

## Emerging Crip Aesthetics in Art Education and Performance

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Although contemporary dance and performance has often included disabled people, inclusion typically comes in the form of adapting traditionally non-disabled forms for the disabled body. The practice is often called “physically integrated dance,” an inclusive approach to dance in which disabled and non-disabled people dance together. When this approach entered the dance world in the 1980s and 1990s, it was a new frontier. However, physically integrated dance came at the cost of simplifying the disability experience and disengaging from more politicized approaches. The mere inclusion of disabled people in dance and performance created (and continues to create) a veneer of “sameness” between disabled people and their non-disabled peers. This paper engages alternatives that push boundaries of integration through politicizing disability and using the disabled body and mind as a source of creative material. I call for a move toward “Crip Aesthetics,” in our own art and educational practices.

Bio:

Alison Kopit is a queer and disabled activist scholar in Disability Studies at the University of Illinois- Chicago. Her recent master's thesis is entitled *Toward a Queer Crip Aesthetic: Dance, Performance, and the Disabled Bodymind*, and explores the possibilities for bold forms of performance to emerge out of marginalized communities. She is a co-creator of a community-driven online art project called the Not Sorry Project, works on the editorial team of *Monsterring Magazine*, and is the arts administrator and access ambassador for *Rebirth Garments*, a queercrip fashion line that seeks to celebrate all bodies and presentations. Politicized queer and disability community is at the center of her work, art practice, and life