

CRIPPING VISUAL CULTURE  
Fall 2018 | University of Wisconsin - Madison

ART HIST 430 Topics in Visual Culture: Crippling Visual Culture  
GEN&WS 370 Topics in Gender and Disability: Crippling Visual Culture  
Instructor: Jessica A. Cooley

**Project 2**

*Design and Fashion: Making it Work*

Student workshop in small groups of works in progress: 11/6

**FINAL PROJECT DUE BY 5PM ON 11/11, SUNDAY**

**DESCRIPTION:**

In this module, we will/ have been discussing the intersection of accessibility, creativity, and self-expression in fashion and design. We have discussed how all technology is assistive (Hendren), the dynamic between medical devices and visibility/discretion (Hendren, Pullin, and Jackson), the radical aesthetics of crip/queer aesthetics (rebirth garments), and the politics of design from the iconic “handicap” sign to the critique of fashion and disability in contemporary art (Guffey and artists discussed in lecture). The intersection of disability, fashion, and design covers a large arena of ideas and applications, but common to all of them, within the framework of disability studies, is a dismantling of “normal” human ability in favor of self-expression, self-acceptance, and interdependency. This assignment asks you to rethink the intersection of disability, fashion, and design in one of five ways: 1. Create/design your own fashion line/garment, or 2. Take an already existing fashion line/garment and redesign it for both accessibility and aesthetic fabulousity/ style; or critique an “accessible” clothing line from a crip perspective; or redesign a fashion cover, or 3. Create/design a new assistive technology for yourself with the principles espoused by the scholars/artists discussed in class (Hendren, Pullin, Guffey, Jackson, artists discussed in lecture), or 4. Take an already existing medical device or signage and redesign it with attention to both function and form, that is attention to accessibility and aesthetics, or 5. Design Activism – create your own activist design.

**INSTRUCTIONS:**

This is an open-format project meaning that it can take a variety of forms and presentations. You will draw, collage, sculpt, etc. your project in some way. This creative project will be accompanied by a half page to one page description of your project.

**STUDENT WORKSHOP OF WORKS IN PROGRESS:**

On Tuesday, November 6<sup>th</sup> you will workshop your work-in-progress in small group.

**ONLINE SUBMISSION OF FINAL PROJECT:**

1. Follow this folder path within UW Box: “*Crippling Visual Culture*” → “Project 2” → “Final Projects: Due Sunday, November 11<sup>th</sup> by 5pm”
2. Upload your presentation by **5pm on Sunday, 11/11**
3. Name your digital files with this naming convention: LAST NAME\_FIRST NAME\_PROJECTNUMBER\_CVC\_2018.pdf

For this assignment, were I submitting one, it would look like this:  
COOLEY\_JESSICA\_PROJECT2\_CVC\_2018.pdf

**Deadline: November 11, by 5pm.** As indicated in the syllabus, all assignments must be uploaded to the online course box by 5pm on this date.

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**Project 2**  
*Design and Fashion: Making it Work*  
**Assessment and Comments**

**Student Name:**

1. The project demonstrates an understanding of the ways in which the intersection of fashion, design, and disability is not merely about functionality or accessibility but also reflects the importance of aesthetics, style, and visibility. [30 points]
2. The project includes a brief written component that engages with the readings, lecture, and/or class discussion [30 points].
3. The work clearly shows time spent to produce an innovative, thoughtful, and creative project. That is, it will go beyond an obvious redesign of, for, example, just bedazzling a wheelchair. [20 points]
4. The assignment follows the instructions [10 points].

**Total Points/Grade:** /100 (see course website for letter-grade conversion)

**Comments:**