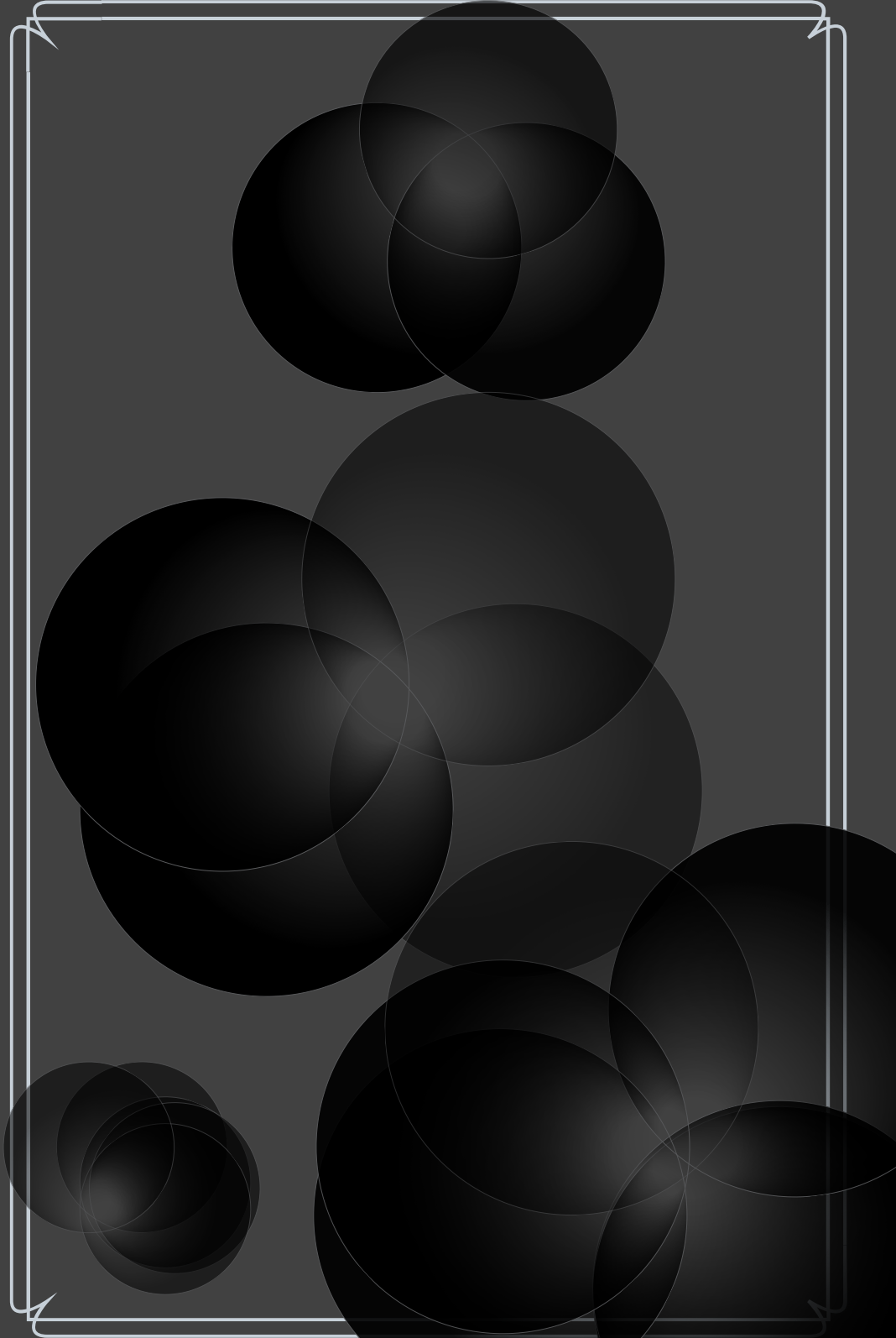




[Un]Said

By: Sadie Kim



Dear Readers,

I invite you to engage. To engage with this zine in whatever capacity you feel you would like to. I ponder the idea of how to learn more about disability history and the inescapable darkness that is weaved throughout it: ableism, eugenics, continued systematic discriminations, lack of consent with institutionalization, and much more. We need to be learning about the dark parts equally with the positive parts as I found myself finding out new information about the US's dark past with eugenics and even Haverford's own connection to the movement.

And as an ode to my undergrad time at Haverford, I pose holding space as a starting point. To hold mental space for someone, physical space for those that accessibility does not come as easy to, everyday space for inclusive practices, and metaphorical space for the darker history of disability studies so that it does not consume you. Holding space is something that did not feel was possible, but very much has come into focus as a first year during the era of COVID isolation and even now with various political, humanitarian crisis across the globe. Holding space has become an instrument in my toolbox to aid in better understanding and learning about different communities and respecting the opinions of others.

The title of the zine begs the questions of what is being left [un]said when it comes to disability history and what is being taught in classrooms. And why are they being censured in the ways that they are... are they left [un]said because (1) they are hard conversations, (2) they aren't considered "relevant" or "important" enough, and/or (3) there isn't enough awareness to know so much of disability history is left [un]said? I don't know if there is a way to parse these explanations apart from one another, but I know I can offer the space to start to move in the direction of thoughtful engagement and start to uncover the scratched surface of disability history.

Space continues to be a central theme. Space operating as a physical representation, lack of ink, what was left unsaid, and respecting disabled bodied spaces. It has continued to weave a web, serving as an interconnecting spool tying underserved and discriminated against communities.

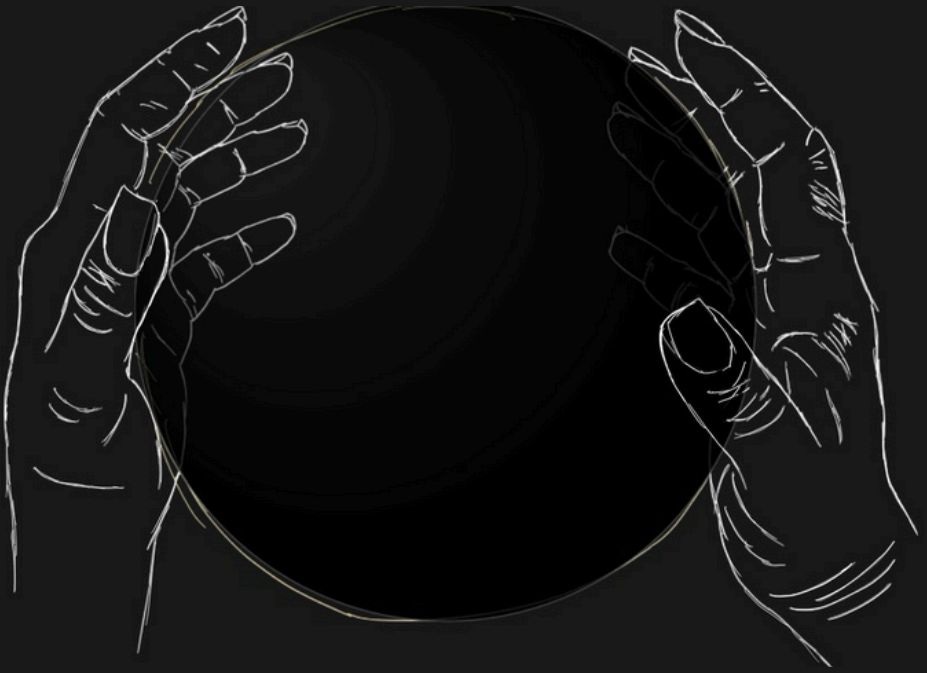
Through the zine, I use its more accessible, casual mode to offer a space for the lived experiences and embodiment of the history of disabled bodies expressed and understood through space in a physical, temporal, and metaphorical sense.

Warmly,
Sadie

&
 over
 with you
 she f
 found
 alls
 a rose fou
 nd africa
 un
 der water
 proved
 justice
 danger
 ous
 the law
 a crime she
 died es
 es es
 oh
 es
 oh oh
 es es
 oh
 es
 s
 o
 s
 s
 o
 s
 s
 s
 o
 s
 s o s
 os
 os
 os
 bone
 us us os
 save us os
 salve
 & save
 our souls tone
 & turn the bo
 nes
 &
 salve
 our souls u

This zine’s inspiration lies in the poem known as Zong! by NourbeSe Phillip (see excerpt above). It’s a book-length poem that details the traumatic history of a boat that threw 130 slaves overboard to collect an insurance on “lost cargo”. A lawsuit ensued focusing on monetary loss instead of loss of life. It does so by creating an anti-narrative, leaving intentional spaces on the pages of the poems to signify haunting of space and the retelling of a story that cannot be told (but must be).

This was Phillip’s way of starting a conversation that is sensitive to the traumas being articulated both for those who withstood them and those who are learning about them.



An Ode to Holding (Space)

I'm not exactly sure when I first heard of the concept of holding space. But, I do know that it is a skill I want to continue practicing. The thoughtfulness and intentionality behind emptying your own thoughts to consider something you are trying to process is something rare in our everyday lives, ruled by the capitalist definition of productivity and time-efficiency. Being able to sit solely with the ideas grown out of this space

is a privilege and I have found such space in classes like Critical Disability Studies and others at Haverford.

In drawing this modeled off of my own hands, I had an urge to continue filling it with lines and ideas inside the space. But, I fought against the urge and tried to make my lines more sparse. I invite you to fill the orb of space with whatever you feel needs to be there.

how can you think of ...

healthcare

war

COVID-19

equal rights

LGBTQIA+

**reproductive
rights**

art

BLM

Movement

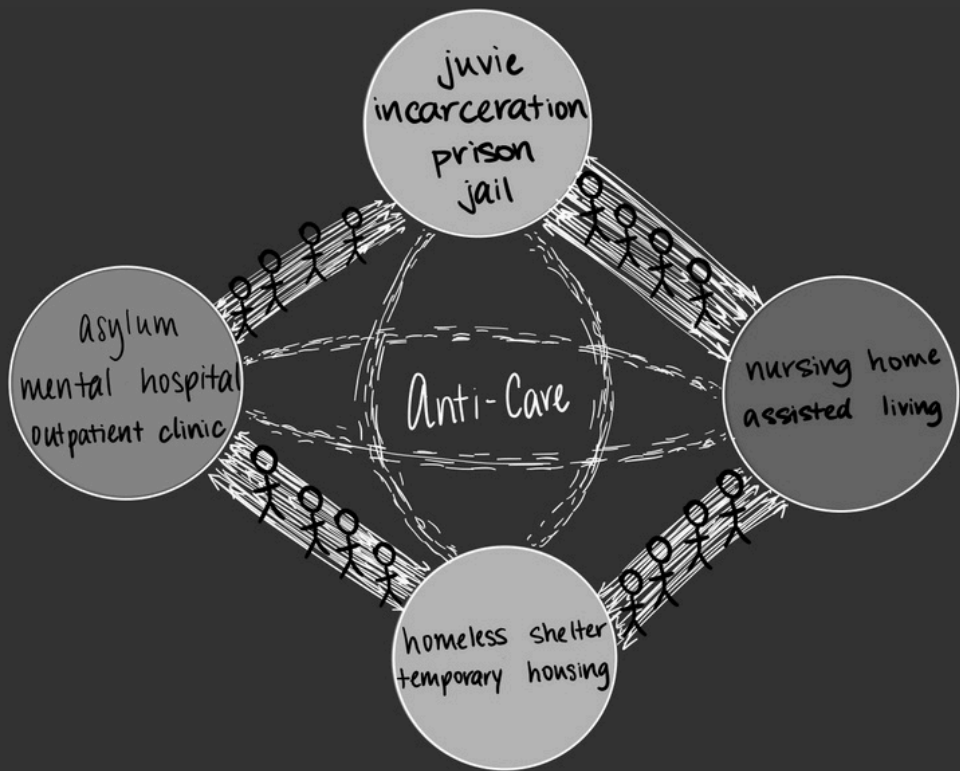
architecture

fashion

research



**without thinking about disability
and accessibility?**



designated spaces of care and outreach for those who need it have inadvertently become intentional places of neglect and “anti-care”

“the life contained in those spaces is already so devalued, or excluded from the rest of the population.”
How is physical space operating to depoliticize or dehumanize lives in these institutions of care?

A must-listen to podcast by Jay Dolmage and Contra discussing the ins and outs of the intersection between disability and covid, eugenics, healthcare, immigration politics, etc.



what is being left [un]said
in our history classes?

why are some parts of disability
history are being [un]said?

Why is the passing of the ADA
one of the very few slivers of
disability history being taught in
US classrooms?

Thoughts?



The good, the bad... and everything in between



Creative Philadelphia
took these photos!

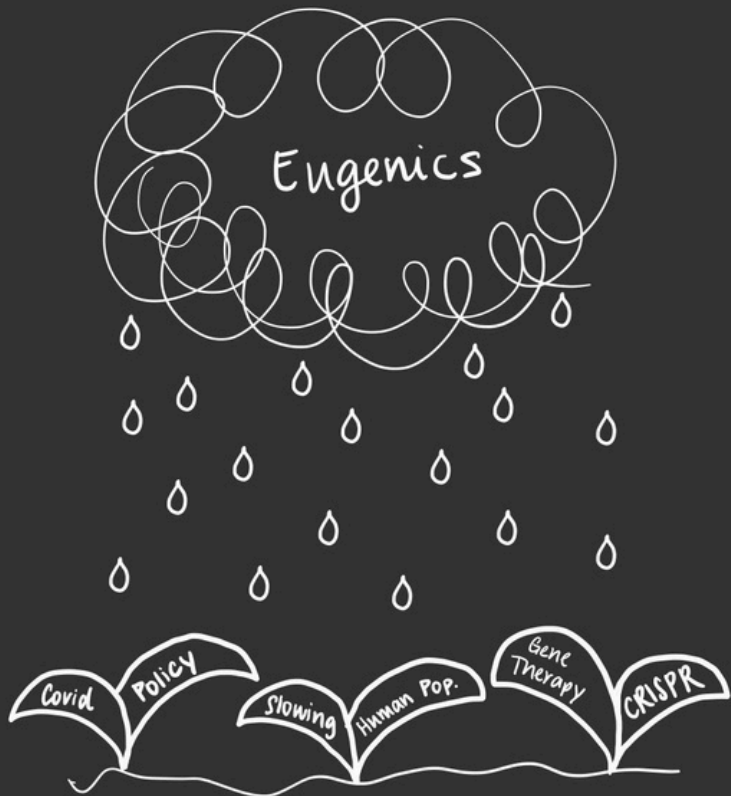
In the heart of Philadelphia, City Hall Courtyard lies physical remembrance of historical disability events - Disability Rights Movement Timeline



Contact
lisa.sonneborn@temple.edu with
any additions to the timeline

Modern Day Eugenics

Its
influence
bleeds into
our
thoughts
and
continues
to inform
decisions
and
actions



Eugenics is **not** a thing of the past

Passive versus overt eugenics

Unintentional versus intentional eugenics

**Eugenic thinking is still eugenics even
when it is not intended to be.**

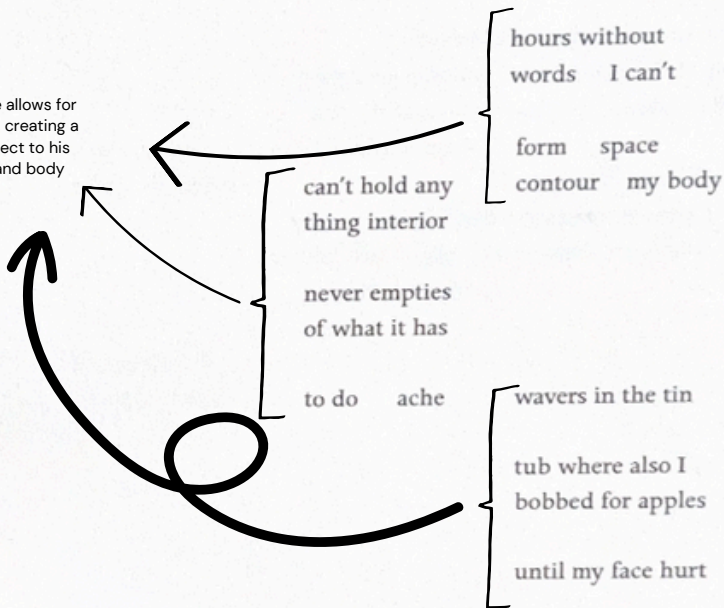
The Empty Form Goes All the Way To Heaven by Brian Teare

I invite you to **annotate** these poetic excerpts from Teare's memoir poetry book detailing his chronic, debilitating illness

I have some of my own thoughts jotted down in the margins for the first one.

The writing fills the space as drawing would.

the box-like structure allows for multiple ways to read, creating a layering, nuanced effect to his experience of pain and body



the deviance from the box/square structure gives me the impression it is a separate train of thought... one that take him out of his bodily experience for a bit

and hunger can't urge me a child sitting in snow to open my mouth

Please annotate as you see fit

These two were my favorite pieces in Teare's book

We are not the instruments of fate nor are we the pawns of fate we are the material of fate.

I leave each doctor's appointment ashamed to be ill

the philosopher argues the verbal expression of pain

undiagnosed my body so illegible no one can read it

replaces pain without offering a description of it

I don't yet know the only thing doctors can tell me

the sensation of pain helplessly separate from language

the true human body is just the true human body

I turn toward this little apostrophe in the dark of me

it goes under anesthesia and it wakes up the same

I listen to it as if pain were a saying I could transcribe

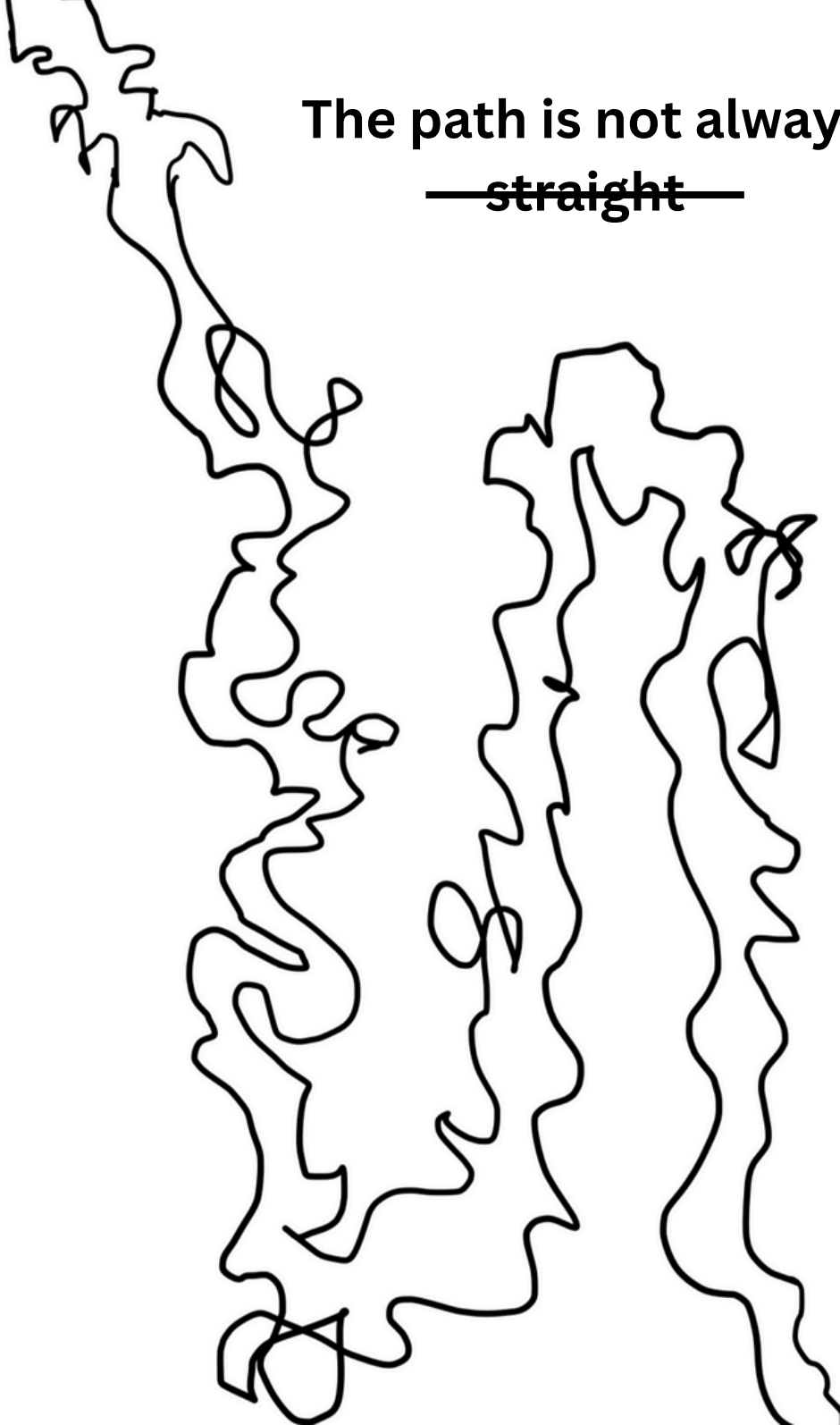
its gut lit up by the camera gives nothing away

there's no language for it and my work doesn't describe it

I've had to find a form able to do what I mean

I mean I've had to fashion a form that *pains*

The path is not always
~~straight~~



Monster

P^A L
S I E D

G
O
L
E
M

Asymmetric

~~Normal~~

Abled

People with Disabilities
Disabled People



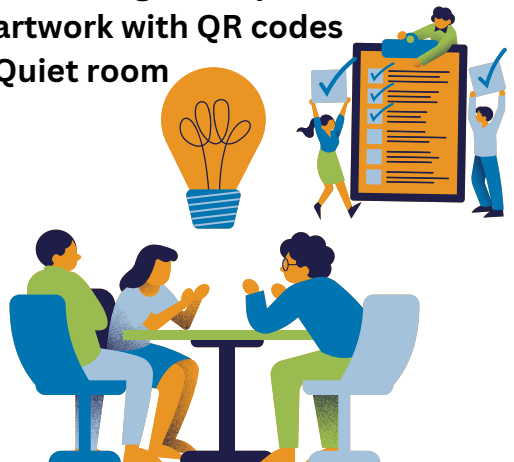
Thinking and Drawing: A Group Exhibition of CCW Artists

Step 1: Collaborate with CCW

- Inviting CCW artists to VCAM Makers space on campus
- Visiting their artistic space

Step 2: Ironing out Logistics of Accessible Instructions/Space

- Taking pictures of route to library
- Recording description of artwork with QR codes
- Quiet room





A lesson on how to convert theory to practice

Step 3: Reclaim Space for Exhibition

- Attend exhibition, filling the room with support
- Having chairs for those who need to sit
- Admire the work and take pride in the display



Thank you to CCW
artists and CDS
class '24 !!

Step 4: Enjoy the Company, Artists, and their Artwork

