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# What to See in N.Y.C. Galleries Right Now

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TRIBECA

## ‘Pure Joy’

Through Aug. 13. 1969 Gallery, 39 White Street, Manhattan; 212-777-2172, [1969gallery.com](http://1969gallery.com).



Panteha Abareshi's "A Mistranslation," 2022  
an assemblage of assistive and prosthetic devices and wires.

Credit...

via Panteha Abareshi and 1969 Gallery; Thomas Müller

The impetus for the exhibition “Pure Joy” was the title: The actor and artist Chella Man invited 14 disabled artists, who are often expected to speak about the challenges they face, to instead celebrate happiness. The theme is broad (as happens with many summer group shows), and the result is a bit of a jumble. But what the show lacks in cohesion, it makes up for in visibility and variety, in the pleasure of the works themselves and of making connections among them.

Unsurprisingly, the body is a dominant subject. Sometimes its presence is only implied, as in [Panteha Abareshi](#)'s "A Mistranslation" (2022), an assemblage of assistive and prosthetic devices and wires whose pastel colors bring an unexpected playfulness to something clinical. [Kate Meissner](#)'s fluorescent paintings feature obstructed views of naked bodies behind curtains — mysterious, seductive scenes seem like they might be set in hospitals.

By contrast, the delight of a [Robert Andy Coombs](#) photograph, from 2018, comes from its explicitness: The artist looks out at the viewer while tilted in his wheelchair and performing the titular sex act. His unabashed gaze resonates with [Jerron Herman](#)'s in "V::: Triptych" (2022), a film made with [Cayla Mae Simpson](#) that shows Herman posing in setups riffing on classical Western painting. In one, the artist wears a ruffled collar, but no shirt, and lounges alongside some fruit. He doesn't hold a precise position, but instead breathes, wriggles and moves — visible effort, without a sense of force. Rather than struggle against his body, he relishes being in it. *JILLIAN STEINHAUER*