

Part II

Disability Representations in Juxtaposition

Chapter 7: *Unexpected Anatomies: Extraordinary Bodies in Contemporary Art*—Ann M. Fox, Davidson College. Fox probes complex embodiment through her presentation across various strands of disability and visual culture. Fox was among the early career scholars who participated in the institute and has over the years developed analyses that consider disability and drama, disability and the arts and most recently she curated two museum shows that featured disability and art. Her chapter opens with questions for the reader: *How might we render our imagination of the body more expansive in an age where it seems we already can look at it in every conceivable manner, through means medical and media-driven? How might we imagine disabled bodies anew when, paradoxically, the most vulnerable bodies among us remain invisible?* In response, Fox invites the readers to consider Garland-Thomson's notion of "disability gain" which originated within the Deaf community (Bauman and Murray 2014). Fox further considers the question, *what do works about bodily difference, by disabled and nondisabled artists alike, show us about the lived experience of disability?* Although these questions inform her analyses as a disability studies scholar, she is quick to remind that understanding disability in terms of "gain" remains "largely unfamiliar territory for art historians, curators, and dealers."

Chapter 8: *The Names of Physical Deformity: A Meditation on the Term Disability and Its Recent Uses*—Melania Moscoso Pérez, Universidad del País Vasco/Euskal Herriko Unibertsitatea. Perez explores use of the term "disability" in its current usage, contrasted to that which emerged in the sixteenth century. In juxtaposition to the analyses offered by Fox and Bolt set in twenty-first century, readers will find analyses of the historical tradition that gave us the very terms that today we find so offensive—and more as Perez provides visual examples that augment her argument. That many of these works can be found in galleries around the world today underscores the importance of understanding how disability was read over the centuries. Readers are likely aware of the early use of "monstrosity" tracing back to Ambroise Paré (1582) and familiar as well, with Henri-Jacques Stiker's *A History of Disability* (1982), Perez probes, through the use of recognized works of art images, how the monster and the jester became the social markers of difference in

the example of disability. It is with careful unfolding of beliefs and language that she contends that disability evolved to the bio-political category which “designates all of us with non-normative bodies”.

Chapter 9: *“Once Big Oil, Always Big Oil”: Disability and Sustainability in Pixar’s Cars 2*—Shannon R. Wooden, Department of English, Missouri State University. Popular Pixar films, according to Gooden, are “neither acclaimed nor notorious” for disability representations. As the author notes, it was not until the 2016 premier of “Finding Nemo” and Nemo’s “lucky fin” that over disability connections were made, while deeper disability issues were not addressed. In this chapter, Gooden explores the myriad ways that Pixar films rely upon physical impairment narratives, and how this inevitably underscores the assumption for “anthromorphic hypermasculinity” as a related theme in this chapter. Troubling the intersection of these critiques further asks readers to further connect the dots to capitalism, national identity, and anti-environmentalism as real-world beliefs that merit “scrutiny” rather than continued reification through media.

Chapter 10: *“I’d Prefer Not To”: Melville’s Challenge to Normative Identity in Bartleby, the Scrivener*—Natalie M. Fleming, University of Buffalo. In her treatment of the canonical refrain, “I’d prefer not to,” Fleming points to a contemporary conversation on the viability of the claim that Herman Melville’s character, Bartleby would be diagnosed today, as autistic. Recognizing a bounty of prior diagnoses and claims to the rationale for the character’s peculiar behavior—and whether Melville intended the ambiguity to drive the reader’s inability to understand Bartleby—Fleming hones in on changing attitudes that reflect the medical field. The question of whether a diagnosis of autism can be considered today to explain behavior in an era when the actual definition of autism did not exist, leads Fleming to unpack a critical analyses for disability studies and the “limits of normal.” Borrowing from the disability studies scholar, Michael Rembis, Fleming unbraids the influence of culture and medical discourse that result in the construction of hegemonic normativity. Revisiting this well-known novel through a disability studies lens offers a very clever meandering on the effective pull toward the demand for normalcy.

Chapter 11: *Co-Constructing Frames for Resistance: Reflections on Disability by a Daughter and Her Mother*—Suzanne Stolz, University of San Diego. This chapter follows early and on-going negotiations over disability lived, across multiple strands of meaning in the lives of Stolz, a disability studies scholar and her mother. Crafted through emails, journal entries, and phone conversations with her mother, the chapter captures meanings over four decades of shared disability representations and its inevitable juxtapositions. In many ways, the conversation captured here travels across disability tropes—as they played out within a family and a rural community—with the reach that is both intimate and predictable. It is a courageous exchange that leads Stolz to celebrate the value of her move “away” from the family home—and her mother, to trust in the value of resistance that was always, and remains to this day a value that comes into focus with those who live with disability. The chapter serves as a compliment to several in this book that leave readers richer for knowing.