio de' Medici and Luigi de' Rossi* to include activists Mary Ellen Croteau, Anna Stonum as Pope Innocence, and Dianna Long. The three women completed a short series of performances with their own religious order, "The Sisters of Clarity," a play on "Sisters of Charity," and invited people to discuss their concerns. The work was shown at Liz Long Gallery as the center piece of *Sisters of Clarity Satirical Humor and Art*, which also featured works by other women including, Anna Stonum. Dianna Long, who owned Liz Long Gallery, was a very close friend and caretaker to Stonum, and often presented Stonum's work.

Veronica "Ronnie" Cuculich

Babydoll, 2007

Mixed media

Courtesy Arts of Life

Portrait of Veronica "Ronnie" Cuculich

Courtesy Arts of Life

Co-founder Veronica "Ronnie" Cuculich always came back to her babydoll series. Inspired by the October 1999 *Rolling Stone* magazine cover of Brad Pitt in a dress smoking a cigarette, Ronnie played with gender roles, patterns, and the body. Each babydoll has a different patterned dress and the arms represent the bent arm caught in the motion of smoking. Known lovingly as "Granny" or "Grandma" at Arts of Life, Ronnie helped build a community of artists that supported one another and made artwork together. At age ten, Ronnie was institutionalized at The Dixon State School for Retarded Children where the conditions were known to be prisonlike and abusive. After aging out of the school, she was moved to a nursing home as a young person. Later in her life, Ronnie discovered art as a way to express herself. Ronnie passed away in 2010 on the exact date of the tenth anniversary of Arts of Life's opening. She continues to be celebrated in the memories of her community of artists at the studios and in her lasting legacy at the organization.

"I'm Ronnie. I'm an artist all the way through. I paint a lot. I do a job on it... The studio is perfect because I get to paint!"

--Veronica "Ronnie" Cuculich

Susan Dupor

Revival of the Deer, 2003

Oil on canvas, 30 x 40"

Courtesy Access Living

Susan Dupor, an artist and art teacher at the Wisconsin School for the Deaf, creates imagery that combines sign language communication and physical environments, often natural landscapes. In this work, a woman, crouched in the woods, holds the skull of a deer and makes the ASL sign for "deer," the shape of her hand mimicking the form of an antler.

Mike Ervin, Susan Nussbaum, K.L Roberts, and Tom Roberts

Anti-Social for the Disabled, 1988

Reproduction for original comic book

In 1982, Tom Roberts, a 22 year old artist and comic illustrator, began publishing *Anti-Social*, a *Helpless Anger Production* comic series. Described by the *Chicago Tribune* as "a series of vitriolic, scatological underground comics...that trashed everything from televangelists to pollution to gay-bashers," *Anti-Social* was sold in comic book stores across the US. The seventh issue, presented here was co-written with Roberts' friends Susan Nussbaum and Mike Ervin. Roberts later went on to co-create the comic strip *Cultural Jet Lab*, which ran in *New City* throughout the 1990s. Roberts, who had muscular dystrophy, died in 1999.

Terrence Karpowicz

Cocoon (Round), date unknown

Pigment, cloth, and wood, 16 x 13 x 11"

Courtesy Access Living

In 1972, Terrence Karpowicz became inspired to create sculptures after working on an installation with Mark Di Suvero, a sculptor with a disability. Karpowicz's cocoons are illusions of material--they appear to be heavy and made of bronze, yet they are lighter, made of cloth coated in metallic pigment stretched over a wooden frame. The artist's experience of daily life with a prosthetic leg informs much of his art practice. He has stated that the meticulous

specifications required for prosthetics inform his heightened material knowledge and appreciation for design.

Riva Lehrer

Blue Veronika

Courtesy M. N. Kennedy

For over three decades Riva Lehrer has been integral to disability arts and culture in Chicago. A painter, curator and writer, she came to the city in 1981 to study at the School of the Art Institute. After meeting Susan Nussbaum at her play *Mishugunismo*, Lehrer was invited to join the Disability Artists Collective in which writers, performers and artists, such as Nussbaum, Anna Stonum, and dancer Alana Wallace were formulating frameworks and language for their work. Riva found these artists' work "daring, edgy, funny and dark; it rejected old tropes that defined us as pathetic, frightening and worthless." Inspired by these artists and their insistence that disability is an opportunity for creativity and resistance, Lehrer immediately began her portrait series *Circle Stories* (1994-2004), which depicts artists, academics, and activists—some of whom are featured in this exhibition—who take their relationship with disability as their subject in their own work. Lehrer's work engages in self-exploration and understanding in a series of self-portraits; other series, such as *The Risk Pictures*, which explore the relationship between artist and subject. Lehrer's prolific bodies of work, spanning almost three decades, are a testament to the extensive and powerful history of disability culture and activism in Chicago.

Circle Stories: Bill Shannon, 1997

Mixed media on paper , 38 x 24"

Courtesy M. N. Kennedy

Circle Stories: Susan Nussbaum, 1998

Acrylic on panel, 16 x 26"

Courtesy Michael and Cheryl Ross Mitchell

In 1978, at age twenty-four, Susan Nussbaum was hit by a car while walking to class at Chicago's Goodman School of Drama. The accident left her with partial use of her arms and without use of her legs. She spent time recovering and adapting to her new set of abilities at the Rehabilitation Institute of Chicago (RIC). There, Nussbaum met several other young

patients, including Marca Bristo, who worked with the RIC's Dr. Henry Betts to secure funding to open a Center for Independent Living called Access Living in 1980. Access Living was one of the first ten Centers for Independent Living in the U.S., and Nussbaum maintains that the community it fostered became a launching pad for Chicago's disability rights movement. Nussbaum joined Access Living's staff in its first year, working in public relations. She was in charge of the organization's newsletter, and conducted peer counseling on topics ranging from sexuality to nondiscrimination rights granted by Section 504 of Title V of the Rehabilitation Act of 1973. This early advocacy included two years of peer counseling with disabled people incarcerated at Stateville Correctional Center. It was also at Access Living that Nussbaum met Mike Ervin, with whom she would later collaborate on theatrical work like *The Plucky and Spunky Show*.

Circle Stories: Mike Ervin and Anna Stonum, 1998

Acrylic on panel, 22 x 22.75"

Courtesy Allan Kurtzman

Among those most visible at the early intersection of Chicago disability activism and arts were Anna Stonum and Mike Ervin, who married in 1987 and remained together until Stonum's death in 1999. Both Stonum and Ervin were involved in the early days of Chicago's chapter of ADAPT (a national grassroots organization founded as Americans Disabled for Accessible Public Transit; now Americans Disabled for Attendant Programs Today). Ervin was present at community meetings in 1983 where local activist Kent Jones suggested starting the Chicago ADAPT chapter, and both Ervin and Stonum attended numerous ADAPT protests in Chicago and throughout the United States. Consistent with his interest in comedy and theater, Ervin brought performative tactics to ADAPT, convincing the group to disrupt a mid-1980s meeting of the Chicago Transit Authority by mimicking CTA chairman Michael Cardilli. Members replicated Cardilli's manner by dressing in suits, pretending to smoke cigars, and copying his motions until he was forced to halt the meeting. Stonum, meanwhile, was a graphic designer and visual artist, and in the 1980s designed the ADAPT or Perish logo used on the organization's t-shirts. The pair also worked together on an activist newsletter called *Barrier Buster*, which incorporated Stonum's artwork and design, and writing by Ervin, Stonum, and other collaborators.

Tim Lowly

As the Earth Waits, 1998

Tempera on panel, 18 x 14"

Courtesy the artist

The Redeemer Project, 2017

14 ink and graphite on paper drawings, 4.125 x 5.75"

Courtesy the artist

Tim Lowly's daughter Temma has been the main subject of his work for the past 15 years. Born in 1985, Temma experienced a seizure that produced severe hypoxia when she was just a few days old, resulting in intense cerebral palsy with spastic quadriplegia. Her disability includes the inability to communicate or to move her body voluntarily, frequent seizures, and cortical blindness. Through his portraits, Lowly considers the questions of human value and the nature of love. The Lowly family has been challenged for years with people's opinions on the relationship between parents and child and institutionalizing Temma, and the Lowly's have responded by keeping Temma at home and asking whether a person must earn love, or, as they believe, the simple fact of human existence qualifies all people for the possibility of unconditional love and acceptance.

Jude Conlon Martin

Untitled, date unknown

Courtesy Evelyn Rodriguez

From age 16, Conlon Martin had a spinal cord disability which greatly shaped her views on beauty, acceptance, and disability. After she attended the School of the Art Institute of Chicago in the 1990s with Riva Lehrer and Bill Shannon, she became an art therapist at the Rehabilitation Institute of Chicago where she, along with Evelyn Rodriguez, ran the M&M Role Model Mentoring Program for the Women with Disabilities Center. A feminist, she was affiliated with Chicago's women's artist community. She also served on the Mayoral Disability Culture Committee that created the *Bodies of Work: The Chicago Festival of Disability Arts and Culture* in 2006. Jude Conlon Martin died in 2007.

Norma Li Zation!, date unknown

Magazine clippings, plaster, gauze, papier mâché, styrofoam pellets

Courtesy Access Living

“There is a societal assumption of nondisabledness as the universal normalcy standard. Historically, society has been constructed on the specific values / needs of the nondisabled male, hence physically disabled female images / experiences have been silenced from cultural discourse. For cultural acceptability the Female Body must be Fixed and the Physically Disabled Body must be Cured. My sculptures address dehumanizing female / physical disability cultural messages. I reject societal definition -- I celebrate and take pride in being a physically disabled female.” - Jude Conlon Martin

Tom Olin

12 photographs from ADAPT National Action in Chicago in 1992

Sarah Triano Outside US Supreme Court in 2000

4 Images from Capital Crawl in Washington DC in 1990

Tom Olin began learning photographic skills in his late twenties while living in Berkeley, California, a center of the disability rights movement. A lifelong interest in media arts led him to enroll in a 35 mm photography class at a community college. At the time, he was also working as an attendant for people with disabilities, so these people became his photographic subjects. Olin’s first photo series depicted a person with chemical sensitivity, and by the mid-1980s he began photographing disability activism, especially that of ADAPT.

As a person with a learning disability, Olin felt personally invested in the struggles of the disability rights movement. He has stated that he felt it was his responsibility to create photographs as a form of “graphic history” for a movement that was critically important to so many people. He often contributed his photographs to disability activist publications, such as *Mouth Magazine*, *Ragged Edge*, and the ADAPT newsletter *Incitement*. Olin maintains that photographic representation has proven key to expanding the movement—a group of Brazilian disability rights activists once reported to him that they did not believe this type of activism was possible until they saw his photographs.

While Olin is best known for his black and white photos of protests leading to the passage and signing of the ADA, he also produced color photographs, including many taken in Chicago. The artist is still engaged in activism and photography today. In 2014–2015, he drove the Road to Freedom bus as part of the ADA Legacy Tour, and photographed its journey. The bus made 115 stops in 33 states and held an exhibition to commemorate the 25th anniversary of the ADA.

Olin's photographs were also the focus of a 2015 exhibition at the Chicago History Museum, *Access for All: Tom Olin's Photographs*

Kerry Richardson

THE KIDS ARE ALL RIGHT, 2005

Digital video, 29:30 minutes

Courtesy the artist

In Kerry Richardson's documentary *THE KIDS ARE ALL RIGHT*, activist group Jerry's Orphans perform acts of protest to challenge the representation of disabled people in the Muscular Dystrophy Association's annual Labor Day Telethon, including Jerry Lewis's imagined first person account of what it would be like to be a person with a disability. Chicago writer and playwright, Mike Ervin, a former "Jerry's Kid" and poster child of the MDA, speaks out against the organization's use of dehumanizing rhetoric and pity to raise money. Ervin and his comrades provide a view into the lives of disability civil rights activists working to dismantle false representations of individuals with disabilities and to reclaim the right for self-advocacy.

Hollis Sigler

The Queen of Love, 2000

Pastel on paper, 18 x 24"

Courtesy Access Living

Diagnosed with breast cancer in 1985, Hollis Sigler spent the last 15 years of her life illustrating her experience of disease in her works of art. The artist used a childlike style as a means to convey complex emotional content.

Her unflinching depiction of her experience also influenced the context of the larger, political sphere of American women's lives and played a significant role in expanding breast cancer awareness. When the cancer entered an advanced stage, Sigler required a wheelchair, and the artist incorporated the adaptive device into her imagery, as in this work, which was finished in 2000, and about eight months before her death.

Andy Slater

Tap and Roll, 2016

Recorded audio

Courtesy the artist

Tap and Roll is a narrative soundscape showcasing the performative aspects of navigating with a white tipped cane. It explores how the sound of the cane interrupts different acoustic environments.

Paralytic Transit, 2018

Recorded audio, 4:27 minutes

Courtesy the artist

Paralytic Transit is a non-fictional sound piece that explores the nuance of one of Chicago's most historic sonic landscapes.

Some of the city's most recognizable sounds are those of the CTA subway and elevated trains. The sounds of the trains can symbolize a passage home, a public space for cultural coexistence, and the daily routine. Slater has said, "As a blind passenger the sheer loudness of the trains overcomes my sense of hearing and can freeze me where I stand. Being caught under the El racks as a train passes overhead can be a traumatic experience for any blind person, but when the trains aren't being intimidating the sounds they make can be beautiful, mysterious, and just plain weird."

This piece is composed from over 3 hours of recorded Blue Line travel. The roaring cars bellowing throughout the underground tunnels, the din created by the hums and rattles of motors and vents, the breath and thuds of the opening and closing doors, and the grinding of the exit gate of the California stop lead the listener through this rich sonic narrative.

Paralytic Transit is part of the *Sound As Sight* field recording project for the blind. Sound As Sight has been funded by a grant from The Cliff Dwellers Club and is supported by High Concept Labs and the Society Of Visually Impaired Sound Artists. Some of the content appears in the multichannel sound installation, *A Space For the Overactive Ear* created during Slater's 3Arts/Bodies Of Work fellowship at UIC and funded by a grant from the National Endowment For The Arts.

Braille Label, 2018

Paper

Courtesy the artist

Barak Adé Soleil

From here to there, Archive of past performances and everyday realities, 2018

Digital video

Courtesy the artist

Singular Cane, 2004

Metal, rubber, wood with a brown finish

Courtesy the artist

Wheelchair Mobile, circa 2004, a limited edition prosthetic [acquired in 2014]

Carbon, titanium, rubber with orange and silver finish

Courtesy the artist

Pair of Forearm Crutches, circa 2013

Metal, rubber, plastic with a metallic finish

Courtesy the artist

Active Wheelchair, circa 2016

Metal, rubber, and titanium with a silver finish

Courtesy the artist

In past and present use, these objects reference the artist's lived experience and evolution navigating the world with a physical disability. As devices, the objects provide support over time, affirming the fluid relationship between the crutch, the chair, the wheels and the body.

Performative Movements

Tape

Courtesy the artist

Marking the artist's performative movements presented on September 14 and October 20, brown tape lines wind throughout the gallery, beginning at its entrance and leading visitors to the artist's installation.

Bill Shannon

Regarding the Fall, 1996

Video documentation of performance

Courtesy the artist

Traffic, 2007

Video documentation of performance

Courtesy the artist

Archived letter from Dean of Undergraduate Studies at SAIC

Courtesy the artist

Conceptual, interdisciplinary performance and media artist Bill Shannon began his experimental public work performances in the early 90s in Chicago. Riva Lehrer's portrait of Bill Shannon as part of her Circle Stories series was made in 1997, just a year after his performance *Regarding the Fall*. Born with a degenerative hip disease, Legg-Calve-Perthes, Shannon is known for dancing and skateboarding with crutches in urban street environments. Shannon was recently awarded a 2018 United States Artist award for dance.

Allison Wade and Susan Pasowicz

All the different shapes, 2017

Color pencil on paper

Courtesy Arts of Life

This work is one in the collaborative series of drawings by Arts of Life studio artist Susan Pasowicz and Chicago-based visual artist Allison Wade. It melds Pasowicz' familiarity with colored pencil and experiments with shapes and color with Wade's manipulation and juxtaposition of shape and materials.

Chun-Shan (Sandie) Yi

Re-fuse Skin Set, 2011

Latex, rubber, plastic, and thread

Courtesy the artist

Em-brace, 2011

Plastic, fabric, and embroidery floss

Courtesy the artist

Dermis Leather Footwear, 2011

Latex, cork, and thread

Courtesy the artist

To help individuals with disabilities reclaim ownership of their bodies and identities, Sandie Yi creates garments and accessories at the intersection of prosthetics and jewelry. Yi makes these items to foster the wearer's particular sense of beauty and comfort. Within ideas of reclaiming one's own self and rejecting ideas of physical alteration, the works reflect the personal histories of those wearing the garments. Under the name Crip Couture, these works designate space for a collective experience and genre of wearable art known as Disability Fashion. Generations of Yi's family have been born with variable numbers of fingers and toes, but due to stigma around disabilities, Yi's family refused to discuss her differences. Yi encountered disability culture when she moved to Chicago from Taiwan through the 2006 Bodies of Work Festival, and is a current Ph.D. Candidate at UIC in Disability Studies.

"My hands and feet are my assets, my special traits. Art is a way for me to understand the beauty of the challenges in my life, and also as a way to adorn myself. I wish to be identified as 'born with two fingers and two toes on each limb.'"

—Sandie Yi

TABLE 1

Jack Catlin

Historically in the U.S., elements of the built environment such as buildings, parks, and city streets have been designed with a normative or "standard" user in mind—usually a young, white male without disabilities. However, ideas about architecture and design have been changing, at least since the return of disabled veterans at the end of World War II, in attempts to accommodate an ever-broader spectrum of physical, intellectual, mental, and communicative abilities. In Chicago, the National Easter Seals Society led some of the earliest accessibility efforts; their work led to the publication of the first national accessibility standards by the American National Standards Institute in 1961. Nationwide, legal changes mandating accessible spaces began in 1968 with the Architectural Barriers Act, which required certain forms of accessibility in federally funded facilities.

One of the pioneers of accessible architecture and design in Chicago is Jack Catlin, currently a partner at LCM Architects. From 1975–1978, Catlin was the first Executive Director of Access Chicago, a program of the Rehabilitation Institute of Chicago founded by Dr. Henry Betts. In this role, Catlin worked directly with those in the private building industry to encourage design choices improving accessibility. He also worked with Mike Jones, Research Architect for the Handicapped for the State of Illinois, to publish a state-sanctioned instructive guide to designing barrier-free spaces called *Accessibility Standards Illustrated* in 1978. A wheelchair user himself, Catlin went on to become the first practicing architect elected to chair the U.S. Access Board in 1995.

1. Miller, Nory. "Fanciful and functional." *Progressive Architecture*, April 1978, courtesy Jack Catlin.
2. Wachter, Peter, John Lorenc, and Edward Lai. 1976. *Urban Wheelchair Use: A Human Factors Analysis*. Chicago: Access Chicago, courtesy Jack Catlin.
3. Lewis, Sylvia. July 1977. "The disabled are tired of being pushed around." *Planning*, courtesy Jack Catlin.
4. United States Architectural and Transportation Barriers Compliance Board. "Achieving an Accessible America". 1995 Annual Report, 1995. Washington, D.C.: Access Board, courtesy Jack Catlin
5. Pick, Grant. "Jack Catlin Has Plans for a More Accessible City." *Chicago Reader*, September 10, 1976, courtesy Jack Catlin
6. Jones, Michael A. *Accessibility Standards - Illustrated*. Chicago: Capital Development Board, State of Illinois, 1978, courtesy Jack Catlin
7. Jones, Michael A. and John H. Catlin. "Barrier-free design: Design for access." *Progressive Architecture*, April 1978, courtesy Jack Catlin
8. Olin, Tom. Five Photographs, courtesy The Ward M. Canaday Center for Special Collections, University of Toledo

TABLE 2

Susan Nussbaum

As the daughter of well-known Chicago actor Mike Nussbaum, Susan Nussbaum has been interested in theater since an early age. And as a person who acquired her disability, Nussbaum

has encumbered access to theaters and theatrical training until age twenty-four. This exposure gave her the skills to become a pioneer of disability culture by using theater to explore the disability experience. She began by writing *Staring Back*, a series of comedic sketches staged by Second City in 1983. Subsequent plays authored by Nussbaum and staged in Chicago have included *Mihuganismo* (1992), *No One as Nasty* (2000), and *The Plucky and Spunky Show* (1990, with Mike Ervin). Nussbaum has also been an actor, and she directed Mike Ervin's 1999 play *The History of Bowling*. More recently, Nussbaum has turned to fiction writing, publishing her debut novel *Good Kings, Bad Kings* in 2013. The novel tells a group of teenagers trapped in a fictional Illinois institution for young adults with disabilities, and won the 2012 PEN/Bellwether Prize for Socially Engaged Fiction.

The Access Project

The performing arts have played a central role in the development of Chicago's disability arts and culture. Following early forays into comedy and theatre by Susan Nussbaum and Mike Ervin (such as 1982's *Staring Back* and 1990's *The Plucky and Spunky Show*), the experimental Remains Theatre launched a program called the Access Project in 1992. This project sought to involve people with disabilities in all aspects of the theater. In 1995, the Access Project transferred to Victory Gardens Theater, which still manages it with guidance from Mike Ervin. The Access Project helps people with disabilities attend performances as audience members with services like accessible seating, assisted listening devices, audio description, touch tours, braille and large print programs, ASL interpretation, and word for word captioning. It also stages plays dealing with disability issues or written by playwrights with disabilities. Moreover, the Access Project fosters the production of new disability culture through its Artist Development Workshop, which gives disabled playwrights opportunities to develop their projects. Victory Gardens also celebrates disability culture by hosting events like disability-oriented movie screenings and readings, as well as "crip slams" in which disabled artists share their work through readings, performances, and presentations.

1. Southwick, Natalie. "Act I: Access". *The Chicago Reporter*, March/April 2010, courtesy Victory Gardens Theater Access Project. (reproduction of newspaper article)
2. Ryan, Kyle "Tekki Lomnicki". *A.V Chicago*, Jan. 2007, courtesy Victory Gardens Theater Access Project. (reproduction of newspaper article)
3. Cvetan, Dana. "The unabridged experience". *City Chicagoland Extra*, March 2010, courtesy Victory Gardens Theater Access Project. (reproduction of newspaper article)
4. Remains Theatre's *The Plunky and Spunky Show*, courtesy The Newberry (reproduction of poster)

5. Letter to Remains Theatre from Pam Hoffman, Whitney Young Hearing Impaired Program, courtesy The Newberry. (reproduction of handwritten letter)
6. Letter to Remains Theatre from Julie Whitney Young Hearing Impaired Program, courtesy The Newberry. (reproduction of handwritten letter)
7. Letter to Remains Theatre from Katrina Whitney Young Hearing Impaired Program. Courtesy The Newberry. (reproduction of handwritten letter)
8. Letter to Remains Theatre from Jose DeLa Torre, courtesy The Newberry. (reproduction of handwritten letter)
9. Collins, Scott. "Disabled rights activists' play confronts stereotypes". *Southtown Economist*, Oct. 1990, courtesy Susan Nussbaum. (reproduction of newspaper article)
10. Christiansen, Richardson. "Gritty 'Mishuganismo' a voice for disabled." *Chicago Tribune*. Jan. 1992, courtesy Susan Nussbaum. (reproduction of newspaper article)
11. Poster for *No One As Nasty*, courtesy Susan Nussbaum
12. Poster for *Mishuganismo*, courtesy Susan Nussbaum
13. Bossman, Julie. "PEN Announces Writers' Awards." Courtesy Susan Nussbaum
14. Nussbaum, Susan. *Good Kings Bad Kings*. 2013. Chapel Hill: Algonquin Books, courtesy Susan Nussbaum
15. Worley, Sam. "Susan Nussbaum's next act." *Full Reader*. May 30, 2013, courtesy Susan Nussbaum
16. Sticker citing illegal parking. 1995, courtesy Women and Leadership Archives, Loyola University Chicago.
17. "Gimp Propaganda" brochure. 1995, courtesy Women and Leadership Archives, Loyola University Chicago
18. Mitchell, Mary A. "Disabled Get Friendlier, Less Confining Wrigley." *Chicago Sun-Times*. 1996, courtesy Women and Leadership Archives, Loyola University Chicago
19. Document citing Cubs lawsuit, courtesy Women and Leadership Archives, Loyola University Chicago.
20. "Henry Flamethrowa" Postcard, courtesy Susan Nussbaum.
21. Program pamphlet for the memorial of John Belluso, courtesy Todd Bauer

22. Bommer, Lawrence. "Flamethrower tells of a modern-day miracle article", *Chicago Tribune*. Oct. 1991, courtesy Victory Gardens Theater Access Project. (reproduction of newspaper article).

TABLE 3

NOT DEAD YET

At the beginning of 1996, Diane Coleman was hired as Executive Director of Progress Center for Independent Living in Forest Park, Illinois. Shortly after moving to the Chicago suburbs for the job, Coleman founded Not Dead Yet (NDY), a grassroots organization that opposes assisted suicide and euthanasia as deadly forms of discrimination against older, ill, and disabled people. NDY was active in opposing, throughout the late 1990s, the assisted suicide practices of Michigan's Dr. Jack Kevorkian. The organization also influenced media coverage of the 2001 murder of Shirley Harrison by her husband at Christ Hospital in Oak Lawn, Illinois. Harrison was shot in her hospital bed while recovering from a stroke; journalists and investigators rushed to label her death as a possible "mercy killing," but it was later revealed that doctors had expected her condition to improve, and that she had never asked to die. Coleman and NDY contended that Harrison's death was a case of domestic violence, and their voices appeared in local newspaper and radio coverage. Coleman was quoted in the *Daily Southtown*, saying, "If the victim happens to be old, ill or disabled, that's no reason to assume the violence was an act of mercy. We want equal protection of the law for her." Today, NDY is headquartered in Rochester, New York, and continues legislative, direct action, and media activism opposing legalization of assisted suicide and promoting meaningful alternatives, including long term services and supports to live in the community.

1. Carol Cleigh, *First NYD T-Shirt*, 1996, courtesy of Not Dead Yet and Diane Coleman
2. Ervin, Mike. "People with Disabilities Fight for Their Health Care." *The Progressive*, July 19, 2017.
3. Global Nonviolent Action Database. "Disability rights activists (ADAPT) campaign for affordable and accessible housing in Chicago, 2007." Accessed September 21, 2018, courtesy Swarthmore
4. *Advocates Stage Protest at Illinois Services Building*, Chicago ADAPT Press Release, April 2017, courtesy National ADAPT

5. Nichols, John. "Disability-Rights Activists Are the Real Heroes of the Health-Care Fight." *The Nation*, July 28, 2017.
6. Atlantis/ADAPT, *INCITEMENT*, November 1993, courtesy Women and Leadership Archives, Loyola University Chicago
7. Atlantis/ADAPT, *INCITEMENT*, November 1995, courtesy Women and Leadership Archives, Loyola University Chicago
8. Atlantis/ADAPT, *INCITEMENT*, November 1997, courtesy Women and Leadership Archives, Loyola University Chicago
9. 5 Tom Olin Not Dead Yet Photographs, Courtesy The Ward M. Canaday Center for Special Collections, University of Toledo
10. Patricia Smith Poster, courtesy Not Dead Yet and Diane Coleman
11. Give Me Liberty, Don't Give Me Death Not Dead Yet Poster, courtesy Not Dead Yet and Diane Coleman
12. Jan. 8. 1997 Supreme Court of the U.S. NOT DEAD YET Pin, courtesy Not Dead Yet and Diane Coleman
13. T4 NEVER AGAIN Pin, courtesy Not Dead Yet and Diane Coleman

TABLE 4

Bodies of Work

As the result of dialogue among a group of cultural workers, philanthropists, and artists with disabilities, a visionary group was formed in 2002 with intentions to create a large scale series of events to showcase the work of artists with disabilities, celebrate disability art and culture, and present the diversity of disability experience to the public. The 2006 *Bodies of Work Festival of Disability Art and Culture* spanned ten days and presented eighteen visual art exhibitions, twelve dance and drama performances, ten community forums and panels, presentations, six workshops, and the screening of twenty-five films and documentaries to enthusiastic audiences totaling over 13,000 people.

The group found its home at UIC in 2009 in the Department of Disability and Human Development when Dr. Carrie Sandahl was hired. The next festival in 2013 focused on

supporting professional artists with disabilities to showcase the work and success of professional disability arts and culture within the United States and globally. The 2013 festival partnered with organizations across the city including Access Living for the eleven day event. Events included a contemporary visual arts exhibition at Woman Made Gallery curated by Riva Lehrer, nine performing arts programs, a movement workshop, the world premiere of *Still Alice* at Looking Glass Theatre, a inaugural reading of Susan Nussbaum's *Good Kings/Bad Kings*, a workshop at Jane Addams Hull-House on disability art and access, and seven film screenings. Panel discussions with artists and experts followed almost every event.

Today, Bodies of Work is a consortium of over 50 Chicago cultural, academic, healthcare and social service organizations, and continues to work to celebrate the disability experience and advance the rights of people with disabilities through ongoing programming. Partnering with 3Arts since 2014, Bodies of Work shepherds the 3Arts Fellowship at the University of Illinois at Chicago, which supports the creation of new work and expands conversations around disability culture on and off campus. Fellows include Riva Lehrer, Barak adé Soleil, Arlene Malinowski, Matt Bodett, Kris Lenzo, Andy Slater, and Reveca Torres.

1. Reid, Kerry. "This 'Tiger' retains its growl in revival." *Chicago Tribune*, (2015), courtesy Todd Bauer
2. Jacqmin, Laura. "Perception and disability." *A.V. Chicago*, March 2008, courtesy Todd Bauer.
3. Letter from the School of the Art Institute of Chicago to Bill Shannon, courtesy Bill Shannon
4. Pamphlet for Raven Theatre World Premiere, *The Bird Feeder Doesn't Know* premiere, 2015, courtesy Todd Bauer
5. Flyer for University of Illinois Urbana-Champaign, Nussbaum, Susan. *Parade*. (2001), courtesy Susan Nussbaum
6. Flyer for The Disability Arts and Culture Center (DACC), courtesy Women and Leadership Archives, Loyola University Chicago
7. Sandahl, Carrie and Philip Auslander, Ed. *Bodies in Commotion: Disability & Performance*. Ann Arbor: University of Michigan Press, 2005.
8. Fort, Lynne. "Paradigm Shift: Changing the way designers think about disability." *Chicago Architect*, March/April 2015, courtesy Jack Caitlin

9. Flyer for *Code of the Freaks: Hollywood Images of Disability*. Sandahl, Carrie, courtesy Todd Bauer
10. Flyer for University of Illinois, Chicago event. "Crip Slam", courtesy Susan Nussbaum
11. Welte, Ruth. "Body art". *Time Out Chicago*, April 2006 (article clipping), courtesy Bodies of Work.
12. Poster for UIC 3Arts residency project featuring Matt Bodett, *Twelve (a series of performative koans)*, courtesy Bodies of Work
13. Poster for Gallery 400 event, *What I Learned About Healing: Performance* by Matt Bodet, courtesy Bodies of Work
14. Cowan, Kathy. "Carol Gill on the definition of Disability Culture." August, 8, 2002, (audio transcript)