

**Disability.
Dance.
Artistry.**



DANCE/NYC TOWN HALL

Disability. Dance. Artistry (Inter)national Voices Series

Disability, Race and the Practice of Dance

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Moderated by: Alice Sheppard

LANGUAGE

What are both the potential benefits and dangers of talking about race and disability within the same contextual frame?

What are the limitations in terms of language and terminology that inhibit our ability to effectively discuss our work, and have our work discussed by others?

What does this have to do with dance practices and dance ecologies?

How do these limits connect to the failure to often see the type of project we are engaged in as art?

ART and Aesthetics

What unique aesthetics are emerging from the intersections of race, disability, and dance?

What happens when we focus on our own bodies and on our own phenomenological experiences NOT in reference to dance traditions coming from white, Euro-centric traditions?

What happens when we stop caring about "challenging" normalcy or making the world think differently about dance? And the ideal (white, non-disabled) body of the dancer?

Working in the field

What is the range of dance opportunities for people with disabilities and for people of color?
What sort of dance infrastructure exists?

To what extent has medicalization and racialization of people with disabilities and person of color affected the way dance is conceived, created, and received in professional contexts?

How might a conversation around race and disability allow us to not only THINK about bodies with varying levels of access and vulnerability but ENACT interventions that allow for more freedom, equity, and bodily sovereignty?

What are the ways that we see the conversation on race and disability replicating or reinforcing the structures and spaces that inhibit freedom, equity, and bodily sovereignty?

Meaning and Interpretation

What has been the critical response to work emerging from work done by people with disabilities and people of color?

Our work has often been framed as challenging what it means to be human or challenging the face of dance. What is at the core of this commentary? Is this our social role? Why? Why are we tasked with making our work "teachable moments" about "humanness" and "tradition"?

How does the work we're discussing relate to other art and social movements? Should it?