

Disability Visibility Podcast

Episode 96: Art and Technology

Guests: Lindsey Dolich Felt and Vanessa Chang

Host: Alice Wong

Transcript by [Cheryl Green](#)

For more information: DisabilityVisibilityProject.com/podcast

Introduction

[radio static, voices singing with hip-hop beat]

LATEEF MCLEOD: This is the *Disability Visibility Podcast* with your host, Alice Wong.

ALICE WONG: Hey there! Welcome to the *Disability Visibility Podcast*, conversations on disability politics, culture, and media. I'm your host, Alice Wong. Today's episode is about art and technology, featuring a conversation with [Lindsey D. Felt](#) and [Vanessa Chang](#). Lindsey and Vanessa curated [Recoding CripTech](#), a multidisciplinary art exhibition at SOMArts Cultural Center in San Francisco in early 2020. You'll learn about how their collaboration and friendship started, what it was like curating this exhibit, some of the disabled artists that were part of the exhibit, and why CripTech, disability culture, and accessibility are more important than ever in the midst of the coronavirus pandemic. Are you ready? [electronic beeping] Away we goooo!

ELECTRONIC VOICE: 5, 4, 3, 2, 1.

ALICE: So, Vanessa, Lindsey, thank you for being on my podcast today!

LINDSEY: Thank you! It's such a delight to be here.

VANESSA: Yeah, thanks for having us.

ALICE: So, why don't I have you both introduce yourself.

VANESSA: My name is Vanessa Chang. I am a writer and a curator and an educator. I'm currently based in the Bay Area, but I'm originally from Singapore. And I work primarily at the intersection of art and technology. I'm really interested in how art and technology impacts bodies and the ways in which that conversation can kind of feed more interesting kind of exhibitions and conversations and writing and space in the classroom.

LINDSEY: So, my name is Lindsey Dolich Felt, and I am a Bay Area native, also raised in San Francisco. I'm a lecturer at Stanford University in the program in Writing and Rhetoric where I teach courses on disability, media, and technology. I have a PhD in English at Stanford. And my research looks at how disabled people shape conceptions of electronic communication from the Cold War era to present day and how there's little recognized histories preserved in contemporary American literature and science fiction. I identify as deaf and wear bilateral cochlear implants. Before I went to graduate school, I was a journalist. I was actually the women's soccer columnist for ESPN. And fun fact: I also played for the gold medal-winning women's soccer team in the 2005 Deaf Olympics! [laughs]

ALICE: That's awesome!

[bouncy electronica music break]

How Vanessa and Lindsey started collaborating

ALICE: So, today, we're talking about disability and technology and art. And I believe it was early 2019 where I first got an email from the both of you about an exhibit that you two were curating called *Recoding CripTech* that was at the SOMArts Cultural Center in San Francisco. And this exhibit was there from January 24th to February 25th, 2020. How did this collaboration between the two of you come about?

LINDSEY: Vanessa and I have developed this beautiful relationship that started in graduate school at Stanford. And I actually can remember the first time I met Vanessa, and hopefully my memory serves me correct. But we took a class together as graduate students in the Communication Department, and it was essentially all about media studies. We had a really small, intimate class there, and we just, it was such a lovely, warm environment. And we just, I just really vibed with Vanessa's energy, and we had a lot of similar intellectual and shared interests. Really, the relationship kind of started there, and we started to collaborate on some small projects while in graduate school. We put together a panel for a Media Studies conference. We started a dissertation writing group together. We were constantly trading, writing back and forth, and talking and expanding our ideas with each other.

ALICE: Mmhmm.

VANESSA: Yeah. And Lindsey and I's research interests really met in the way we're thinking about disability and technology and embodiment. My dissertation was about gesture and electronic media and art and movement. You know, as I really did the work on that project, and I was in discussions with Lindsey, who was writing her project—she can talk about that more—on disability and sci fi and literature—I learned that it was a really crucial part of this history of technology, that you can't really talk about the history of technology without talking about the role disability has to play in that. Part of my dissertation was focused on an artist who we ended up showing in the exhibition. It was just so amazing for me. And it was about urban space and drawing and street art. And I looked at the graffiti writer and artist Tempt. After he developed ALS, he started using this technology that he collaborated with a crew of makers and engineers to develop so that he could draw with his eyes. And so, a lot of that work for me was really informed by that ongoing collaboration. And after I graduated and I started to do more curatorial work in the Bay Area in art and technology and learn more about the scene, it seemed to me like there was a really important discourse about disability in the Bay Area that needed to be showcased and that there was room to really explore that in an artistic space.

And so, I ended up seeing at some point that SOMArts had a curatorial residency, and I was a little bit familiar with SOMArts. And I saw that they were really committed to interesting work that had social justice at its center. And so, I saw this call, and I was like you know, this collaboration that Lindsey and I have had and these conversations Lindsey and I have had and the work that I've been doing as a curator, I think there's a lot of possibility here. So, got in touch with Lindsey, and I said, "Hey! I have this, I have this idea!"

LINDSEY: [laughs]

VANESSA: "What do you think?"

LINDSEY: At first, I was like, I am not qualified for this at all! I had no curatorial experience. But I have the wealth of experience about disability and technology, and I have so many thoughts about this. And I never turn down an opportunity to collaborate with Vanessa, who is actually brilliant and, I think, just brings out the best in me. So, and I hope I bring out the best in her too! [laughs]

VANESSA: Oh, sure!

LINDSEY: But anyway, I thought it was a really exciting opportunity when we started to develop our initial proposal for what we wanted to work on during the residency. And we started to spitball a little bit, and I was thinking about, a lot about, my research during this time, specifically, again, this sort of discourse of how disability has fundamentally shaped electronic communication and technology throughout technological history and theory. And I was studying—and still continue to study—the ways that disabled people hack crip and remake technologies for their own ends and how these hacks get redistributed and appropriated into mainstream technological cultures.

So, my work is really connecting the world of disabled users and crip politics in the modern legacy of hacking and human-machine interaction. And I was really eager to think with Vanessa about how we could use the show as an opportunity to kind of create a platform to showcase those kinds of works and connect with a public-facing community rather than just an academic community.

[bouncy electronica music break]

Recoding CripTech

ALICE: The name of your exhibit, *Recoding CripTech*, is something that resonates with me deeply. But I think for a lot of people maybe who are non-disabled, for example, they have no idea what CripTech means or just crip itself. So, I'd like to take just a moment to ask both of you kind of how do you define CripTech? Or just what was the thinking behind the name of the exhibit and just the themes you wanted to kinda highlight?

VANESSA: Well, technology's, I mean, it's a particularly resonant conversation to have in the Bay Area. You know, everybody thinks about the Bay Area and Silicon Valley as this nexus of technology and technology having this world-changing impact. And there isn't enough reflection on what technologies do, what they assume. Technologies are not neutral objects, right? They're designed for particular bodies and identities, and they're a very poor fit for bodies that don't actually fit the norm.

LINDSEY: Yeah. And I can jump in and say, so we were thinking that along the lines of technologies that are catering to specific users. We wanted to sort of explode the idea that technology's about curing or fixing disability, and instead, centering disability innovation that, specifically-led innovation, right? Not trying to innovate so that people with disabilities are like passive recipients of these technologies, but are actually active makers and users and designers of those technologies. And that's just like a reality of what we do as a disability community.

ALICE: That is so true. And I think there's a lot of misnomers about tech, just like the idea that who gets to create tech, right? Like this idea that oh, you have to be a developer or engineer, have a lot of technical skills. And that's simply not true, that there are people who are creating, innovating, and just doing a lotta things with technology who just, that's not exactly about coding. There's just, I think, such a narrow idea of what technology is, and I think, especially

with disabled people, they just have a much more broader, fluid idea of what technology is and what, basically, what we do in this world that's basically not built for us. It's pretty much something that we do every day in terms of hacking. And it might not be called "hacking," but it is hacking!

VANESSA: Right. Well, I mean, that's the thing, right? CripTech is everywhere.

LINDSEY: Yes.

VANESSA: And that's something that we really wanted to highlight in the show as well: that we really thought about technology in a really expansive way. You know, technology's not just code. It's not just your refrigerator. It's really the various kinds of tools that, I mean, that really, everybody uses. It's interesting. Sara Hendren talks about all technology as being assistive, right?

ALICE: Mmhmm.

VANESSA: Because they actually do mediate our relationship with our environment. Curb cuts are a kind of technology. The whole built environment is technology. And so, that's how we were really thinking about that in the show, right? That technology is not simply just these tools, but they are these embodiments and manifestations of social and political ideas about who's using those tools and who they're designed for and that to crip or hack them is to make them fit, as you were saying, these really, these bodies that they're not designed for.

ALICE: Mmhmm.

LINDSEY: And I'll also add in response to your question about the title of the show, we were very intentional about that. And we thought very deeply about the critical importance of naming this show, and we did wrestle a little with titling the show *Recoding CripTech* because we thought there was a possibility that some people wouldn't understand what crip meant. But we thought, you know what? We can teach them through the language of this show, through the work of the artists, and that work is so important that we didn't wanna shy away from that kind of language, especially the political activism and the history behind that that's embedded in "crip." But I did wanna sort of acknowledge that Karen Nakamura at UC Berkeley hosted a conference called CripTech in 2018, and the title of that really resonated with us. So, we show the show, in a way, as kind of building on that conversation. Karen was a part of the show. She was part of the opening night panel, and we are planning to work with her going forward.

But CripTech is also short for a larger term called "crip technoscience," and that's a term that kind of circulates in academic discourse. And it was coined, I believe, by Aimi Hamraie and Kelly Fritsch, and it really examines this sort of concept, or puts forward this concept, about how disabled people critique and alter and reinvent the built world around them, right, and try to highlight that misfit, right? Because this world is built for non-disabled bodies.

ALICE: Yeah. And I just wanna give a shout-out to Aimi because Aimi and Kelly, they co-edited a special issue in *Catalyst Journal* on crip technoscience, and it's a fantastic issue. I actually got to write an essay for it about plastic straws and crip technoscience, so I love how we all have these interconnections.

LINDSEY: That was such a wonderful piece, and I was very honored to have a piece alongside your work too. So, yeah, I had a piece in that same special issue about female hackers and the

telephone switchboard in James Tiptree's *The Girl Who Was Plugged In*, which is a 1970s short story about a disabled female protagonist. So, that was so cool to be alongside your work, Alice!

ALICE: Well, it's just funny. It's just like all these kind of relationships and connections. We're all kinda trying to build this larger body of work, you know? And that, to me, is really exciting, that we're all in these spaces having these conversations to really advance the ideas and the culture that we all are kind of intimately familiar with.

VANESSA: Yeah. And I think when we talk about CripTech as well, community is really central to that. You know, a lot of this work is community-based; it's about these interdependent relationships and the way in which people are entwined it and impact on each other. So, it's wonderful to hear how those entwinements are kind of actually playing out in all of these different spaces.

ALICE: Mmhmm. Absolutely. And I think people like Karen Nakamura and just a lotta other people who've been doing work in this area as well has just been really informative and just really laying so much groundwork. I think that's also just something that I'm glad that you brought up as well.

[dramatic electronica music break]

Aspects of CripTech that people should be aware of even after the pandemic ends

ALICE: We're talking in early January, 2021, which is about 11 months into the pandemic, at least in the San Francisco Bay Area. And I was kinda curious about what you both think is especially significant about CripTech in disability culture and accessibility that's significant now and truly will be long after we quote-unquote "recover" from the pandemic. What are some things that you think are really important kind of aspects of CripTech that I think more people need to be aware of?

LINDSEY: I love this question. And I wish I could be an oracle here, but I will do my best to kind of foresee what I think will remain. But maybe I'll speak to my hopes. I'm hoping that there will be increased awareness around accessibility and the exciting possibilities that virtual gatherings entail via Zoom, Google Meet. All of those virtual meeting platforms have really opened up a lot of possibilities for the disabled community to be present and to attend in ways that maybe they might have been constrained from attending before. So, I think that's really exciting to me. I'm hoping that maybe we can move towards, we can sustain that by offering more hybrid models that value both the in-person attendance but also offer and hold space for those who wanna attend virtually as well, right? And I think there's some really exciting possibilities for that. We still have a lot of thinking to do about how to improve that, though.

Of course, there have been a lot of new challenges that have arisen through these virtual platforms. I mean, I'm experiencing a lot of these challenges in a new way for the first time as a deaf person where I have had to kind of go back and request captioning for my classes that I teach, which I haven't had to do in a long time because communication can be so glitchy, right? But I think if we build these things back into the platforms, then we can continue to move forward to more equitable communication platforms after the pandemic. And what's really interesting and also frustrating for me is that so many people have been saying in the disability community, "We've been thinking about all of this all along, and why is it that we've had to go through a global pandemic to finally be asking these questions?" So, it's both exciting and frustrating at the same time!

VANESSA: This is a great question because it kind of, it foregrounds this notion of community in CripTech again. There are all these solutions that are coming up that are great but kind of imperfect. I mean, I don't know if you've seen the Zoom captioning. It's [laughs]—

ALICE: Yes.

VANESSA: It's a bit of a scene. [laughs] But at the same time, we get these community solutions, right? People are sharing transcripts with each other to try and mitigate that and address imperfect captioning. Sometimes people are also assigning other people who are not necessarily professional transcriptionists to do so. So, here again, we're seeing people draw on community resources that they've been building for a long time to sustain and support each other in different ways. And these mutual aid networks that really recognize how some community members are more vulnerable than others. You know, I'm thinking about people who can't leave their homes and using things like Google spreadsheets to support each other, bring each other groceries. And that's, again, where I think we really keep needing to return to community for community solutions alongside technological ones, because they continue to be imperfect in many ways.

ALICE: Mmhmm.

VANESSA: And I think, too, we'll see coming out of this, I mean, are we going to recover from the pandemic?

LINDSEY: [laughs]

VANESSA: I dunno! I kind of hope we don't, in some ways, you know? I really hope that we learn from this year, that we're not just like, "Oh! OK! Well, everything's back to normal." This will cause us to reflect on what's really worth saving and what's really worth transforming and what's really worth keeping. So, in terms of these kinds of virtual encounters, maybe what we can do is really think about hybrid models for participation, right? How do we have in-person and virtual models? How can we have recordings and resources after an event so people can watch or listen at their own leisure? There's been a lot of discourse this year. I mean, there was even a piece in *The Atlantic* that cited crip time as like the new normal, right? So, how can we understand and have a more capacious understanding of technology and space and time that we move forward from with this pandemic?

ALICE: Mmhmm. Yeah, and I think one of my hopes—again, it's not gonna happen overnight; it's gonna take quite a while, I think—is the idea that there's gonna be more co-creation and more opportunities for disabled people and technologists and just people within this larger what we think of as the tech industry, for example, to really work on solutions together rather than just kind of taking from the wisdom and just extracting the work of disabled people and their culture or disabled people and appropriating it. I think that's one of the things that I've noticed for a long time, is that the innovations and creations of disabled people really did not receive the credit that they deserve. And I think this is what's really important about exhibits like yours and just all of this kinda scholarship, is to really name and identify and document what so many people in our community have done. And I think that's an ongoing challenge.

[dramatic electronica music break]

Memorable pieces and highlights from Recoding CripTech

ALICE: To get back to the exhibit, I was wondering if there was any particular artist or exhibit in particular that was really memorable for you and things that really delighted you about putting

this exhibit together. 'Cause it was only just very early 2020 this exhibit was available to the public. But just in the creation of it, what were some of your fondest memories or highlights?

VANESSA: So hard to choose. [laughs] 'Cause there's so many different pieces that were so memorable for different reasons! You know, and we had the opportunity to really collaborate with artists in different ways that were really exciting, that highlighted how creative the curatorial process could be.

I guess one that particularly blew my mind was M Eifler of BlinkPopShift's *Prosthetic Memory*, which was a piece that used a bespoke artificial intelligence as a prosthetic memory. M has long-term amnesia and is unable to create long-term memories. And I wanna do the piece justice, because it's not just about the installation that was there. When you went to encounter it, it was like a desktop space with various kind of paraphernalia that you have on a desk and a projector. It had a binder with pieces of paper and a camera over it. And when you flipped the pages of the binder, it would then project videos onto the table. And so, what it was, was that M and their partner had trained this AI with their writing practice. So, as part of this life practice—I mean, it's an art installation, but it's a life practice—they have a four page a day writing practice. And that was the training material for the AI. The AI was trained on that, and then that was coupled with their video diary. And this archive kind of worked together to create this searchable, indexable memory that was just an incredibly generous and vulnerable thing to put out there as an art piece!

And I was just struck by how they put it together. And you'd have these different moments of encountering the work, and some of the videos that you saw were just incredibly joyous and personal, and it would be M kind of trying on outfits at home or M walking in the park. Others would be M lying in bed, kinda struggling with chronic pain. It was such an interesting piece because, as I said, it was like the Tardis: it's bigger on the inside [chuckles]—

LINDSEY: [laughs]

VANESSA: —than the outside. You couldn't really see that. But it really, to me, highlighted this crip aesthetic, right, this crip approach to technology. I'm sure you're aware of how problematic AI can be, right, and how so many of these machine learning technologies tend to reproduce systemic bias and racism.

ALICE: Mmhmm.

VANESSA: And it's just such a wonderful, personal reclamation of that. And the way that piece came about was, you know, I have a prior relationship with M from previous shows that I've done. They had a different piece called Masking Machine, which was using machine learning to project faces, like a kinda digital makeup. And so, I approached them saying, "Hey, we're doing this crip show. Do you wanna be part of it?" And they developed this piece in support of that. You know, we ended up nominating it for the STARTS Prize, which is a European award in science, art, and technology. And it was an Honorable Mention. It was like Top 10 global prize and something that really became visible and legible to a really large community. So, I guess I would suggest that one would be one particularly memorable one for me. [chuckles]

ALICE: That's awesome. Thank you for sharing, Vanessa! How about you, Lindsey?

LINDSEY: I mean, all of the pieces resonated with me in such different ways, but one that felt a little bit more personal that just really took my breath away was Darrin Martin's *Ancestral Songs*. And this was a large-scale multi-media projection. It was projected by two videos, and it took up

the entire, the longest wall we had in the whole gallery space. It was Darrin's first premiere of the work, and so we got to visit him in his studio when he was conceiving of this in the really early stage of putting it together. And we were so excited by the opportunity to not only premiere his work, but just even he invited us in to collaborate with him, which was truly remarkable and generous of him to do that.

So, Darrin is an artist with a hearing loss, and so that work, *Ancestral Songs*, was about taking hearing aids that had been passed down to him through those ancestors and friends and through his kinship communities. And he would take them to various spots in nature that he loved, and he would turn the hearing aid on, hold it in his hand, and let it speak to nature. So, the hearing aid would feed back because it was not in the air. And as someone who used to wear hearing aids for long time, my twin sister who has perfect hearing would always be complaining about my hearing aids feeding back. And I was always getting commentary: "Hey, Lindsey, your hearing aids are feeding back." So, Darrin turned this into a beautiful thing. He made the hearing aids converse with nature and just showed how you can kind of invert that relationship. And that just was a profound moment for me to see that.

There were some other components to that piece as well, where he created these stereoscopic viewers that you could look into, and it was a completely different environment. It was projecting a domestic environment, a small, enclosed space, and he had these water glasses. And he would put the hearing aids in the water glasses. You know when you put your fingers around the rim of a glass, and it creates that sort of sound? Well, he would do that. He played the hearing aids as instruments too. And it also created a sense of vertigo when you looked into the viewers, which I think kind of tied really nicely into a side effect that a lot of people with hearing loss experience. So, it was just such a thoughtful piece that really kind of spoke to my own lived experiences of hearing loss.

ALICE: This sounds so wonderful. And I think this is, to me, what is so different about exhibits that are curated by us, for us, that is still this exception, right? It's just, I think, there's still a larger conversation about museums and about just galleries and art spaces and exhibits where there's still so many people kind of excluded from being able to put together these kind of shows.

[dramatic electronica music break]

How can curation and museums be hacked to be more accessible?

ALICE: How can curation and just museums in general be hacked so it can be more accessible for all kinds of people? And what kinds of practices that you both learned in putting this exhibit together that you'd like to see adopted more broadly?

VANESSA: We're seeing a lot of work and discussion around this topic right now. There's just been a lot of interest in creating this kind of access, and so I think it's the right moment to really have this conversation. We'd love to see curators and artists really take up the mantle of access as central to the creative process, as central to aesthetic ideation process and product. 'Cause right now, access is— I mean, there are standards, you know? You have pedestal heights, you have audio description, you have captioning. These are all important and necessary. But it usually comes as something after the work or exhibition is complete, and there's so many amazing possibilities for what can emerge when the artist or curator thinks about access as originating or underlying aesthetic or design principle of the work. Why wouldn't you want everyone to be able to engage with the work?

At its core, aesthetic access is access like an art that communicates to everyone. There are limitations to that, you know? A piece is not truly accessible to everyone in every way. But there can be different kinds of artistic elements, and it can in itself—access can itself—be an artistic practice.

I'm thinking here of like Christine Sun Kim's work with captions, right? Where the captions themselves become this really fascinating, poetic dialogue with her as she signs. Or a piece that we had in the show, Kinetic Light's *Revel In Your Body*, which is a wheelchair dance performance, has the most extraordinary audio description, right? It's audio description as art. The language is poetic; the performance is breathless. The voice rushes and rises as the performance crescendos, but also falls as it does. There's also work right now on alt text poetry. So, these can be creative practices, right? And that's what I'd like to see more of: actually thinking about these as creative and collaborative practices.

LINDSEY: Me too! [laughs] Yeah. I'll also add to that and say other things that we'd love to see, and something that we tried to do in our show as well that got a lot of really positive feedback, was to foreground touch and tactile engagement. Which really is often pushed aside or deprioritized, especially in museum spaces, right, in order to protect the artwork. But art is meant to be engaged with, right? And so, I really invite us to think more creatively about how we can bring touch into those kinds of spaces. Of course, Georgina Kleege has done so much work around this, and I think it's really important, critical work. But why not offer, find opportunities to offer more trial samples, right? Lead guided tactile tours that are open to everyone. Maybe we can ask artists to fabricate additional materials for users to engage with from the beginning, right? And multiple forms of that. So, that's one suggestion that I have.

I'm also thinking about instead of just having an accessibility coordinator at a museum, if they even have one, why not train curators to ask these questions and to really invite those kinds of collaborations with artists from the beginning of their project, rather than after the project has been completed? So, that really builds on that kind of ethic of interdependence and care that is so vital to disability community.

ALICE: Mmhmm. Yes, I love all of these ideas. And I really hope that if anybody listens to this episode who's in the museum world or art world, just really take these ideas to heart, because this is all about, I think, making cultural institutions not only more accountable, 'cause we're really in an era where people are demanding more accountability in a lotta different ways. But also just museums acknowledging, right, their complicity in excluding people in that history. And I think this is really part of this larger, broader, more difficult conversation that people need to have. So, I really appreciate all of the things that you both shared.

[bouncy electronica music break]

Looking toward the future and future plans

ALICE: And as we wrap up this conversation, I wanna ask you both about the future and kind of plans that you both have in the next two or three, five years. What are you working on now that you can kind of share with us and anything you're both looking forward to as we enter the new year?

LINDSEY: From this show that we put together, we kept thinking, and we were just so excited by the response, the positive response that it received. And we felt like our work was left unfinished that we decided to start thinking about ways to expand on the show. One of our exhibition partners was Leonardo/ISAST, and we decided to have a conversation with them

about maybe building on that collaboration further. And so, we got together, put our heads together, and developed a proposal for a CripTech Incubator that would essentially build on some of the same principles of the show: this idea around access, how we can implement that as part of an aesthetic process full cycle right from the beginning of the artist's conception to the end. And so, we put this proposal out, and we were really fortunate. We're excited to share that we received a seed funding from the California Arts Council for a three-year grant to build out the Recoding CripTech exhibition. So, it's officially called the CripTech Incubator. [37:25 and I'll let Vanessa of that. Sure.]

VANESSA: So, Leonardo, The International Society for the Arts, Sciences and Technology is now the institutional home for the project. And Leonardo's a global think tank that's really dedicated to nurturing and cultivating innovative work in arts, science, and tech. Their model is this full-cycle creative engine, right? It's about supporting a creative idea from ideation through incubation into dissemination. So, when we brought this idea to them, it's like, well, how can this notion of aesthetic access and CripTech work through that process, and with their network? 'Cause Leonardo has an extraordinary network. And for now, it's grounded in California, though we have ambitions of taking it farther afield, depending on how it goes. So, CripTech Incubator is a three-year project that really tries to rethink the creative design cycle through an accessibility lens. It's about creating this cross-sector or cross-disciplinary platform to support disabled artists and to create and collaborate on new media works like games or VR or AI. It will encompass the full cycle of the idea from ideation. It has residencies, workshops, talks, presentations, exhibitions, and education.

We're really excited to partner with a set of really committed people and partners who have amazing resources at their disposal that they're really interested in investing in the project. These includes the Berkeley Disability Lab. So, Karen Nakamura leads that, and so we'll be partnering with her to place a resident at Berkeley Disability Lab and to develop an idea around aesthetic access at Berkeley. ThoughtWorks Arts Residency: ThoughtWorks is a multi-national corporation which has an arts residency, and their model is embedding an artist in their organization and giving them incredible software engineering resources to achieve wild projects. So, another artist will be embedded there. Santa Barbara Center for Art, Science and Technology is a independent residency center in Santa Barbara which has its own media environment, including a haptic floor that artists, you can code using Macs. Like, you can program sound, you can program the floor! So, we'll place someone else there. And Beall Center for Art + Technology in Irvine. And so, these are just the residency centers where they'll actually work on developing the ideas.

We'll also, through Leonardo's network, they'll be giving talks and presentations and publishing the outcomes of the work. One of Leonardo's institutional partners is Arizona State University, so we're also creating educational content about aesthetic access that we'll put online and that we'll hope to really create a larger platform for. And we'd like to marshal the disability community and the artists and give them a bigger, ever-bigger, platform to showcase these ideas. So ultimately: exhibiting the work, creating a special publication of Leonardo, which has a journal, and just really trying to create a platform and a space for people to innovate, for disabled folks to innovate around aesthetic access and crip technology and crip new media art.

ALICE: I love it!!!

LINDSEY: [laughs]

ALICE: I love it! So, if anybody wants to learn more about the updates about the CripTech Incubator, where can they go to kind of get the latest?

VANESSA: We are still working on getting the site up at Leonardo. But eventually, when you go to Leonardo.info, we'll have a CripTech Incubator site. We also have a website for the exhibition that has another link to the incubator. And that will be at RecodingCripTech.com.

ALICE: Perfect. Well, Lindsey and Vanessa, I am so thankful for the both of you and just all that you're doing, all that you're building and just creating together in community. It's a really wonderful thing. And it gives me hope. It gives me hope for the future!

LINDSEY: And thank you to you, Alice, for being such an amazing role model for the community. And actually, you're truly integral to the show in more ways than you know and to the incubator! So, we wanna thank you as well.

ALICE: Mm.

VANESSA: Yeah. Absolutely echoing what Lindsey says. And it is. It's a privilege to be here and to be able to share this work with you.

ALICE: Well, I can't wait to see this incubator just launch and just hopefully change the landscape. And I think there's so much potential, and it's really, really exciting. So, thank you both so much for being on my podcast today.

LINDSEY: Thank you so much, Alice.

VANESSA: Yeah, it's my pleasure.

Wrap-up

[hip hop]

ALICE: This podcast is a production of the Disability Visibility Project, an online community dedicated to creating, sharing, and amplifying disability media and culture. All episodes, including text transcripts, are available at DisabilityVisibilityProject.com/Podcast.

You can also find out more about Lindsey and Vanessa on my website.

The audio producer for this episode is Cheryl Green. Introduction by Lateef McLeod. Theme music by Wheelchair Sports Camp.

Subscribe to our podcast on iTunes, Stitcher, Spotify, Pandora, or Google Podcasts. You can also support our podcast for \$1 a month or more by going to our Patreon page at Patreon.com/DVP. That's p-a-t-r-e-o-n dot com, slash DVP.

Thanks for listening! And see you on the Internets! Byeeee!

♪ rocket to the blast off
stop drop dance off ♪