

Call For Papers

RACAR

Revue d'art canadienne | Canadian Art Review

Crippling Visual Cultures

RACAR special issue to be published October 2024



Stacey Park Milbern (center) and two friends, showing cardboard signs against militarization and police brutality, and in support of Black lives, disabled people, and disability aids. Photograph by and used with permission from Max Airborne.

Guest Editors:

Lucienne D. Auz, PhD, Assistant Professor of Art History, University of Memphis

Patricia Bérubé, PhD candidate, Carleton University

Jessica A. Cooley, PhD, ACLS Postdoctoral Associate at the Liberal Arts Engagement Hub,
University of Minnesota - Twin Cities

Sarah Heussaff, PhD candidate, Université du Québec à Montréal, UQAM

Stefanie Snider, PhD, Independent Scholar

Deadline for proposals: February 1, 2023

Deadline for final contributions: August 15, 2023

“Crippling Visual Cultures” honors the legacy of the late Tobin Siebers’ field-altering *Disability Aesthetics* (2010) by mining disability’s unremarked centrality to art history and visual

culture studies' methods and systems of valuation. With its crucial turn to conceiving disability as not merely a matter of representation, biography, or biology but also and especially as a style, an aesthetic, and a political tactic, Siebers exposed the previously unacknowledged and yet pivotal role of disability: "disability is properly speaking an aesthetic value, which is to say, it participates in a system of knowledge that provides materials for and increases critical consciousness about the way that some bodies make other bodies feel."¹

This special issue is dedicated to confronting the promise but also the pitfalls of what it means to crip visual cultures. We start with the proposition that failing to attend to the politics of disability leaves unrecognized the foundational ways that the art world and its histories are medicalized. Given the propensity toward "inspiration porn" in rhetoric about disabled people, we also consider the potential of an antisocial turn, initiated by queer and feminist disabled activists and scholars in crippled art history and crippled visual cultures, that embraces the negative, minor, and un-celebratory. Further, we understand "crip" as an analytic mode that broadens the critical relevance of disability studies' inquiry beyond the limiting frame of what is or is not traditionally defined as the proper subject of disability. We hope this special issue will provide an opportunity to take up the difficulty of reconciling an anti-identitarian politics of "crip" at a time when disabled lives are still undervalued not only in everyday life but also in the academy. Additionally, we explore the possibility of collectively reimagining how art objects, art practices, and art institutions can and do produce, challenge, perform, and promote the vertiginous possibilities of "cripping visual cultures" through their collecting, display, and hiring choices, while still also holding onto the political and cultural stakes of the numerous lived experiences of disability.

Drawing on Siebers' *Disability Aesthetics* and the growing interdisciplinary field of crip theory, "Crippling Visual Cultures" is intended predominantly to serve as a platform to encourage and support emerging scholars, artists, and critics, while also featuring the work of some established voices. It is most importantly meant to further the field emerging at the intersection of disability studies, crip theory, art history, and critical visual cultures to consider new, difficult, and perhaps even controversial, topics and discourses. *RACAR* is an international, bilingual journal, and the editors of this special issue seek contributions that reflect this fact. The editors encourage French and English submissions, and welcome supplementary LSQ and ASL materials, emerging ideas, disability neologisms, and creative formats.

Possible key topics may include:

- Women of color feminism, queer of color critique, transnational, and/or postcolonial feminism
- COVID-19
- Abstraction
- Toxicity
- Historical and contemporary crip aesthetics
- Institutional critique
- Failure and/or the minor/negative
- Necropolitics
- New materialisms
- Crip time
- Curatorial activism
- Capitalism/Neoliberalism

- Affect
- Austerity
- Precarity
- Eco-Criticism/Crip Ecologies

We are soliciting written (maximum 7,500 words, including notes) and creative contributions (maximum 10 images and 1,000 words, including notes). Articles will be submitted to peer review.

Please submit your proposals of a maximum of 300–500 words and a short CV before February 1, 2023, to RACAR2024@gmail.com. If proposing a creative contribution, please include 2–5 images.

¹ Tobin Siebers, *Disability Aesthetics* (Ann Arbor: University of Michigan Press, 2010), 20.