

Large Print Guide

Section One

Visibility



Design and Disability

Design and Disability

1.00

Design shapes all aspects of our lives, contributing fundamentally to how we experience the world, shaping our values, our aspirations and our identities. But from the pavements we walk on to the clothes we wear and the tools we use, the designed world has often prioritised certain people's needs over others.

Disabled, Deaf and Neurodivergent people have always challenged and confronted the imbalance of design in society, making our designed world more just, accessible and joyful for everyone. Design and Disability explores design approaches developed within Disabled communities and by listening to the lived experiences of disabled users.

This exhibition invites us all to consider what good design means, over time and for different people. Disability is often seen as a problem for designers to 'solve'. But this approach misses the richness and variety of Disabled cultures and identities.

Every disabled person experiences the world in their own way and no two perspectives are the same. Design and Disability is rooted in the diversity of disabled creativity.

Initially brought together at V&A South Kensington, London, it was co-designed by a group of Disabled designers, architects and artists. They have worked with V&A Dundee to reimagine the exhibition for our audiences, with new contributions by designers and artists in Scotland.

Home to Scotland's design museum and a city with a rich creative landscape, Dundee is the UK's only UNESCO City of Design. Design and Disability enables us to see future possibilities for design in our city, which is profoundly shaped by its Disabled communities. Many of these communities and partners in Dundee are celebrated and signposted in the resources section in the final room.

The exhibition highlights the extraordinary contributions of Disabled designers, makers and artists over the past 100 years. It is both a celebration and a call to action.

Section One

Visibility



1.01

How do Disabled people make themselves visible?

Disabled communities have harnessed the power of protest to fight for visibility and disrupt norms of representation. Design activism is at the heart of this. Through demonstrations, fashion, photography, graphic design and publishing cultures, Disabled designers, makers and artists have been and are claiming spaces and expressing themselves autonomously, in ways that refuse to be ignored.

Posters, Pickets and Front Pages

1.02

For decades, Disabled people have used design and art as tools to raise much-needed awareness for disability justice. T-shirts are reimagined as wearable placards, posters rally communities on and offline, and everyday signage is subversively transformed. From radical protests that reject pity and charity, to disabled models on the front cover of fashion magazines, representation, hard fought for, comes in many forms.

1.03

'Read Sick Writers' fourth edition t-shirt

Designer and publisher Kaiya Waerea, created a recommended reading list to highlight and celebrate the work of chronically ill and sick writers, which he has made wearable by printing it onto t-shirts. First produced in 2020, it has had four iterations, each edition carrying an updated list curated by Waerea. On the reverse side of the t-shirt is a list of credits for the different typefaces used. The t-shirt's design is an affectionate reference to the radical legacy of disability activist t-shirts.

Reading list assembled by Kaiya Waerea without permission or consultation

Kaiya Waerea
2023

Cotton

United Kingdom

Printed by We Are Print Social

Typeface: Women's Car Repair Collective by Nat Pyper & Avara by Raphaël Bastide

'Black Disabled Lives Matter' poster

1.04

In the USA, recent data has shown that around 55% of Black Disabled men experience arrest by their late 20s, compared with a population average of around 29% and more than a third of Americans killed by police have a disability. In solidarity with her Black autistic son, the neurodivergent artist Jennifer White-Johnson created this striking graphic. The poster was originally created to be distributed online, before being printed for Black Lives Matter marches in Washington, D.C. and London. It combines an image of a raised fist, used historically to represent Black power, with an infinity symbol to signify the complexity of neurodiversity.

Jennifer White-Johnson
2020

Risograph on paper
United States of America

1.05

Kev's 'To Boldy go where all others have gone before' t-shirt

The Disabled People's Direct-Action Network (DAN) is a collective which used civil disobedience to campaign for the civil rights of Disabled people. This T-shirt is one of DAN's earliest products, and was worn by Kev, one of its members. A nod to the TV show Star Trek, the slogan calls for changes to legislation and public infrastructure that would allow for a barrier-free and inclusive society for everyone.

Disabled People's Direct-Action Network
About 1990

Cotton

United Kingdom

Courtesy of Kev Towner, disability activist



Protest outside Downing Street about the blocking of the Civil Rights for Disabled Persons Bill in Parliament by Nicholas Scott and other MPs, July 1994.

Brenda Prince, Format Photographers Archive
@Bishopsgate Institute

1.06

Johnny Crescendo at the 'Block Telethon' Protest

In 1990 and 1992, Disabled people came together to protest ITV's 24-hour charity telethon fundraiser. The show patronised Disabled people, portraying them as helpless recipients of charity. Here, the activist and singer Alan Holdsworth is shown performing under his stage name, Johnny Crescendo. He organised the protest together with comedian and activist Barbara Lisicki. These pivotal protests changed the direction of disabled representation in the UK.

Sue Elsegood

1990

Photograph (reproduction, printed 2025)

United Kingdom

Wheelchair users protesting an advert by the *Guardian*

1.07

In 1991, the *Guardian* newspaper ran a billboard advert that was both ableist and misogynistic, showing an image of the female warrior Britannia in a wheelchair, as a metaphor for the UK's economic weakness. Six women wheelchair users challenged this belittling caricature and successfully forced the advert's removal.

1991

Photograph (reproduction, printed 2025)

United Kingdom

Brenda Prince, Format Photographers Archive @
Bishopsgate Institute



1.08

Do you want us here or not

Like many public spaces, museums are notorious for their inadequate seating. This bench is part of an ongoing series by artist Finnegan Shannon that draws attention to inaccessibility in public spaces. It invites you to rest and protest at the same time.

Please sit here!

Finnegan Shannon
2018 – ongoing
MDO and paint
Assembled in London, UK; made in 2025
Courtesy of the artist and
Deborah Schamon

'School to Prison Line' poster

1.09

The 'school-to-prison pipeline' outlines how social inequalities make going to prison more likely, for people from disadvantaged backgrounds. This poster visualises that journey as a London Underground map. It flags the even greater risk for those with special educational needs and disabilities if they are excluded from school at a young age. The poster was made by students from South London. They installed them as an act of 'brandalism' on the underground on GCSE results day in 2018.

Produced as part of a campaign by 'Education not Exclusions', a group of activists trained by the Advocacy Academy, alongside artist Matt Bonner

2018

Poster (reproduction, printed 2025)

United Kingdom

1.10

'Disabled People Fight Back' banner

The slogan 'nothing about us without us' has become an iconic phrase in many protest movements. This banner was created as part of the 'Disbanners' collaborative project between the People's History Museum and Full Circle Arts. Banner maker Ed Hall worked with Disabled people across North West England to design signs confronting the impact of the government's austerity programme on disabled communities. Its visual style draws on classic Trade Union signs and evokes disability history's rich tradition of using banners for creative activism.

Made by Ed Hall in collaboration with Disabled communities across North West England, 2014–15

Polyester, polyester-cotton blend and cotton, paint and appliqué, United Kingdom

Supported by the People's History Museum and Full Circle Arts

1.11

'Piss on Pity' t-shirt

The iconic slogan 'Piss on Pity' comes from the 1990 protest ITV's charity 'Telethon' fundraisers. It was coined by organisers Alan Holdsworth and Barbara Lisicki, who together with activist Sue Elsegood formed DAN (Disabled People's Direct-Action Network). The irreverent phrase firmly rejected the demeaning depiction of Disabled people in the media and beyond as objects of charity, rather than equals. Only 100 of these t-shirts were made for the first event, but they have gone on to inspire disability activist and art movements for years.

Please touch this tactile print!

Sue Elsegood and DAN (Disabled People's Direct-Action Network)

1992

Cotton

United Kingdom

Courtesy of NDACA / NDMAC

Mike Higgins and Elspeth Morrison wearing 'Piss on Pity' t-shirts at the 'Block Telethon' protest, 1990.

Photograph by Liz Crow,
courtesy of Liz Crow

1.12

'The best lovers are good with their hands' poster

This tongue-in-cheek poster was part of a campaign by the British Deaf Association and grassroots organisation AIDS Ahead. Their mission was to give equal access to information about sexual health-related issues to Deaf people, in part by communicating via British Sign Language (BSL). It combines humour, sexuality and queer undertones to grab attention and cut through the stigma around HIV/AIDS. The message, expressed in fingerspelling is to 'use a condom'.

Harry McAuslan
1987

Lithograph poster
United Kingdom

Given by Peter W. Jackson,
Director of AIDS Ahead

V&A: E.530-1993

'Access is Love' t-shirt

1.13

In 2019, disability activists Sandy Ho, Mia Mingus and Alice Wong created the campaign 'Access is Love', highlighting the value of accessibility as an act of care, and a collective responsibility. This focus on solidarity is a key tenet of disability justice. Proceeds from the t-shirt sales raised money for the Disability Visibility Project, Wong's online platform that amplifies disabled narratives.

Alice Wong, Mia Mingus and Sandy Ho
2019
Cotton
United States of America

1.14

'DPAC' t-shirt

DPAC stands for 'Disabled People Against Cuts'. The organisation was formed in 2010 to protest the damage caused to Disabled Communities by the UK government's austerity measures. At the centre of the DPAC logo there is a black triangle. This references the identification badge Disabled people and others including Roma people, unhoused people, and sex-workers, were forced to wear in Nazi concentration camps, marking them as 'antisocial' and 'work-shy'. DPAC merchandise, especially t-shirts, has become part of disabled protest history.

Disabled People Against Cuts

2010 – ongoing

Cotton

United Kingdom

Linda Burnip, co-founder of Disabled People Against Cuts (DPAC)



DPAC protestors in Westminster at the State Opening of Parliament, Thursday 18 July 2024.

Photography by Paula Peter

1.15

Wake Wake Island

For disabled people who are adopted, access to important medical information is often withheld as biological ties are severed and birth certificates are amended. Flannery O'kafka created this book to describe searching for their birth family as an adopted person in a marginalised body. The tactile prints show abstract snapshots, hinting at the difficulty of not seeing one's likeness in family photo albums. The title refers to O'kafka's (fictional) birthplace, marked in the 1976 Ohio birth index records as 'Wake Wake Island', a code phrase meaning 'adopted out of state'.

Please touch the tactile prints in this book!

Flannery O'kafka

In posthumous collaboration with Dr. Ian MacKenzie, Designed with Neil McGuire and Andrew J Beltran, 2024

Pigment prints from deteriorating 35mm slide film on transparency paper, tactile text and photographic prints

Dysfluent is a project by Conor Foran that uses graphic design to represent the speech of people who stammer. But more than that, it actively takes pride in stammering, aiming to de-stigmatise it through creative exploration and conversation with people who stammer and their allies. For his magazine, Foran developed the font *Dysfluent Mono* which gives form to stammering. The title is derived from the word 'dysfluency' meaning a disruption to the flow of speech. The typeface repeats or stretches letterforms, giving stammering its own visual identity.

Editor: Conor Foran
Producer: Bart Rzeznik
Design: Take Courage
2023
Paper
United Kingdom
Conor Foran

1.17

504 Font

This font honours the '504 Sit-ins', a series of influential protests staged across the USA in April 1977. They demanded the implementation of 'Section 504' of the 1973 Rehabilitation Act, to secure 'greater access to public life and protection from discrimination, for Disabled people'. Emily Sara designed the font by taking each letter from activists' placards at the sit-in and repurposing them into typography. The protest was led by notable activists including Judy Heumann whose photograph replaces the 'z' in the font's set. The phrase here echoes the font's links to the community that connect and support Emily wherever she is.

Please touch this tactile print!

Emily Sara

2023

United States of America

3D-printed plastic

Printed in London, UK; made in 2025

Sign Chorus

1.18

These brightly coloured banners, made by the artist Moi Tran in collaboration with teachers and students at Central Deaf Services in Da Nang, Vietnam, foreground non-speaking forms of communication. The banners are an archive of personal stories and expressions spelled out in Vietnamese sign language which has not been widely recorded. They invite everyone to join in with the movements they depict and to think about how they might communicate and learn beyond speaking or listening.

Moi Tran in collaboration with Central
Deaf Services, Vietnam
2022
Cotton and synthetic mix, appliqué
Vietnam

1.19

Translating, Interpreting

Christine Sun Kim considers the difference between interpreting and translating American Sign Language (ASL) into English, an experience that informs the artist's day-to-day life. Exact translation between languages is not possible, as gaps in both meaning and understanding appear. The artist's visualisation of this process highlights power imbalances in communication that many hearing people are entirely unaware of. This work was commissioned by the New York Times to increase visibility of ASL and Deaf creatives in public life.

Christine Sun Kim
2021

Charcoal on paper

Berlin, Germany

Private Collection

Courtesy of the Artist, François Ghebaly
and WHITE SPACE

Meet the Superhuman

1.20

In this film, the performance and video artist Katherine Araniello parodies Channel 4's TV advert *Meet the Superhumans*, made for the 2012 Paralympic Games. In her satirical version, Araniello challenges the original ad's presentation of Disabled people as 'inspirational', instead showing herself smoking, eating junk food and glugging champagne. Her point is that Disabled people shouldn't have to use 'triumph-over-tragedy' narratives to be visible or valued.

Please be aware this film references substance abuse.

Katherine Araniello
2012
United Kingdom

Running time: approximately 4 minutes.

1.21

Disability Pride Flag

In 2019 Ann Magill designed the first Disability Pride flag as a symbol of cross-disability solidarity. But its zig-zag design sparked problems for people with visually triggered disabilities when viewed on digital devices. Magill collaborated with online Disabled communities on platforms like Tumblr and Reddit to re-design the flag, and in 2021 a new, more accessible version was released. Mostly for online use, this was created using Microsoft Paint, showing how anyone can make something for their community with the tools they have at home.

Ann Magill in collaboration with online
Disabled communities

2021

Digital object

United States of America

Assembled in London, UK; made in 2025

Express Yourself

1.22

It can be a radical act to take control of your own image, especially to try and divorce it from set media narratives about disability. Disabled people have used fashion, photography, self-portraiture, and publishing cultures to present themselves and their communities on their own terms. Whether exposing the realities of life as a disabled person in all its complexity, sharing a moment of joy, or challenging the fashion industry's erasure of disabled bodies and identities, Disabled people, communities and designers continue to force change.



1.23

'Functional Fashions' brochure

In 1958, the deaf fashion designer Helen Cookman, working alongside occupational therapist Muriel Zimmerman, created the Functional Fashions clothing method, featuring a collection of pieces available for mail order. Cookman went on to collaborate with over 30 designers between 1955 and 1976, including Vera Maxwell and Bonnie Cashin, before creating the first pair of adaptive Levi's.

1958

Paper (reproduction, printed 2025)

United States of America

Courtesy The State Historical Society of

Missouri

Hands of X

1.24

What if a prosthetic hand could be unapologetically artificial but also stylish and understated? What if you could browse a nuanced palette of materials, in a non-medicalised consultation, like choosing a pair of glasses? Hands of X invites prosthetics wearers with a limb difference or an amputation to design collaboratively with prosthetists. Wearers are envisaged as curators of their designs, gaining more of a feeling of ownership and connection with their prosthesis.

Graham Pullin, Andrew Cook, Eddie Small, Corinne Hutton, Riina Õun and Studio Ordinary and University of Dundee, 2016–20

Waxed cedar wood, dark turtle cellulose acetate, aniline lamb's leather, cardboard, paper, United Kingdom
Film by Jared Schiller

1.25

Deafmetal hearing aid jewellery

Jenni Ahtiainen created Deafmetal, a line of accessories for hearing aid users, after struggling with stigma when she started using hearing aids herself. She processed this change by customising her own hearing devices, transforming medical kit into stylish jewellery. Her accessories create an important opportunity for choice, allowing users to celebrate their access aid or make it more discreet.

'Bride Coil Hat' with golden chains, 2018
Finnish reindeer leather with silver chains
plated in gold with sweetwater pearls

'Viqueen' with silver chains, 2024
Recycled silver, patinated with sulfuric acid
and fire

Untangling
(YOU LOOK OKAY TO ME)

1.26

Filmmaker, artist, advocate and writer Jameisha Prescod lives much of their life in an artfully curated online sphere. But in this unfiltered portrait, they ask for viewers' compassion. Prescod, who had to self-isolate during the Covid-19 pandemic, is shown engrossed in knitting, a moment of calm amongst chaos. *Untangling* is an unflinching portrait of chronic illness and the impact of lockdowns on the artist's mental health.

Jameisha Prescod
2021

Photograph (reproduction, printed 2025)
United Kingdom



1.27

Davina Starr

Davina Starr is a core member of Drag Syndrome, a 'fierce and fantastic' collective of drag performers with Down's syndrome. Through sassy and bold performances, the troupe knock down pre-conceived ideas of disability, sexuality and gender. This photograph was taken by long-time collaborator Scallywag Fox, who has performed for the group for several years.

Scallywag Fox
2020

Photograph (reproduction, printed 2025)
United Kingdom

Glamour January 2023 issue – 'Self-Love'

1.28

Fashion and beauty industries play a major role in how society perceives others, and for many years they have maintained narrow and damaging beauty standards. In 2023, *Glamour* magazine featured three influential Disabled advocates as cover stars in their third annual 'Self-Love' issue: Caprice-Kwai Ambersley, business owner and model; Ellie Darby-Pragnell, founder of Look Deeper zine; and Shelby Lynch, fashion and beauty influencer.

Glamour 'Self-Love' cover
featuring Caprice-Kwai Ambersley

Glamour 'Self-Love' cover
featuring Ellie Darby-Prangnell

Glamour 'Self-Love' cover
featuring Shelby Lynch

Photography by Aitken Jolly
2023

Paper (reproduction, printed 2025)
United Kingdom

1.29

Guide Beauty – Artistry Made Easy collection

Artistry Made Easy was the first collection from Guide Beauty who create makeup tools for a range of users, including people with limited dexterity and essential tremors. These make-up tools have features like enlarged handles, finger indentations and replaceable, flexible nibs that give greater control and stability. The designs enable users to apply their make-up comfortably and confidently.

Please touch these make-up tools!

Guide Beauty
Designed 2020, purchased 2025
Plastic, glass, rubber
United States of America

Ostique Sk.ins colostomy bags

1.30

Ostique are the first company to create colostomy bag covers in a choice of colours. Previously, stoma bags (used to collect waste output from the body) only came in grey or 'neutral' skin tones. This lack of diverse representation demonstrated a wider problem with healthcare, with 'nude' only really equating to pale skin. Rejecting the idea that ostomy products should be designed and marketed as solely practical objects to be hidden away, Ostique's bags focus on comfort, agency and confidence.

Ostique
2023

Nylon blend with polyurethane coating and plastic

United States of America

1.31

MCP/CMC/IP splint ring by EvaBelle Jewelry

An alternative to traditional finger splints, splint rings provide functional support but don't look obviously medical. Made to order and customisable to the wearer's style, these statement pieces provide customers with access, autonomy and choice. This thumb splint became famous when shared on Instagram by crocheter and yarn dyer Hailey Bailey, who told her followers how it had enabled her to sustain her pattern design business.

Ring Splints by EvaBelle, Fabiano Cassan and
Sharina Fernandez

2012

Silver

United States of America

1.32

British Vogue
May 2023 issue –
'Reframing Fashion'

In a historic first for *British Vogue*, its May 2023 issue was made available in braille and audio versions. The issue, called 'Reframing Fashion', focused on themes of disability justice, accessibility and pride.

Co-produced with consultancy firm Tilting the Lens, the issue features 19 Disabled people from across the cultural sector. It was released with five covers, each spotlighting an influential disabled individual, including activist Sinéad Burke and model Aaron Rose Philip.

Please touch this Braille Vogue!

British Vogue Braille version

Paper, spiral bound

(reproduction, printed 2024)

United Kingdom

Condé Nast and the Royal National Institute for the Blind

British Vogue cover,
featuring Sinéad Burke
(Tilting the Lens Founder and CEO)

British Vogue cover,
featuring Aaron Rose Philip
(the first Black, transgender and disabled person
to be signed by a major modelling agency)

May 2023
Inkjet Printing on Canson Infinity Platine Rag
United Kingdom
Condé Nast

1.33

Gucci Beauty's 'Unconventional Beauty' Starring, Ellie Goldstein

In 2020, Ellie Goldstein was scouted through Instagram and became the face of Gucci Beauty's 'Unconventional Beauty' campaign. She was the first model with Down's Syndrome to be signed to a luxury fashion campaign. The image gained over 800,000 likes (and counting) but it was only posted on *Vogue Italia's* social media. Recent figures suggest models with visible disabilities feature in less than 1% of fashion campaigns.

Photography by David PD Hyde
2020

Photograph (reproduction, printed 2025)
United Kingdom

First Swim after Rebirth

1.34

Photography can be a means to capture and process emotions that are difficult to put into words. This joyous self-portrait was taken by Marvel Harris following gender affirming surgery. As an autistic person who has dealt with issues of self-acceptance, wellbeing and gender identity, Harris uses photography to connect with the world and create their own visual language and expression.

Art Fund_

Marvel Harris

Made 2018; printed 2023

Inkjet print on Canson Infinity Platine Fibre Rag
310gsm

The Netherlands

Presented by Art Fund

V&A: E.1183-2023

1.35

Go Flyease Trainers and SWANY luggage Why Marketing Matters

'These are products designed to create access for disabled people, but the marketing often *erases* disability'. – Liz Jackson and Jaipreet Virdi

For the 2021 release of the Go FlyEase trainer, which easily hinges to click on and off with the movement of a foot, Nike neglected to use the word 'disabled' in the marketing. They also chose not to explicitly show Disabled people wearing the shoe and opted for ambiguous sounding terms like 'hands-free'.

Nike Go Flyease

Nike

2021

Rubber, mixed fabrics, plastics, foam

Designed in United States of America,

made in East Asia

In contrast, Etsuo Miyoshi, the founder and salesman of SWANY, always foregrounded his identity as a disabled person when marketing his innovative luggage products. Miyoshi found this strategy significantly improved sales, as well as destigmatising disability in Japan.

SWANY

2001

Paper (reproduction, printed 2025)

Japan

1.36

Crocs Adaptive

The Crocs Adaptive range shows how mainstream clothing companies can engage meaningfully with adaptive design. Collaboratively created over 18 months with a focus group of Disabled people, these Crocs maintain the brand's signature design, but with some key changes tested for accessibility and comfort, like adjustable heel straps and slip-resistant soles. The ad campaign also involved and celebrated Disabled people.

Crocs

2022

Polyethylene vinyl acetate

United States of America

just one of those things
#002

1.37

Artist Mari Katayama has worked with creative collaborators to design customised high-heeled shoes for prosthetic legs (as seen in this self-portrait). Katayama launched the *High Heel Project* as a space to ask 'Is fashion a luxury item? How can we give freedom of choice for everyone?' The project confronts broader assumptions about what is natural or artificial, and highlights the often limited, functional options offered to prostheses wearers.

Mari Katayama
2021
C-print
Japan
Gift of the artist
V&A: PH.3386-2024

1.38

'Everything Opens to Touch'

Fashion designer Sinéad O'Dwyer is known for her commitment to immersive and inclusive environments. Working with the non-profit organisation Hair & Care, she created a fully accessible experience for her 2025 Copenhagen catwalk show 'Everything Opens to Touch'. Blind and low vision guests and models were welcomed, tactile swatches were given to attendees and the catwalk show, including a poem by Anastasiia Federova, was fully audio described.

Listen to the audio-described catwalk

Sinéad O'Dwyer in collaboration with the Hair & Care CIC, spring/summer 2025

Ireland and Denmark

Audio descriptions produced and created by Hair & Care CIC

Running time: approximately 8 minutes

Kathy D. Woods Collection Dress

1.39

Disappointed with the lack of interesting designer clothing in her size, Kathy D. Woods created a collection for Little People in 2012. This leopard print dress was part of her first collection, premiering at the Little People National Conference Fashion Show in Dallas, USA. As the first African American to create a fashion line for people of short stature, Woods seeks to empower women through clothing.

Kathy D. Woods
2012

Stretch jersey

United States of America

From the collection of Sinéad Burke

1.40

POWER OFF

'Selfies' are a way to represent ourselves in an online world where our image can often feel out of our control. In this work, Qualeasha Wood makes intimate aspects of her digital life visible. Within a richly layered jacquard tapestry, she combines traditional craft with the look and feel of the internet in its early days. Asking what it means to have autonomy over your own image, Wood explores mental health and self-representation in relation to the Black American femme and its exposure online.

Qualeasha Wood
2023

Woven jacquard and glass beads

United States of America

Arte Collectum. Courtesy of the artist and Pippy
Houldsworth Gallery

London

Rebirth Garments dragon-scale headdress and binder

1.41

Rebirth Garments, founded by designer and activist Sky Cubacub, aims to make the wearer 'radically visible' through gender-affirming, adaptive garments. This dragon-scale headpiece acts as a wearable weighted blanket, calming the person dressed in it while asserting their presence. The binder is both functional and fashion-forward. Using bright colours and innovative styles, Cubacub's designs make Disabled and queer communities impossible to overlook.

Sky Cubacub

Binder: 2024; headpiece: 2017

Spandex, power net, plastic, metal

United States of America

Sky Cubacub, Rebirth Garments

1.42

Adapted wedding dress and orthopaedic shoes

Often the right fit needs a little adjustment. Janet Jones (née Powell), a competition ballroom dancer, had a leg difference that meant many of her shop-bought clothes needed to be adapted with a seamstress. Her wedding dress was tailored for her in order to hang beautifully. For her wedding day, Jones painted a pair of her own bespoke orthopaedic shoes white to match.

Janet Jones and unknown dressmaker
1967

Nylon, plastic, metal

United Kingdom

Given by Christine Plummer

V&A: T.24,25-2023



Janet on her wedding day, 1967

Credit: Christine Plummer
and Mrs Mary-Anne Fifield

1.43

Maya Scarlette's carnival costume 'The Birth of Venus'

A vision in pastels, this costume debuted at Notting Hill Carnival in 2024. It was created and worn by Maya Scarlette, a fashion designer with ectrodactyly – a limb difference mostly affecting the fingers or toes. Scarlette was hand-stitched into the costume, a painstaking process that took hours. The look was inspired by Sandro Botticelli's painting the *Birth of Venus* and depicts the goddess of love balanced on a giant seashell, cresting a wave.

'The Birth of Venus' carnival costume
by Maya Scarlette, 2024
© Shot by Tanasha Chege

Maya Scarlette
2024

Glitter spandex, Lycra, rhinestones, pearls,
faux resin shells, foam, satin, artificial flowers,
organza, power mesh
United Kingdom

Dawn Adaptive kurta and dhoti pants ensemble

1.44

The Malaysian adaptive fashion company Dawn Adaptive, founded by Usha Nair, created this upcycled ensemble for a festival of local culture in Kuala Lumpur. Recycled from bedsheets and table runner fabrics, these traditional South Asian garments include removeable layers with Velcro and poppers that ensure easier independent dressing. Dawn Adaptive were keen to highlight the combination of sustainability and accessibility in adaptive fashion.

DAWN ADAPTIVE, Malaysia's first Adaptive Fashion Brand

2023

Upcycled bedsheets, curtains and other repurposed traditional textiles

Malaysia