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**Liz Bowen:** Okay. Hi, everyone. Welcome to Enjoying: Disability as a Creative Force. My name is Liz Bowen and I am the Rice Family Fellow in Bioethics and Humanities at the Hastings Center. And I'm the associate director of the Art of Flourishing: Conversations on Disability series, along with my co organizers Erik Parens, Joel Michael Reynolds and Rosemarie Garland-Thomson.

I'm going to start us off with a quick access check, starting with a visual description. On the screen right now is a slide with a green background that reads Enjoying: Disability as a Creative Force. And then the title of the series The Art of Flourishing: Conversations on Disability and the side says that you can ask questions through the Q&A function, which I'll go over in just a second. And also that this conversation was made possible by the generous support of the National Endowment for the Humanities. So thank you very much NEH for bringing us all here today. On the side, there are photos of our three speakers Jerron Herman, Georgina Klege and Julia Watts Belser.

I am a white woman with brown hair. I’m wearing a turtleneck with sort of gold designs on it. And there's a white wall and a lamp behind me. Today's webinar has both live captioning and ASL interpretation available. You can turn on the captions using the closed captioning or CC button at the bottom of your screen. And there's also a link to the full transcript posted in the chat.

Unfortunately, audience members can't control who appears on their screen and Zoom’s webinar mode, but interpreters are going to be spotlighted throughout, and if there's an issue where the interpreter is not visible, please let us know and we'll rectify that. If a panelist is sharing their screen, you can adjust the size of the speaker and interpreter’s boxes by dragging the divider between the slide and the gallery. So if possible, we recommend watching this event on a computer screen rather than a mobile device for a maximum accessibility.

If you're having trouble with any of these access features during the event, please let us know using the Q&A button at the bottom of your screen and we can troubleshoot the issue. Today's event is being recorded and will be posted to the Hastings Center's website shortly after it ends, along with the link to the full transcript. Due to the size of these events, we have hundreds of registrants and so we have to keep the chat closed and cameras and microphones turned off as a security precaution. But if you have questions for today's panelists, we invite and encourage you to submit them through the Q&A function at the bottom of your screen. And if that function is not accessible to you, there's an email address in the chat that you can use to submit questions. There's going to be a time dedicated to audience questions in the second half of today's event. And with that, I will turn things over to my colleague, Erik Parens, who is a senior research scholar at the Hastings Center and director of the NEH funded Initiative on Bioethics and the Humanities.

**Erik Parens:** Thank you so much, Associate Director Liz Bowen, for your essential contributions to the creation of this event, and thanks to all of you for joining this public conversation in our series, The Art of Flourishing: Conversations on Disability. The purpose of this Hastings Center series is to broadcast and to explore one fundamental theme, which is that people can flourish in all sorts of bodies. To flourish here means to exercise the capacities we have in pursuit of the goals that we find meaningful. We don't need different body-minds to flourish. We need more supportive environments. No one has articulated our theme more powerfully than Rosemarie Garland-Thomson, who as many of you know, is a pioneering disability studies scholar. Rosemarie is also a bioethicist, a senior adviser to the Hastings Center and the senior consultant to this series.

Joel Michael Reynolds, who is the co-director of the series, used to hold the Rice Family Postdoctoral Fellowship that Liz Bowen now holds. And Joel is now at Georgetown teaching Philosophy, Disability Studies, and Bioethics.

In her memoir *Too Late to Die Young*, the disability activist Harriet McBride Johnson describes the debate she had in 2002 with the bioethicist Peter Singer. As Johnson tells it, Singer pressed her to admit the necessary connection between disability and the absence of enjoyment. Full of confidence and the obviousness of his point. Singer challenged Johnson to imagine “a disabled child on the beach watching the other children play.” Singer's challenge, of course, assumes that the disabled child on the beach cannot play. To Singer, it was self-evident that disability means suffering. He could not imagine a disabled child finding pleasure in playing on a beach with their friends. And he certainly could not imagine that, as Harriet McBride Johnson put it, “There are pleasures that are peculiarly our own that are so bound up with our disabilities that we would not experience them or would not experience them the same way without our disabilities.”

So, Johnson asserts, the task is clear. People with disabilities “need to confront the life-killing stereotype that says we're all about suffering. We need,” she says, “to bear witness to our pleasures.” And that's what we're here to do today, beginning with the remarks of our three wonderful activist-scholars.

Our first speaker today, Julia Watts Belser, is a scholar, rabbi, activist and spiritual teacher whose academic home is Georgetown University. Julia's comments today are in the form of a prose poem with an interlude that includes an audio work she created with the disabled artist Clare Cunningham. In her comments, Julia will reflect on the joy of hiking in the woods in her wheelchair. She will reflect on the fact of her interdependence with other human beings and the natural world that makes such hiking possible and resisting simplification, Julia will invite us to consider the potential risks inherent in talking about enjoying disability.

Georgina Kleege teaches in the English department at the University of California, Berkeley. Georgina is what she calls an “haptic docent,” someone who uses the sense of touch to help others appreciate works of art. That is, she enables blind people to enjoy touch access to visual art, and she enables sighted people to get a sense of what it can be like to enjoy touch access. In her presentation, Georgina will describe how she and her collaborators have created choreographic and sonic art out of their encounters with a monumental sculpture by Richard Serra.

Jerron Herman, our final presenter, is a disabled dancer and writer on art and culture. Jerron will first show his film Hearth Kitchens and then reflect on the creative force that he explains is necessary to transform a kitchen into a hearth. That is, the force that is necessary to transform a space of mere productivity into a space of pleasure. Indeed, prepared to enjoy in Jerron’s film the sheer enjoyment of three dancers as they, in a sunlit hearth, share glasses of wine, grapes, and each other's company. After Jerron finishes his presentation, we will take a five-minute break. When that break is done, Rosemarie Garland-Thomson will facilitate a brief conversation among our three presenters.

For the remainder of the event, Joel Reynolds will facilitate the conversation with you in the audience. So now it's my pleasure to turn the Zoom mic over to Julia Watts Belser. Julia?

**Julia Watts Belser:** Thank you so much, Erik, for the wonderful invitation, and thank you all for this invitation to be in conversation with an amazing group of disabled scholars and artists. And with this extraordinary community of people who have gathered from all around the world,

I'm Julia Watts Belser. I'm a white Jewish woman with curly brown hair wearing a shimmery gray-pink shirt and a crocheted handmade kippah, a beret.

I want to begin with the title that we've chosen. I want to say a few words about the choice to center joy. I spend a lot of my time focused on disability and violence. As a scholar of religion and as a rabbi, it's my work to trace and try to transform the way religious texts and traditions have often done harm to people with disabilities, to women, to people of color, to trans and queer folk, to so many of us whose bodies and minds have been marked as other, as different, or as less.

At Georgetown, I direct a project on disability ethics and climate change, a project that has me examining the ways that ableism, coupled with racism and white supremacy, economic inequality, gender violence, queer, trans, and fat hatred and other forms of social and structural inequality make it more likely for people with disabilities to bear the brunt of climate disruption. It's hard, heavy, and urgent work. And I believe that makes it all the more crucial to talk and think about joy. I believe that joy is a crucial part of the struggle, that it matters for us and for the world. I believe there is something radical and revolutionary about saying yes to pleasure, to satisfaction, and to savoring.

One of my beloved teachers, Ibrahim Faraji of Blessed Memory, used to say, “In the midst of it all dare to bless the love.”

This summer, I worked with disabled artists Claire Cunningham, a dear friend and longtime collaborator, a brilliant disabled dancer, choreographer and performance maker based in Glasgow, Scotland. We have been commissioned to make a series of audio works called We Run Like Rivers for a public festival in Germany, examining disability in relation to ecology and wilderness and climate change. So for a couple of years now, Claire and I have been taking what we like to call micro hikes. Claire uses crutches and I am a wheelchair user, so we don't exactly match the image most people have when they think of hikers.

One of the things we find, in fact, as we do this work is that disabled folks are often imagined to not belong outdoors, like we are not supposed to go off the paved path or past the carefully curated spaces but we are both drawn to wild places. I have an all-terrain hiking wheelchair that makes it possible for me to get into the woods. Claire describes herself as a four-footed creature, one who loves to explore rocky places, to probe those nooks and crannies. So I'd like to share a three minute selection from We Run Like Rivers that's built around those experiences in wilderness. It's a piece where Claire and I examine how lived disability experience shapes our relationship with land and our sense of connection with wild places. So, Liz, I'd ask if you would please share the transcript in the chat and then please play the clip when you're ready. Thank you.

**Narrator 1 (Julia Watts Belser):** Water runs over everything. And that feels like the motion of the wheel. Wheels are always in contact with ground in the same way that the river water is in seamless contact with the riverbed, the rocks. There's no break. When a walking person steps, there's a moment where they lift up from the ground, there's a disconnection. On wheels, there is no disconnection. That's something that feels really akin to the way a river runs.

**Narrator 2 (Claire Cunningham):** I love being on rocks at the beach, really uneven land. I love those surfaces because they're like a puzzle that I need to work out how to traverse them. The joy of sort of taking time with that. There's something else about being led by what the land allows you to do.

**Narrator 1:** The gentle downhill grade when the rolling is so easy.

**Narrator 2:** I really love turning into this sort of four-legged creature. All the little places that you can wedge the crutch really right into a corner or into a crack, and Scotland, we'd say nooks and crannies.

**Narrator 1:** It's the feeling of my whole body connected with an intertwined with the chair. Who is also connected with an intertwined with the path? And that seamless. Beautiful, easeful, effortless movement is what I associate with flow.

**Narrator 2:** And I get so lost in that sort of plea with the ground. That becomes the only thing that exists in those moments.

**Julia:** Thank you. Thank you for listening. One of the things that I love about this project is that Claire and I approach disability as a kind of knowledge. Rather than frame disability as a deficit, we ask, what does disability offer? What does it make possible? As a disabled artist, Claire pays particular attention to what she calls disability expertise. What do we know as disabled folks? What skills do we have as disabled people? Not in spite of disability, but because of it. Because of the difference of our bodies and minds, because of the particular ways we navigate the world.

Let me give you one example. As a manual wheelchair user, I am intimately connected with the literal lay of the land. I know the contours of every place I've ever lived on wheels. Minute gradations in terrain, the flow of slope and surface, where the ground swells and how it rises, where the pavement cracks. The loose three bricks that play like a xylophone just outside the threshold of my office. That's the sound and feel of coming home.

In part because I am disabled, I pay attention to place. I don't mean some gauzy romantic notion of the land, but the actual tangible physicality of hill and grade and gravity. I am always assessing. I'm always tracking my own physical capacity in relation to terrain. And because I pay attention, because I have to pay attention, I notice qualities that others miss. Some years ago, a disabled friend who spent a lot of time in the hospital told me about the way the morning sun shined through their IV tubes, how the thin cannulas would catch the light and glow. And I thought, “Yes. Yes, this is something that I also know, how to turn toward what is, how to notice beauty, how to pay attention.” When I hike on wheels, I pay attention to the ground before me, partly because I have to, because if I get caught up in the vista and that view in the distance, I'll jam a caster wheel against a rock.

But the practical demands have also built in me a capacity for being with, a knowledge that the land deserves attention. That it deserves my regard. The ground is my hiking partner, my companion in the journey, I read terrain the way other folks might nod along with a companion’s conversation.

It's not exactly an equal partnership, though. The land can stop me in my tracks. A crevice, bulging tree roots, a wash out, a sudden drop. There's a moment in our audio piece that that I just shared where Clare talks about being led by what the land allows you to do. I love that line, because it makes a powerful contrast with the conventional trope of overcoming, of overcoming limits or overcoming disability. Part of the joy of the moment for me is figuring out what's possible right here, right now, in this place as I am. And part of the truth of it means coming face to face with limits. To hike. I need a certain kind of trail. And a certain kind of weather. If it's rained a day or two before the ground turns soggy and impassable. If my shoulders flare up, it can be weeks before I'm able to get back to the woods. Pain stops me sometimes. So does logistics. I can't go out without a hiking buddy and a driver, someone who can lift my wheelchair in and out of the car. Someone who can help me pop my wheel out of a rut if I get stuck. I won't lie, that's often really frustrating.

In disability circles, it's common to hear folks lift up the value of interdependence, a challenge to the conventional American notion that independence is where it's at. Interdependence recognizes the way we depend on each other. It's built through mutuality, relationship care and connection. Ecologists recognize interdependence as a fundamental truth of a well-working ecosystem. Life itself depends on the interconnected actions of often unseen or unacknowledged creatures, the insects and pollinators, the microbes that catalyze and decompose our flesh, the mosses, the fungi, the ants, the earthworms. So often we humans imagine ourselves above and apart. But we are creatures of an interconnected world. We need each other. We rely on each other. But here's the other truth, the trickier truth, for me, disabled folks don't get to ignore interdependence when it suits us. We don't get to shrug it off when it's inconvenient. And if I'm being honest, there are moments when I wish I could indulge in the illusion of an independent eye, that I could be spontaneous, go out without elaborate plans and counter plans without calling ahead to check the access routes without assembling my own support team.

At the same time as a white, well-resourced wheelchair user, I also know how deeply my own race, class, and access privilege shapes my ability to do what I love, to find and follow disability joy. There are risks when we talk about joy. That we make joy a prescription or a requirement, a precondition for belonging. There's a risk that joy becomes just another way of judging, “Oh, if you're not happy, you're doing it wrong.” There's a risk that we look only to the inner dispositions and celebrate some people's capacity for finding satisfaction without attending to the material structural conditions that can make joy more likely for some of us. That can make pleasure more possible. Good health insurance. Access to an income. Material support for my own self-determination. Those are just a few of the facts that buttress my own story. Things that so many disabled folks are denied. So that brings me back to the politics of joy, to the commitment I believe we must make to strive not just for a bare minimum of access. But to build a world where all of us get access to pleasure, to satisfaction, and to joy. Thank you.

**Georgina Kleege:** Hello. This is Georgina Kleege speaking. I believe my PowerPoint is coming up now. Okay, I think it's visible now. My name is Georgina Kleege, and I'm very happy to be here and thank you for everybody for attending. And thank thanks to Julia for leading us off. I'm going to describe a artistic interpretive collaboration I did a few years ago with an artist friend and collaborator named Fayen D’evie. This was a project conducted at the San Francisco Museum of Modern Art under a program funded by the Mellon Foundation called the Artists Initiative. And the idea was that the museum invited artists, contemporary artists to engage with pieces in their collection in different ways.

The particular project that I was involved with, which was titled Embodied Encounters, we were asked to collaborate with the conservation department at the museum and to work with pieces that had been on loan to the museum and were leaving, and then other pieces that were ephemeral or were being taken off of display due to conservation issues. And our project was meant to document these pieces present in the art museum in different ways.

Because Fayen D’Evie and I are both blind, our project focused on non-visual perception and appreciation of art. Our co-collaborators were Bryan Phillips, who was a sound artist. Shelley Lacika, who is a choreographer. As Erik introduced me, I identify myself in this project as a haptic docent. I came up with this term for myself, because as a blind person, I have enjoyed the incredible privilege of touch access to works of art in museums around the world, and whenever I'm offered an opportunity to touch parts, I leap at the chance. And because I have that all this experience, I've developed theories and practices around touch, tactile, and haptic experience of art. And I have endeavored in various programs, particularly in museums in the Bay Area, to communicate those experiences to others who do not enjoy the same privilege, namely sighted people.

Could I have the next slide, please? The specific piece I'm going to be talking about today, as Erik introduced it, is a sculpture by the by the artist Richard Serra called Sequence, which was completed in 2006. The piece has found a home in various locations. When I was working on it, when we were working on it in 2017, it was indoors at the San Francisco Museum of Modern Art, SF MoMA. But it had been at the museum at Stanford University prior to that, and then in 2019 it returned to Stanford. The piece, which is pictured here in the two different locations at Stanford and an exterior space on the left, and then in a gallery space at SF MoMA and the right. The piece is a monumental sculpture, very large. It's 67 feet long, 42 feet wide and 13 feet high tall. It is made of waterproof steel, the type of steel with which ships are built. Those sheets of metal are about two inches thick. And they are formed, the artist formed them into a tort ellipse or two nested S curves. Showing these images is a bit of a distortion because there's kind of an aerial view which indicates that the form of the sculpture creates a kind of figure eight or infinity shape. But when you're in situ, when you're in the site with the sculpture, since it's so tall, you can't actually see this. But the artist's idea is that the viewer or the visitor actually enters the sculpture, moves through the sculpture in this Figure eight pattern. And then at various points during the path, you emerge into a kind of circular chamber inside the sculpture.

So it is a choreographic object. It encourages, in fact compels a certain kind of movement on the part of the viewer or visitor. Many viewers, sighted viewers find the experience somewhat disorienting because you can't, as you're moving through the figure eight, you can't see very far ahead of you. You don't know what's coming. For myself, for blind people who are accustomed to navigating spaces without necessarily knowing what's what's happening in front of us, we felt that we wanted to explore these sculptures for potential as a choreographic object to use our skills at blind navigation to document and to innovate different modes of moving through that space. We also were interested in exploring the sculptures potential as a sonic object.

This idea came to me when I was sitting in the gallery at SF MoMA. I think you can see in the picture that there is sort of gallery seating there, a stadium-style stating there. And I was sitting waiting for others to arrive or for something to happen. And meanwhile, there were two kids in the sculpture running around at high speed, and periodically they would pause and one of them would shout, “Whoop!” And then the other one somewhere else in the sculpture would respond. And they kept us up for quite a while. The reverberation of their voices off the metal was quite satisfying, which was exactly why they were doing it and it suggested to us different ways to explore the sonic potential of the sculpture.

Let's go to the next slide, please. This slide shows three of us inside one of the central two central chambers of the sculpture. I am to the right. I'm a tall white woman with white hair dressed in black. I have my white cane sort of at rest against my shoulder. Fayen is sort of in the middle of the image. She's also a white woman with dark hair. She's holding a microphone, sort of pointed generally in my direction. And then Bryan Phillips, the sound artist, is crouched on the floor on the left with some sound equipment, and he has a whistle in his mouth and his cheeks are puffed up to blow the whistle. Some of our blind navigation through the space involves different ways of producing sound and receiving sound. We whistled, we sang, we chanted, we clapped as the way to navigate to signal to each other as we were moving through space.

We weren't allowed to touch the sculpture because we were in the museum and working with conservators. I have to note the irony of this. When the sculpture was on display and is now once again in an exterior space, all sorts of touching goes on, much more rigorous than simply touching with the fingertips. When the sculpture was moved into SF MoMA, the conservators discovered all sorts of dusty footprints up and down the walls of the interior. Apparently, there's a technique known to rock climbers where one can brace one's back against one wall and then walk, walk the feet up the other wall. But so apparently this is something that people do to the sculpture. Nevertheless, we were abiding by the rules and avoiding touching the surfaces while we were working in the space.

But we did obtain permission for me to do what is known as shoreline within the sculpture. Shorelining is a technique where a blind person using a white cane taps the tip against a wall, or sometimes a curb, if you're an outdoor space as a way to keep moving in a straight line or to follow the line in this case of a curvilinear space. So this was a form of navigation, but we also thought that it was interesting to think about the sonic repercussions of this. So we obtained permission to hang a contact microphones on the sculpture and record the reverberations of the sound of my cane through the metal sculpture. We go to the next slide, please?

This is an image showing me on the left and Bryan on the right. And I have my cane lifted up and I'm reaching towards a wad of tape at the end of the tip of the cane. In order to do this work, the conservators required us to come up with something to wrap around the tip of my cane so that the actual tip was not touching the sculpture. And we had to experiment with all sorts of things, different types of plastics and different types of tape. Here, Bryan and I are both smiling because this was quite a protracted testing experience. Eventually, we came up with something. The negotiation was that we wanted something to wrap the tip to protect the sculpture but we also didn't want to deaden the sound. So it took a while to find something that was appropriate. The process had a side benefit to the museum, which was that every time that I went through the sculpture doing this process with my cane, it collected dust bunnies, so I would come out of the sculpture with great wads of dust on the end of my cane. So I was performing a cleaning function.

Could we have the next slide, please? All right, this is an image of myself on the left doing the shorelining and shorelining and tapping my cane against the surface to sort of guide myself through the cane. Shelly Lacika, our choreographer, is on the floor semi recumbent with her back to the camera and one arm slightly raised. She was composing a choreography in response to the the form of the sculpture. Here she was responding to the curves of the walls. I don't know that it's apparent from the photograph, but the walls are not perpendicular to the floor. They're often curving inward overhead. So she was performing some moves to simulate the feeling she got from the walls without actually touching them. Can we have the next slide, please? This is an image of myself and Shelly outside the sculpture. The sculpture here is visible as a diagonal line taking up, you know, almost half of the image on the right. We are walking, mapping the circumference of the sculpture, walking around to map its footprint. We are matching each other's stride. We are practicing a kind of choreography to map the form of the sculpture so that later when we went to Stanford to the empty plot where it had once stood, we could reproduce the choreography of the sculpture. Incidentally, we did the same sort of learning of the choreography inside the sculpture, walking and eventually running the figure eight, walking and moving at different paces to learn the choreography of the sculpture.

This process was, interestingly enough, hard to document in the photograph, mainly because the photographer couldn't get far enough ahead of us. So there were a few images, for instance, of my cane peeking around the the curve. But it was hard to show our process of learning the choreography so we could then reproduce the choreography in different locations.

Next slide, please. This is when we moved our operations to the site at at Stanford, so that the plot of the bed of cement, where the sculpture had lived, and now since 2019 has now returned, I'm there with my cane in front of me. Fayen is to one side of me with now with her mike pointed towards the ground, attempting to pick up the sound of my cane. Our ability to perfectly replicate the choreography of the sculpture in the site was a little bit impaired because the museum had placed a couple of three smaller sculptures in the space by other artists. So we kept sort of bumping into things, but we were able to replicate some of the choreography of the sculpture.

And my final image please? This is an image of me again at Stanford, I'm reaching down with my hands and bending over so you see the top of my head to touch the ground. Since the sculpture weighs some two hundred and thirty five tons, it did leave a trace in the slab there outside the museum. You could feel various contact points that were left behind. It's an image or the image documents a memory that I still retain of, which feels a little sad that there is a certain degree of regret feeling the trace of the sculpture, but remembering a different experience of the sculpture. That is to say, I'm feeling the trace with my fingertips. But my experience of the sculpture was not about its tactility. It was more about kinesthesia and proprioception, movement and the movement of the body through space.

To conclude, I'll say that when museums provide access to visual art, blind and visually impaired visitors, it's often done in a sort of top-down manner where the cultural institution delivers information about the artwork to people considered to be outside of the experience. This intervention meant to flip that script and to bring our blindness into the museum and to offer alternative methods of navigation, of tactility, of proprioception, of kineasthetics and aesthetics, to bring non-visual forms of art appreciation into the space. Thank you.

**Jerron Herman:** And hello, my name is Jerron Herman. I'm a dark-skinned black man with bleached blond hair, and I'm wearing a blue button up long sleeve shirt. I'm equally delighted to be here discussing the interconnected realities of disabled joy in relation to creative force. How flourishing needs a series of other complex agreements that rest in and out of the body-mind, how we must budget for incongruity, how incongruity is not failure. As my other panelists have elucidated about the products of a disability expertise and its crucial invisible contributions to support environments, I wish to offer a note on joy myself. My experience with this topic further is, as Erik said, it, I'm a disabled dancer and as when I experience a dizzying alternation between desired typical embodiment and a decidedly disabled body that acts without regard to organization or the repeated facilitation of movement. Repeatability is a critical function of productivity. A litmus for mechanized sanitation. A promise of efficiency.

What is the cost then of a glitch or stall? A stutter, a misstep. My internal inquiry is largely not knowing exactly what I just did. This is a beautiful to me, as it feels like a walk among intertwined rocks on the beach, as declared by Claire Cunningham in her and Julius Blow’s Crip Joy, around the sinuous ruins of a multi-ton sculpture, exemplified in Georgina's presentation on museum access.

I must trouble the objective of my expression. In my art offering, I highlight the pleasurable inefficiency of use. It's too much, skirting necessity and sometimes cacophonous. I'm actually more interested in a form of theatricality that subverts a cliché having to do with joy. Joy can operate in an elevated, too much, luscious way. And its use in the disabled body is intrinsically rapturous. Now, I would like to invite us to watch this film, Hearth/ Kitchuns. And I also invite you all to modify the audio in your own way. As I said, it is cacophonous at times.

**Narrator 3:** Hearth/Kitchuns.

**Narrator 4:** Sunlit and blurred by haze, Jerron stands, stretching in an eating area and in front of a doorway. From a variety of angles, he pulls one arm down, hand cupped, repeat or glitch. Or repeat, same arm overhead, Jerron swivels and shifts his body to the hint of a prayer. A child playing little teapot, a flower stem bracing for the puckered glow of pursed lips and full lungs. A diver plunges again. Hand traces neck. Hand half circles had. Caressing hair, bird chirps break into instrumental song. Jerron breaks out [inaudible]. A white woman comes out and charges. [inaudible]. Died, their arms. [inaudible] Jerron eats the red grape. Music fades. [inaudible]Music resumes. [inaudible] Jerron behind the stove stoops slowly. He pops up with a silly grin, the glass above his head. [inaudible]

**Narrator 3:** Hearth/Kitchuns by Jerron Herman, featuring Laura Lorson, Al Sheppard, AD Jocelyn Hughes, Music Cats CC by N.C. Indie. Thanks to three nine eight one.

**Jerron:** It's no longer muted. The diverse frequency of kitchen use to me supports a timeline that mirrors disabled embodiment within the home. Atypical processes that are satisfied as much at three a.m. as at six p.m. The expressions of productivity and the stuff of ease have essentially thinned during this time anyway. The choreography of rolling out of bed to a call is no longer detested, but understood. The relationship to home bound is now unstated heroic. Even the shock of perpetual inertia inspired a perpetual task, to architect found space. To build. Folks determined to delineate, refurbish and imbue a meeting in their homes to counter the perceived indignity of cold efficiency or the perceived indignity of mere pleasure. This is a reality that most disabled people understand implicitly.

A frequency through which we must adapt and architect found space to make it habitable and pleasurable is constant. But there is a great of that activity which demonstrates our creative force. This force seems to be precisely central to the transformation of the kitchen into a hearth, whether in a disabled imaginary or not. This transformation is necessary to uphold the difference between productivity and pleasure. Why else do we differentiate between cooking, preparing, and making dinner? The hearth means multiple perspectives and equally multiple pleasures. I think the hearth is altogether another realm, one that travels between stoic productivity and sensuous meaning. You have your kitchen appliances, function, obligation, and society. You have your hearth, created, ritualized inspired, desired.

The hearth is actually an amalgam of the kitchen’s purposes, one of which is alluded to with the Ebonics spelling of “kitchuns.” K-I-T-C-H-U-N-S, to refer to the nappy locks of a Black child’s hair. That reference is built around the practice of relieving naps in the kitchen or nearby, as slaves had no room delineations. And yet naps were cared for next to food preparation and bathing. I use it in the child to mark some people's long understanding of multi-use. There is the shell and then there is the spirit and everything. It seems the fun is examining where the effluence appears.

Hearth / Kitchuns was developed for the opening session of the Disability Futures Convening, hosted by the Ford Foundation to express a corner of the disability arts movement. The film centers on a singular phrase that revolves around the body to elicit comfort, which is then made variable across different embodiments and scenes. Hosting the phrase in the hearth highlights the importance of abundance within the film. Images set out to communicate the kitchen is a social center which was expressly heightened by our pandemic reality. Putting a little aside down the kitchen in the film is not mine, but a friend’s, as I was in the middle of residency in California featuring kinestheticists Alan Shepard and Laura Lorson, our kitchen was especially symbolic. Our intentional community was started by our warm hellos and clinks at a toast. The ensuing highlighted bits of kitchen focused on theatricalized pleasure, opening the refrigerator for a snack, enjoying the entryway and scoping the oven island, all with coordinated choreography. It was satirical to heighten this normal space with elevated movement. The satirizing continued with a wink throughout Joselia Hughes's poetic audio description, Joselia wrote equally emblematic phrases that would describe a disabled body within a disabled film, broadening what images were important.

In editing, I chose to, at moments, obfuscate the descriptions behind the score and the soundscapes. To play with, we were at a dinner party preparing an oral practice that we honed in communal situations. I wanted to identify elements of pre-pandemic to relay the continued occupation in this new world. The sound design is itself entirely absurd. Disjunctive and caustic sometimes, but I feel a warmth about it, like the heater in my childhood home that produced this incessant whirring noise during cold snaps. It would come to me at a decibel loud enough to hear, but far below annoyance. I associated it with warmth, insecurity with at home, and I would happily drift off. The soundscapes also are associated with our shared memory of birdsong, or will movement or dinner where that warmth or inner life of the Earth is evident after I bid hello to Alison Morrow. We all settle into a trio of the phrase I foregrounded. How did we know it independently? And how does it rest in our bodies after? Its interest in these cinematic, like an old musical that suddenly bursts into song? We need ordinary spaces to be written larger, and this was one of the offerings that I think did that. Thank you so much.

**Rosemarie:** Thank you very much. Julia, Jerron, and Georgina for those really amazing presentations. It was a pleasure to join you and to think more about disability joy and disability creative expertise. I'm Rosemarie Garland-Thomson. I am a silver haired senior woman with pale skin and red glasses, computer glasses, and I'm joining you here today from my home office in San Francisco, and I'm very glad and honored to be here to conduct this gently facilitated conversation among the three panelists today.

We're going to spend 10 minutes in this conversation, the purpose of which is to allow or facilitate the three of you to be able to engage with one another. And then we will move on to questions from the audience that the three of you can address together. So I'll begin with my main question, and we may have other questions along the way. So for Julia and Georgina and Jerron, can you tell us more about how the distinctive shape and movement and use of your bodies has contributed to the development of your art practice, to the new embodied art forms that you've developed? In other words, how has living in and with body minds considered disabled? Enables you to make distinctive art forms. Julia, would you like to start?

**Julia:** Sure. I'll be happy to start, thanks. Thank you so much for the question, Rosemarie. So I love this question, I think because it's naming something that often feels really counterintuitive. I was taught, you know, growing up as a disabled person, I was really taught to minimize disability at every opportunity. Whether I was successful at that or not. Like often I was not very successful at minimizing, but the goal was to shrink down disability, to make it as to make it take up as little space as possible and really also for my own access need,. I didn't know that I had the language of access needs at that point, but like all of the ways in which my disability complicated what was happening, that to I was supposed to shrink at really any cost.

And. I think for me as a as a creative person and as a scholar now, as somebody who thinks about disability and art disability and spirituality and faith, everything that I do around disability is actually built on flipping that script and saying, actually, can I pay more attention to disability? Can I really make more? Not make myself more disabled per se, but can I pay more attention to what disability makes possible and to what it brings in the world? You know, I gave a couple of examples of that when I was talking about the way that my own disability experience forces me, but also allows me, requires me. And it's like a sort of sweet spot there between those two things requires me, but also makes possible, a different kind of attention as I move through the world, especially the natural world, but also the built environment. But yeah, so I'll pass it on now to Jerron.

**Jerron:** Thank you, Julia. And I would say I totally commiserate with you in that, I guess not necessarily the compulsion or the the feeling of compelling to shrink my disability. I was actually afforded a liberal-like advantage by my parents to seek out my community. But I was too afraid to seek it out as an adolescent, and so I, by my own measure, minimized my disability or my understanding of disability until I became a dancer, actually. And it was in that that I do believe they cemented or even was introduced to a true disability aesthetic that communicated a kind of liveliness to a disability embodiment, so I attach art practice to disability all the time, and it's very intrinsic and important to me. So that, like the rigor of developing a piece is not unlike the rigor of understanding embodiment. And unlike the scholarship and research and community that is purposeful and necessary to even build a good piece of work. And so I find that I find those parallels also with respect to faith and relationship to like, you know, a kind of excuse me, understanding of, you know, in a weird way, endowment, right? Like this endowed being, this endowed space of embodiment. I'm very precious over, and it feels like a responsibility at the end of the day, and through that through that kind of lens. I do also think about disability as not just my own, but as prompted and to be seasoned, with and by experiences with others.

**Rosemarie:** This is Rosemarie again, Georgina, I would imagine would want to comment as well, but I wanted to insert a comment also in our conversation in response to what Julia said and what Jerron’s saying about the training that we get as people with disabilities growing up, and I wanted to add the idea that the training I got growing up about being disabled and living with a body considered disability was to deflect. So for me, because I have very unusual arms, it was the deflection that I learned myself and that was, “Don't pay attention to my arms. Pay attention to my mouth.” And that's how I then learned to really be a teacher, someone who could do something with my mouth, with words. And that was liberating for me as a person with a disability. So thank you for that concept about shrinking and the capacity to add the word, the verb, deflecting from my own experience. Georgina, did you want to finish up and say something about your own experience in relation to this question?

**Georgina:** All right. Thanks, Rosemarie. I sort of echo things that both Julia and Jerron and you have said about what sounds like similar experiences growing up and being trained and it's sort of an unspoken training, I think. It wasn't anything that anybody said to me. But you know that that, you know, it was more acceptable to somehow downplay or keep silent about the experience of disability. But going alongside that and maybe fighting against it, I think there is, still, there's still exists in the world the kind of myth of compensatory powers because people are very ignorant about disability and disability experience. There's this sort of belief that, for instance, that blind people, you know, because they lack one sense they have extra sensory, extra powerful hearing and touch and so on and so forth. And I really wanted in the work that I have been doing to get away from that and to say that it's not about having extra, you know, some extra sense. It's more about redirecting attention to the other senses and other modes of navigation, other modes of interacting with objects and spaces that one learns. And in recent years, I've really sort of cultivated and kind of developed techniques to do things that in some sense I had been doing since childhood. But now, you know, it's sort of named them and done them more deliberately.

**Julia:** Wonder if I can just add, related to Georgina, what you said and Rosemarie, what you're offered, I really resonate with this idea of directing attention. But I think one of the things that has been so interesting for me was realizing that in my current practice and directing attention specifically into my experience of impairment, not away from it, and not elsewhere. And so I just want to name that there is sometimes, with a deflection strategy, there can be a very dangerous thing that happens sometimes where, you know, I know, for example, as a as a wheelchair user, as a physically disabled person. One of the strategies I was taught was to say, “Oh, you know, I can't run. I'm not good at moving, but I'm very smart.” But I think this is a strategy we absolutely must resist because I watched the way that throws under the bus people with cognitive or intellectual disabilities, right? So I'm just also wanting to kind of draw attention to the way there's dangers here in the in this potential. And inviting, yeah, I guess myself, but all of us to sort of reflect on that question of what happens when we also refuse those logics and say no to those kinds of hierarchies as well. It just feels like an important thing also to think about and name and to try and work hard to resist. Rosemarie, you’re muted.

**Rosemarie:** I know. I thank you and everyone else. We're going to need to wrap up here, but I do want to emphasize what Julia said about how refusing disability categories in ourselves can also enforce disability prejudice and discrimination in others. And I think that cautionary note is extremely important as we think about the resourcefulness and generativity that disability experience and lives lived with disability has given us back to, at the same time, be inclusive and humble. And I think we all have been humbled. But just as a reminder, the infinite wonder and variety of disability experience and to honor that as fully as we possibly can. So thank you, Liz, will you tell us now what's next and how to proceed? Thank you very much.

**Liz:** Okay, we're going to take a quick five minute break and just give people a chance to get a drink, go to the bathroom, whatever we need to do, and we'll come back and take questions from the audience. So please, if you're in the audience and you have questions for our panelists, you can submit them through the Q&A function at the bottom of your screen or you can email them to me and my email address is in the chat, so we will see you soon.

**Joel:** Hello, everyone. Welcome back to our event today. My name is Joel Michael Reynolds. I'm a white guy wearing a dark blue shirt that definitely makes my circles under my eyes look worse. I think this was a bad decision, but it's too late now. Also, wearing glasses have a number of piercings, nose, ears and the like, and I have dark hair. I'm having a good hair day, so I guess that balances it out. I am very happy to be lightly moderating the public Q&A session. This has already been such a fantastic event and I'm happy to see all of the wonderful, wonderful questions we've got from people. It's very hard to pick what to talk about, but I'm going to start with this one. This is from an anonymous attendee. It doesn't say their name and they asked, “One thing that strikes me is the role of aids or artifacts, our canes, wheelchairs, various other tools and material artifacts we use to interact with the world. Where do bodies begin and end and when artifacts begin and end? Do you see these as separate? Do you see the relationship is co-created? Can you talk a bit about this relationship?”

**Julia:** I'd be happy to speak to that, this is Julia. I'm really interested in this space, the relationship actually between me as a disabled person and my wheelchair, between what other other disabled folks have with their tech. I think that I get particularly interested in the then the kind of lush, messy interplay between these things. I don't think of my wheelchair as an it, as an object. But yet I do recognize us as two distinct beings, so I think that I get really interested in thinking about that, the kind of creative synergy that comes from almost always being in relationship with my wheels. Part of the thing about wheels is they don't actually always do what I want. I mean, bodies are like that, too. But there's something about the kind of, of course, I mean, you know, mostly usually in control of the wheels. But I think there's a kind of element of that interaction that feels really live and lively and important to pay attention to.

**Georgina:** I will add to that. This is Georgina. Just thinking about the use of the white cane, my use of the white cane, what it means to me. Of course, it's a navigation tool for me. It extends touch from my hand to the ground and perhaps walls around me. It's also a sonic tool to some degree that you can tell something about the space, the surfaces that you're moving on in terms of the sounds that the cane makes. But the cane also, and I think most significantly serves as a signifier of blindness. So it's a sign to others that this person holding on to this white thing can't see. And so that's going to alter the way I interact with others, particularly others who are driving vehicles. So where the cane is most useful is, for instance, walking around a city street and coming to an intersection with not a stoplight, but a stop sign, you know, and then the car pulls up to the crosswalk and they want to wave you across. Well, that only works if that person can see and serve the white cane functions to say, you're going to have to come up with a different method of communication besides simply waving through your window.

**Jerron:** And this is Jerron. I don't use any devices, and so the legibility of disability for me is continuously in flux. And I think that that normative play is really interesting and challenging, and sometimes I wish I had a cane.

**Joel:** Thank you for that. I want to combine two questions that I think get at a similar kind of concern, but but in slightly different ways. The first one is from Katie Nelson, and she asks, “What was the most helpful resource, excuse me, the most helpful resource you had in your journey of joy, self-acceptance and self-identifying?” And I want to combine that question with one from Madison Quillen, who writes, “Any advice for a newly disabled 27-year-old who previously had been almost aggressively independent and is struggling to come to terms with her new self-image, particularly regarding mobility aids? My logical mind,” she continues, “knows I have nothing to be ashamed of, but I still find my own issues stopping me from fully participating in life.”

**Georgina:** This is Georgina, I could address both those questions. I think for me, and so I would turn this into advice. For me, the greatest resource has always been other disabled people, that when I was a young person, I became blind when I was about 10. It wasn't until I was perhaps 20 that I really had much contact with other blind people or other disabled people in general. And so there was such an impetus to downplay my disability, to sort of not appear to be different and try to not appear to be different to, you know, not talk about it, not talk about the experience. But when I started to meet other blind people and people with other types of disabilities, it was incredibly liberatory.

And I think initially there was some hesitation, and I know this happens to a lot of people who are newly disabled. The fear that, “Oh, I'm not disabled enough or people won't accept me as a part of the community because I'm a newcomer and so on and so forth.” I have not. I've never found that to be the case. And in fact, I actively, you know, socially, professionally, artistically gravitate towards other people with disabilities because I know that, you know, there's some shared experience. It's not the same, but there are commonalities. And that has always been supportive for me.

**Jerron:** This is Jerron. I would say that, I mean, our community is so diverse that I wouldn't even begin to try to set up a an understanding around your own self-identification with, you know, a mere allegiance to our community, like, I would say, go a bit deeper than just identity to support what else, what other aspects of. . . . That can be communal, right?

So for example, I think that the contributing factor to my finding community was because it was rooted in dance and it was rooted in something that I was also interested in. Art, making art. And even within that, you know, there are some people that I there are some people in my community that I disagree with. And so with that, though, I think the what connects us is our shared occupation and our shared vision for or continuing or intervening for our industry or for our slice of life. And that has bred new conversations and deepened the ways that we do find connectivity that . . . I don't know. I mean, I haven't really. . . It's interesting to think about, have I had a relationship that was not akin to work, you know, or akin to developing some aspect of art or community activity, like do I just have a disabled friend that has nothing to do with my life? I don't know. I do with my work. I don't know. That's something that I should take advice for. And getting together.

**Julia:** So disability arts was also, disabled dance in particular was pretty transformative for me, in part because, you know, I had just, when I saw my first saw Access Dance perform for the first time and I was maybe a year into being a wheelchair users or in disabled. But I haven't always been a wheelchair user and I was, you know, still in that period in my life where I was feeling so ungainly on wheels and also just ungainly because I was like afraid of occupying the space. And it was a major transformation for me because I was like, “Oh, you could go big, you could go bold. And it could be amazing.” Of course, I couldn't do any of that, so I had to just sort of hold that vision.

But I actually got to know disability a lot more through books and art and other media before I started meeting a lot of disabled people like living in the flesh. So that's also really worth considering as well.

I guess the other practice, I would say, is that for me, a practice of self-tenderness was one of the most important practices I could develop so that when I was experiencing grief or frustration or a sense of just meanness to myself? I'm thinking particularly about the question about fierce independence, right? The practice of very deliberate tenderness to the joints and parts of my physical body that weren't able to do what they had done before. Somehow, I was able to summon that tenderness for my knee and for my hip in a way that just got me out of some of that bind. So if that strategy is useful to anyone, please feel free to practice it.

**Joel:** I think that that dovetails very nicely with the next question. We actually got at least three different versions of this question. And I'll read just one of them. This again, was from someone who is anonymous, and they say, “With respect to the idea that disability doesn't automatically mean suffering, what about disabled people with chronic pain conditions and disabled people who do live in chronic pain, constant pain?” And they write, “You know, for me, this is suffering. I do have disabled pride. You know, I love all of us disabled people. But what about those of us for whom, you know? Yeah.”

**Julia:** I'm happy to continue on that since I was I was just there, so I don't have chronic pain, so I don't want to speak out of that experience because it isn't my own, but pain is a part of my own disability experience. And so we'll see that, again, the kind of inherited strategy that I had for dealing with pain was wait for it to be gone. Look for it to be over. And then the good times can start again. And disability experience has been making me rethink that strategy. Like that strategy doesn't work for me and I think what has been most interesting and most fruitful for me instead, is to not try to push away pain. But instead, like let it be part of a complex story so that there are moments, at least in my life, where pain and joy can live together, where pain and a sense of, I don't know, intricate attention to the present moment can live together, that that idea that it doesn't always work for me, I mean, I don't really know what to say, it doesn't always work for me, but at times holding pain together with other things as well, where I’m just trying to cultivate my own sense of gentleness with it.

I guess I make a distinction between pain and suffering. That is to say, sometimes I have pain and I suffer a lot with it. Sometimes I have pain and it's part of the fabric of my experience, but I don't experience that additional layer of suffering that comes from rying to deny it, push it away, want it to be gone, hate it, go to war with it. All of that stuff feels to me like it adds a whole additional layer of suffering into my world.

**Joel:** Jerron, Georgina, do you want to jump in on this one or you want me to go to the next question or?

I have something I wanted to throw in here, so maybe I'll just do that real quick that it it is possible, I think, to both take pride in the way that something that is even negative in certain ways, it impacts oneself and at the same time, wish that negativity to go away, some of the negative aspects of it to not be there. And some of the, I think, most nuanced discussions I've read about in disability studies and also just discussions. I've been a part of as activist in other community spaces are about being open about that tension and actually, in some senses, instead of positing that as a tension, admitting that lives are just really, really complex. And you know, I have psychiatric disabilities. One of them is depression. And there is a way in which I definitely would rather not have a major depression. And there are things that I actively do to mitigate its effect on my life. And you know, at the same time, it's very clear to me how it shapes who I am and I would not be who I am as I am right now without that shaping effect.

And I want to be able to both say that, you know, we should have certain treatments available for people with depression. And I want to have a neurodiversity kind of approach that says, you know, depression is the sort of thing that's part of the way humans are and people, you know, like, I want to have both of those things at the same time. And I don't think it's inconsistent or wrong to admit that sort of complexity we're talking about in life. Life is life is complex and messy. And I think that that's how things like this work.

Now, this had one more tiny thing, and then I will shut up because we want to hear the speakers. But there's also, I think, a very significant difference between forms of constant pain that are consuming and forms of constant pain that still allow a person to move through life. You know, if you have a migraine at the to the point that you cannot get out of bed, you cannot open your eyes to see the light if you're sighted and if you move, you immediately start vomiting. That's a very different sort of experience than other forms of constant pain, also different than the negativity that might come along with certain other types of impairments. And so I think we need a rich, complex . . . taxonomy is too technical. We need we need a rich set of ways of thinking about these things that admits of these many differences. Many, many differences.

**Julia:** Just add also on this because Joel, what you're saying is so wise that I think it's also really dangerous to try and make meaning out of pain. I think that sometimes individual people may sort of figure out a strategy that works well for them, like great, but super dangerous and risky to then suggest that as a strategy for others or as a meaning for everyone, I think there is also something when we're talking about pain, it's certainly, as you're saying, Joel, there's so many different types of and experiences of pain in relation to disability, and we need to recognize those differences there. But also everyone's experience of pain. And I would add, also often moment to moment or experience to experience, different experiences of pain often have really different characters. And so I'm just very suspicious and would like us all to be suspicious of these moves to sort of make something tell a neat story about pain or to try and sum it up and sort of solve it or suggest it isn't part.

**Joel:** I'm going to do another double question, because these two fit together really well. The first is from an anonymous attendee who asks, “What are some things you'd like to see in museums, specifically see them do in order to provide a more experiential kind of inclusion?” And I want to pair this concrete question with one that's slightly more abstract from our own Liz Bowen, who writes, “Can you talk about the role of access in your work? A lot of people, perhaps the majority of people think of checklists, or they think of accommodations when they think of access, and that everything has to be done in a certain way so that things are equalizer standardized. But Jerron’s piece in particular complicates that idea, right? Where the moments where the audio description becomes harder to hear actually replicates the experience of a dinner party when it's loud and chaotic and you're missing things, which is its own kind of access. Right? But a very different kind than making sure every moment is clearly communicated and always the same way.” And she concludes by saying, “How do you all think about the meaning of access in your work?” So about the theoretical and the very kind of practical levels of that?

**Georgina:** This is Georgina, maybe I'll take that up and specifically on that event, specifically in the museum setting, but maybe they're, you know, thinking against the idea of a compliance checklist. You know, if you do these 10 things, you're meeting compliance standards. In a lot of my work, I've been trying to communicate the idea that access, it goes both ways that disabled people want access to. Museum spaces or to technology or to natural spaces or whatever it is, to cut the mainstream culture. But I think mainstream culture wants access to disabled people. That is to say, disabled people have something to contribute. New forms of knowledge. New types of experience that haven't been much represented or included in the past.

And so, you know, specifically, my work is that haptic docent has been trying to model this to say, “Okay, you give me this incredible privilege that I can come into your museum and take a touch tour and I would like to communicate.” And you know, every time I've done that around the world, you know, people with me who are my companions, but also other strangers who witness me doing this, they really want to know what it's like, you know, because everybody wants to get their hands on art and everybody isn't allowed to do that. And so I feel it's like a cultural obligation for me to communicate what that experience is like to open up that experience to other people. Yeah, maybe I'll stop there and hear from Jerron. Or Julia?

**Jerron:** Yes, Jerron. I absolutely love that in terms of the reciprocal, you know, nature of institutions and the disabled community, disability community as it pertains to, yeah, the values, culture and products that we offer, to make it incredibly marketable. I would say there's something really important to me about access as a framework to counter hyper productivity and just in general a way in which we test ourselves with understanding how to relate to folks who are right in front of us to possibly narrow the impact of a global conversation to a local feeling. I think that access has this way of zeroing in on who's in the room and in a way that is authentic and messy as well. It's informed by the people in the room, it's informed by the vision of the of the host. And so in really real ways, I think that the work that I was doing, the work of Hearth / Kitchuns is sort of to extrapolate on what are the aspects of hosting that access kind of producers and to maybe theatrical guise as well, which I think is a process of inviting someone into your home? And how do you do that? And what's that? And what ways would you do that? And so that for me is access. It's giving people enough information to make their own decisions and then also understanding the aesthetic of the host.

**Julia:** So I love that. I was thinking, you know, I think we think too narrowly about access and what it can be. I think that if you know, if checklists help get some basic access built into spaces, great, but we got to only think about those as the very beginning of the story, like the absolute ground floor, not the completion of the work. Access is about rethinking about questioning and rethinking norms. Who do we expect to be in a space who is a space built for and made for? And to really do better at access, I think, we have to go into the very frameworks of the norms and conventions and expectations of not just physical spaces, but also that the environments in which we live and work and move. And I think that if we if we took a group of intentionally, deliberately diverse disabled folks and we made us in all of our glorious disability diversity, the center of a thing, and you assumed you were making your stuff, whatever it was, so that it had to work for all of us. Right? That I think would get us a really different conversation than the kind of grudging add on, supplemental afterthought access that we often end up with.

**Joel:** I believe right now we transition to Erik saying a few comments and then Liz closing us out.

**Erik:** Well, it's, I guess, my pleasure to thank everyone, the speakers for just marvelous, marvelous presentations and sharing of your thoughts. Thank you to the audience for such a terrific list of questions. There were so many. It's a terrible shame that we couldn't get to more of them. Thank you to you, Joel, for or facilitating that and you, Rosemarie, for facilitating the conversation with the speakers. Liz, can we put up the final slide where we get to thank the people who made this event possible behind the scenes? Thank God for the NEH. Patricia Brooks has been our supporter from way back when Joel and I were trying to plan this thing and get funding for it. So thank you so much to NEH. Thank you to the communications folks at the Hastings Center, to people having in sign language resources and to the people who are offering our cart services. Thank you. Thank you all. Be safe. Be well. Goodnight.