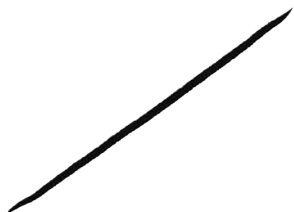


CRIP INTIMACY, CRIP WORLDMAKING

ROBERT McRUER



George Washington University, Washington, D.C., United States
rmcruer@gwu.edu

Abstract: This essay examines the ways in which Adina Pintilie's 2018 film *Touch Me Not* contains a critique of ableism or compulsory able-bodiedness. Placing the film in a larger, generative context of global disability culture, or crip worldmaking, the essay also provides a close reading of the role of disability activist Christian Bayerlein in it. The central figures in *Touch Me Not*, until the end, largely represent a discomfort with their own bodies and intimacy. Bayerlein, in contrast, explicitly rejects such discomfort and articulates a love for his own body and for sexuality that ultimately serves as a model for other figures in the film. The idea "you are another me" runs throughout Pintilie's work, and this essay suggests that this phrase should be read in a way that affirms difference: you are another me but we are also different from each other, and the differences between us should be celebrated and might in fact be understood as pleasurable.

Keywords: Adina Pintilie, disability, crip intimacy, activism, *You Are Another Me—A Cathedral of the Body*.

How to cite: McRuer, R. (2022) "Crip Intimacy, Crip Worldmaking," *Concept* 2(25), pp. 2-13.

Adina Pintilie's project *You Are Another Me—A Cathedral of the Body* could be said to encourage us to think transnationally, given that the exhibition description invokes "a space of togetherness beyond borders and binaries" (*You Are*, 2022). Taken from what is ostensibly a Mayan greeting, "you are another me" emphasizes our embodied connection to those around us (in Mayan, the phrase would be "In lak' ech, Hala ken"). I say ostensibly because there is actually some disagreement about the phrase. Some say that it is indeed a phrase that emerges from and has use within Mayan communities, while others, including Fidencio Briceño Chel, of the Department of Anthropological Linguistics at UNAM in Mexico City, see it as phrase invented and circulated by those *outside* Mayan cultures. Nonetheless, Chel and others suggest, it might capture something about the Mayan concept of the unity of all things (Conesa, 2020).

At the very least, "you are another me" is an invitation to think about the ways in which various cultural workers, especially disabled or crip cultural workers, are engaged in similar generative meditations on intimacy and on missed or realized human connections. I use *crip* here as a term, derived from the derogatory English word *cripple*, to mark a wide range of activist, artistic, and scholarly work over the past few decades that has reclaimed and shortened the term (*cripple* to *crip*) and that has put forward a defiant, radical, and often queer celebration of disabled lives, disabled intimacies, and disabled ways of knowing—what Merri Lisa Johnson and I have termed *cripistemologies* (Johnson and McRuer, 2014, p. 127). In San Francisco, the queer of color/crip of color dance and performance group Sins Invalid has generated projects affirming crip

beauty in the face of structures that would invisibilize that beauty; in Mexico City, Teatro Ciego, a blind dance troupe has circulated performances, especially during the pandemic, that challenge, often comedically, the supremacy of sighted ways of perceiving the world (and since “you are another me” *potentially* has a Latin American origin, I want to stress that Teatro Ciego is the tip of the iceberg in terms of the crip cultural work being done, in various languages, across the region). Antonio Centeno and Raúl de la Morena co-directed in Spain the sex positive crip film *Yés, We Fuck!* that has circulated widely across Europe and the Americas. Liz Crow, a performer and sculptor based in the UK has examined the ways in which disabled and nondisabled bodies come together in a *shared vulnerability*, especially with punitive austerity regimes that make life more difficult or unsustainable for all of us. In Sweden, Christine Bylund’s recent artistic work, *Collateral Sounds*, has affirmed crip connections across time and space, especially with other artists such as Keith Haring (who died of complications due to HIV/AIDS in 1992) and Frida Kahlo. Adapting Haring to our moment, Bylund puts forward his words (and they are words that gloss well Pintilie’s work):

This, I feel, is the advantage to creating art at this point in time:/
When we realize that we are temporary, we are facing our self-
destruction,/ we are realizing our fate and we must confront it./ Art is
the only sensible primal response/ to an outlook of possible destruction
(obliteration). (Bylund, 2022)

Bylund herself positions disability art at the current moment as “an attempt to uncover and resist such mechanisms of obliteration” (2022). Crip sex activists as well, such as Bethany Stevens in the United States or Loree Erickson and Andrew Gurza in Canada, have generated spaces for celebrating the beauty and desirability of disabled bodies, Gurza in particular by connecting with numerous other disabled cultural works on his podcast, *Disability After Dark*. You are another me, indeed. It could be a catch phrase for the global crip activist and artistic work being generated in our moment.

The project *You Are Another Me—Cathedral of the Body*, as well as Pintilie’s film *Touch Me Not*, can of course be positioned as part of this vibrant and transnational cultural work, not least because of the central role that Christian Bayerlein and Grit Uhlemann, life partners performing as themselves in *Touch Me Not*, play in it. Outside the film, they are advocates for disability empowerment and intimacy transnationally; Bayerlein runs a blog devoted to these topics in Germany called *kissability*. I would argue that Christian can be understood as the moral center of Pintilie’s film, in part because he and Grit, more than any other figures,

consistently and perhaps ironically, from beginning to end, resist the imperative of the title, “touch me not.” (In what follows, I use the first name when referring to the figures as they appear as characters, as it were, in the film, and last names if I am talking about Bayerlein and Uhlemann as activists and cultural workers outside the film). Grit and Christian explicitly mark that they are being watched and that they are comfortable being watched in a scene in the final quarter of the film, when an awareness of the camera that permeates the film leads Christian to say, “I think we have an audience.” This is an intimate scene where the imperative “touch me not” is being resisted most explicitly, as Grit tenderly rubs Christian’s head and hair, a part of his body that he has already told us that he likes very much. In general, the camera in *Touch Me Not* generates intense anxiety, even for the filmmaker when she is suddenly herself in front of it. In an early scene with Laura Benson, for example, Laura relates to the camera that 90 percent of her wants to hide. And throughout the film, both her anxiety and insecurity and the anxiety and insecurity of Tómas Lemarquis are palpable. With Laura, it is usually painfully legible on her face or audible in her roars—roars that not insignificantly tend to first erupt when she is being touched. The comfortable and sensual tactility of Christian and Grit when they draw attention to the fact that their bodies, and their intimacy, are being watched thus stands in stark contrast to the generalized angst represented in and through the other figures of the film.

Jasbir K. Puar has stated that “notions of ableism severely limit broader experiences of sexual erotics, intimacy, and arousal” (2012). By referring to notions of ableism, Puar is not simply referencing discriminatory or stigmatizing attitudes towards disabled people, although obviously ableism and what I have myself called compulsory able-bodiedness includes such stigmatizing attitudes (McRuer, 2006, p. 1). Instead, Puar is referencing a system in which all of us, all bodies, all intimacies, are situated or caught. Even if ableism obviously affects disabled people most directly, what Fiona Kumari Campbell terms “the contours of ableism” can be traced in anyone’s attitudes towards their own or other’s bodies; Laura’s and Tómas’s stated discomfort in *Touch Me Not* with their own bodies, as well as their palpable and painful fear of intimacy, need to be in part understood through the contours of ableism (Campbell, 2009). In what follows, I argue that the scenes in which Christian appears in the film materialize an *anti-ableist ethos* that comprehends intimacy otherwise (perhaps obviously, in both senses, understanding *differently* and understanding through *the bodies and desires of others*; you are another me). Christian crips intimacy and in the process engages in what Eliza Chandler and others have called crip worldmaking (Chandler, 2018, p. 461). This is what connects his centrality in the film to the other transnational artists and thinkers I referenced in my introduction.

The scene in which Christian reflects on the parts of his body that he most likes comes at virtually the exact center of the film. When he is asked offscreen which parts of his body are his favorites, he immediately give us “my eyes,” suggesting “I think I can reach people with my eyes.” This certainly seems to be the case across the film, as we see Christian looking at others in a range of situations, first in the therapeutic workshop (it’s not fully clear what is supposed to be happening there, but it seems to be a space for attempting to get in touch with one’s own body and others’). In the workshop, Christian is in queer bodily contact with Tómas, whom Christian arguably brings to a sort of epiphany over the course of the film (and I find myself somewhat critical of this, as I will discuss), but he’s also watching and in contact with Tómas and others at a number of other points, such as when we see him watching at a BDSM club, where he comes “to hunt for knowledge and wisdom in sexual art.” In the key scene focused on his body, Christian goes on to say, in words that would resonate with the critical crip work and crip wisdom performed in North America by Sins Invalid (again, performing beauty in the face of invisibilization), “There are so many parts of my body which I do like.” He lists hair, which (again) we later see Grit tenderly touching and which he connects to freedom. He also affirms that he likes his skin, and his penis. Regarding his penis, he describes it as one of the only parts of his body which functions “totally normally.” This invocation of normalcy, however, is not at all in service of what Lennard Davis (1995) calls “enforcing normalcy.” It is instead part of the larger embodied celebration of, as he puts it, the “body as gift.” In this context, his rejection of the word “suffering” (“I hate that phrase,” he says), even as he invokes what he terms his “severe disability,” is worth noting. He describes what Simi Linton would call “an account of a world negotiated *from the vantage point of the atypical*” (1998, p. 5). Christian’s disidentification with the term *suffering* fits well with Linton’s conclusion about what we gain from a disabled or crip account of the world: “Although the dominant culture describes . . . atypical experience as deficit and loss, the disabled community’s narrative recounts it in more complex ways” (1998, p. 5). Christian is virtually saying the same thing, suggesting that dominant notions of suffering are not related to his desires or to his own complex narrative about his desirable body.

Elsewhere, I have myself played with more complex ways of thinking about the phrase “severe disability,” considering how it can actually be mobilized for critically queer/crip work akin to how queer activists have long deployed fabulous. I wrote:

[A] severe critique is a fierce critique, a defiant critique, one that thoroughly and carefully reads a situation. . . . “Severely disabled,” according to such a queer conception, would reverse [and this is what I’m arguing this scene with Christian does] the able-bodied understanding of severely disabled bodies as the most marginalized, the most excluded from a privileged and always elusive normalcy, and would instead suggest that it is precisely those bodies that are best positioned to refuse “mere toleration” and to call out the inadequacies of compulsory able-bodiedness. (McRuer, 2006, pp. 30-31)

I actually think that calling out the inadequacies of compulsory able-bodiedness (and what others have called compulsory able-mindedness) is arguably, although perhaps unintentionally, one of the main effects of the film *Touch Me Not* as a whole, including in the dominant narrative thread focused on Laura. Laura’s discomfort with intimacy, with touch, is in part related to a vague trauma from the past, but it’s also related to that fear of showing herself, which can of course mean fear of showing herself in the metaphorical sense (who she perceives herself to be inside), even as it also obviously means fear of quite literally showing her body or having her body touched. In this sense, the scene dancing by herself at the very end of the film can in part be read as finally resisting the ways in which compulsory able-bodiedness encourages us to dislike our bodies, to see them as too much, or too little, or damaged in ways that need to be corrected (all of course in the name of constant productivity). And, as I have suggested, in my very specific reading of *Touch Me Not*, it is *Christian* who, in his hunt for knowledge and wisdom in sexual art, narratively brings us as viewers to that space of resistance. It’s not insignificant that for so much of the film Laura is watching (and following) Tomás, who is himself watching (and at times touching) Christian so intently.

I contend that there actually is no way for there to be knowledge and wisdom in sexual art that is subtended by compulsory able-bodiedness. Compulsory able-bodiedness is always about composure, propriety, a self that is controlled, contained, not leaky, flawed, or excessive. What Christian names as sexual art, however, is arguably about an *openness* to an intimate impropriety, and a pleasurable loss of composure. As disability theorist Anna Mollow has argued in her article “Is Sex Disability? Queer Theory and the Disability Drive,” “Disability theory insists, through its sustained engagement with theories of sexuality, that it is impossible to think about either term, ‘sex’ or ‘disability,’ without reference to the other” (2012, p. 287). “Sex,” Mollow contends, and I think I might add here sex at its most pleasurable especially, “‘is’ disability: the concepts of ‘sexuality’ . . . and of ‘disability’ . . . share profound structural similarities; in some instances, they could even be described as the same *self-rupturing force*” (2012, p. 287, emphasis

mine). Mollow's quite nuanced point (a point she grounds in psychoanalysis) is that what we desire in sex is a loss, a lack, an unraveling. For Mollow, since disability is culturally perceived through loss, lack, and unraveling already (and Christian is represented navigating that, as Tómas, for example, confesses to what might be a certain recoil at one point), this paradoxically reveals that disability is always already sexy. The figures in *Touch Me Not* that *present* as able-bodied (and I'll say more about that in conclusion) spend most of the film unable to access that pleasure in self-rupturing or loss of self. But Christian's role in the film, and the love of his atypical body that I have analyzed, emphasizes from the beginning the pleasures of moving away from the perfectly composed, contained able-bodied self.

The first scene in which Christian appears is where he and Tómas are being therapeutically guided to explore each other's bodies (along with a range of other figures in a workshop, disabled and apparently nondisabled). Christian's eyes are indeed central and piercing in the scene, which is a scene also largely focused on touch, on using the fingertips as though they were eyes. The therapist concludes the moment by asking Christian and Tómas to talk about how the activity made them feel. Christian is the one who begins, confidently, erotically, intimately, suggesting that he felt like he wanted to see into Tómas's soul, although he had a bit of trouble getting there. Significantly, Christian says that there was a bit of "coverage," that is, something holding Tómas back. This is thus the first part of what I was referring to suggesting that Christian facilitates a sort of epiphany for Tómas over the course of the film. In this scene, he looks far more pained and self-conscious than Christian (who doesn't look pained and self-conscious at all), and he talks about the challenges of engaging things like the saliva on Christian's face. By the end of the film, however, Tómas confesses that Christian has in some ways helped him finally break through what he calls his wall (this is after more therapy scenes and an encounter in the BDSM club where Christian is on the hunt for wisdom and knowledge in sexual art, and Tómas, conversely, still seems to be grappling with sexual angst).

Let me be upfront about why I'm at least in part critical of this epiphany: disabled people, quite simply, don't exist for others to have breakthroughs in relation to their bodies and trouble with intimacy. I think there are a few reasons that the narrative arc with Tómas and Christian exceeds, however, in positive ways, that negative trope. But I do pause before coming to that more positive conclusion. In another workshop scene, we observe Laura watching, as she does for most of the film. She appears quite moved as she sees the workshop that Tómas and Christian are involved in. The camera then takes us into the workshop, and we hear more conversations between the two men. The conversation starts with Christian directly asking for help. He is drooling and he says directly, "Maybe you can wipe

me?” which Tómas then does. The conversation that follows is a bit cryptic, even though Tómas says to Christian that he finds it freeing to engage with someone “who is not afraid of talking things straight out” (so, already with that language of freeing, the narrative arc is moving towards Tómas’s epiphany). It’s not entirely clear what is bothering Tómas, although the progression at least in part allows for a reading that he is working through (successfully but still working through) some discomfort with Christian’s body. By this I mean that right after using a towel to wipe Christian’s drool, Tómas goes into a confession of how contained his mother was when he was a child, how she always pretended to be happy, and didn’t express dislike or discomfort. He then says “it’s not bad to feel something that you don’t like.” There are of course multiple ways to understand what he is trying to confess but the order of the scene at least implies that he could be talking about what he was just asked to do; that is, wipe the drool from Christian’s face. The scene concludes with Christian speaking about how “there are so many shades of everything”; the world is too complex to be understood in terms of good and bad. As he speaks, the camera shifts to an exterior shot of Laura walking, with the pained look on her face that she carries throughout much of the film. The scene is thus framed by Laura, first watching the two men, and then walking as Christian articulates a certain crip wisdom about accepting complication, confusion, imperfection. The framing of the scene suggests that the epiphany that Tómas has over the course of *Touch Me Not* is in a way shared by Laura.

In what is perhaps her most famous poem, included in the performance *Disability Culture Rap*, the late Cheryl Marie Wade arguably implicitly shares Christian’s disidentification with the word *suffering* and allows me to reflect on the value of Christian’s performance. The poem both underscores what I have said about disabled people not existing for others to have breakthroughs in relation to their body and performs a certain excess that I think is also legible in Christian’s performance and in Bayerlein’s activism outside the film. “I am not one of the physically challenged,” Wade insists:

I’m a sock in the eye with a gnarled fist
 I’m a French kiss with a cleft tongue
 I’m orthopedic shoes sewn on the last of your fears

I am not one of the differently abled—

I’m Eve I’m Kali
 I’m The Mountain That Never Moves
 I’ve been forever I’ll be here forever

I'm the Gimp
I'm the Cripple
I'm the Crazy Lady

I'm the Woman With Juice. (*Disability Culture Rap*, 2000)

What might “you are another me” mean if we weave together Christian’s dislike of the dominant uses of *suffering* and Wade’s proud crip assertion that she is “a sock in the eye with a gnarled fist”? In some ways, quite simply, they are assertions that I am *not* in fact available for you to appropriate; instead, if you are another me, I co-exist *as different from you*, perhaps in and through you, intimately, but never simply to consolidate your autonomous sense of self. On the contrary, at times my difference can and will generatively unravel you. This pushes me toward the reasons why the narrative arc of the film exceeds the critique of ostensibly able-bodied epiphanies that I’m offering. I’ll list three in conclusion. First and foremost, Christian’s sensual and erotic performance in a range of locations in the film is clearly a sensual and erotic performance that *he makes his own*. On that note, it seems quite important that he is positioned so comfortably in the BDSM club; this stands in fairly stark contrast to Laura’s struggles earlier with BDSM (in one scene, she hires someone to explore it, tentatively). Grit is of course part and parcel of Christian’s sensual and erotic performance, and it is not insignificant that the scene with Grit rubbing his hair and the two in easy, intimate contact is the next one in which we see Christian after the scene where Tómas (and by extension Laura) is still represented as struggling to come to terms with his body and intimacy. Second, Bayerlein himself essentially asserts that disabled or crip sexuality doesn’t simply exist for others. In a direct address to the filmmaker that is included in the exhibition materials, he insists: other people “have their own false concepts about disability. They look at us as vulnerable and as somebody who has to be protected. But that’s actually patronizing, they are putting us down. Like anyone else, I do have the right to enjoy my body, to explore my sexuality and show myself as a sexual being. I believe it is important to show that we, disabled people, have the same desires, dreams, responses to stimuli, like everybody” (*You Are*, 2022). Put differently, then, Bayerlein’s political activism and positions outside the film disallow any minimizing reading of Christian’s role in the film.

Finally, and perhaps most subtly, in some ways it would be reductive to read Tómas and Laura completely in relation to the category of able-bodiedness. I do think that we see a sort of able-bodied epiphany and, as I suggested, the two figures can be read as struggling with the strictures of compulsory able-bodiedness.

But despite the adult Tomás presenting as fairly conventionally attractive, the narrative makes clear that losing his hair in childhood was traumatic *and disabling* (and perhaps connected to cancer or some other illness or disability). Thus, considering how Tomás and Laura are caught in compulsory able-bodiedness needs to be accompanied by a crip analytic that recognizes that *no one* perfectly and without incoherence performs able-bodiedness. That crip analytic needs to be brought to bear on Laura's story as well, given that there does seem to be some trauma blocking her acceptance of her body for much of the film, and given that she's clearly caught up, off to the side, in another disability story, as she is visiting someone who appears to be her father in the clinic.

So, the most obviously disabled figure in the film may not exist for others to have epiphanies, but a crip analytic invites us to think about all bodies, pleasures, and intimacies otherwise, more expansively. Such a crip analytic is (again) worldmaking both in its attention to difference (you are another me but we are also different from each other and that difference might be pleasurable) and, I would argue, in the complex ways it encourages us to resist the injunction "touch me not." Indeed, whether or not "you are another me" actually has Mayan or more broadly Latin American origins, as I mentioned, some of the most vibrant work in global crip culture, encouraging resistance to the injunction "touch me not," is in fact germinating there. I'll cite anthropologist and crip theorist Jhonatthan Maldonado Ramírez, based in Puebla, Mexico, to illustrate that in conclusion. They are on different continents and in different contexts, but thinking about Maldonado Ramírez and Christian Bayerlein together gives me a crip worldmaking sense of what might be most radical about "you are another me," wherever the phrase may have originated. Maldonado Ramírez writes:

Mi modo de interpretar esto es desde una crip-tica afectiva en la que discapacidad signifique una forma de vida siempre dispuesta a tocarnos, no como la advertencia de una desgracia o la búsqueda de la empatía inclusiva, sino como una experiencia que... nos estaría acariciando, conectando, alcanzando y abrazando a través del carácter relacional e interdependiente de nuestra vulnerabilidad.

My way of interpreting this is from a crip-tic affect in which disability signifies a way of life always ready to touch us, not as the warning of a misfortune or the search for inclusive empathy, but as an experience that... would be caressing, connecting, reaching out and embracing us through the relational and interdependent nature of our vulnerability. (Maldonado Ramírez, 2020)

References:

1. Campbell, F.K. (2009) *The Contours of Ableism: The Production of Disability and Able-bodiedness*. New York: Palgrave Macmillan.
2. Chandler, E. (2018) "Disability Art and Re-worlding Possibilities," *Auto/Biography Studies* 33(2), pp. 458-463.
3. Davis, L. (1995) *Enforcing Normalcy: Disability, Deafness and the Body*. London: Verso.
4. Johnson, M.L. and McRuer, R. (2014) "Cripistemologies: Introduction," *Journal of Literary and Cultural Disability Studies* 8(2), pp. 127-147.
5. Linton, S. (1998) *Claiming Disability: Knowledge and Identity*. New York: NYU Press.
6. Mollow, A. (2012) "Is Sex Disability? Queer Theory and the Disability Drive" in McRuer, Robert and Anna Mollow (eds.) *Sex and Disability*. Durham: Duke University Press, pp. 285-308.
7. McRuer, R. (2006) *Crip Theory: Cultural Signs of Queerness and Disability*. New York: NYU Press.
8. Puar, J.K. (2012) *Sex and Disability*, in McRuer, Robert and Anna Mollow (eds.) [Book Blurb]. Durham: Duke University Press.

Online references:

1. Conesa, A.M. (2020) 'The Myth Behind the Mayan "In lak'ech"' [Online]. Available at <https://monroyconesa.medium.com/the-myth-behind-the-mayan-in-lakech-e24b33e18c8c> (Accessed 15 April 2023).
2. Maldonado Ramírez, J. (2020) "Sentir la discapacidad en tiempos neoliberales: optimismo cruel y fracas", *Nómadas* 52 [Online]. Available at <http://nomadas.ucentral.edu.co/index.php/component/content/article/2592-estudios-criticos-latinoamericanos-en-discapacidad-nomadas-52/1054-sentir-la-discapacidad-en-tiempos-neoliberales-optimismo-cruel-y-fracaso> (Accessed 15 April 2023).

Filmography:

1. *Disability Culture Rap* (2000) Directed by Cheryl Marie Wade and Jerry Smith [Film]. St. Paul: Advocating Change Together.
2. *Touch Me Not* (2018) Directed by Adina Pintilie [Film]. Bucharest: 4 Proof Film.
3. *Yes, We Fuck!* (2015) Directed by Antonio Centeno and Raúl de la Morena [Film]. Barcelona: Barcelona Independent Living.

Art Installations

1. Bylund, Christine (2022) *Collateral Sounds* [Sound/Art Installation]. Available at: <https://www.rosabrus.nu/ljudarkiv/collateral-sounds-sidoskada-christine-bylund/> (Accessed 8 June 2023).
2. Pintilie, Adina (2022) *You Are Another Me—A Cathedral of the Body* [Multimedia Exhibition]. Romanian Pavilion, La Biennale di Venezia. Available at: <https://cathedralofthebody.com/en> (Accessed 15 April 2023).

Robert McRuer is Professor of English at George Washington University, where he teaches cultural studies, queer theory, and disability studies. He received his PhD in English in 1995 from the University of Illinois at Urbana-Champaign. He is the author of *The Queer Renaissance: Contemporary American Literature and the Reinvention of Lesbian and Gay Identities* (NYU, 1997); *Crip Theory: Cultural Signs of Queerness and Disability* (NYU Press, 2006), which won the Alan Bray Memorial Book Prize from the GLQ Caucus of the Modern Language Association; and *Crip Times: Disability, Globalization, and Resistance* (NYU Press, 2018). *Crip Theory* has been translated into Spanish as *Teoría Crip: Signos culturales de lo queer y de la discapacidad* (Kaótica Libros, 2021). In 2003, he co-edited with Abby Wilkerson, a special issue of *GLQ: A Journal of Lesbian and Gay Studies* titled “Desiring Disability: Queer Theory Meets Disability Studies.” “Desiring Disability” won the Best Special Issue Award from the Council of Editors of Learned Journals. With Anna Mollow, he co-edited the anthology *Sex and Disability* (Duke UP, 2012) and with David Bolt, he served as general co-editor of the six-volume series *A Cultural History of Disability* (Bloomsbury, 2020), which has volumes reaching from antiquity to the modern age. His articles and interviews have appeared in multiple locations, including *PMLA*, *Genders*, and the *Journal of Literary and Cultural Disability Studies*. He has given lectures and workshops in English and in Spanish on disability, sexuality, and globalization in more than twenty countries internationally.

