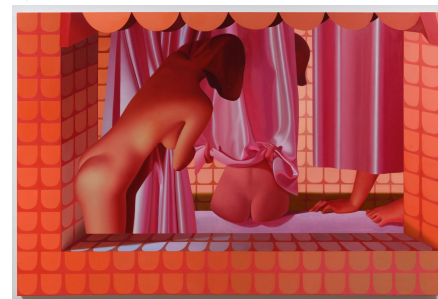


Pure Joy: 14 Disabled Visual and Performance Artists

curated by Chella Man

Panteha Abareshi, Jezz Chung, Robert Andy Coombs, Shannon Finnegan, Emilie Louise Gossiaux, Jerron Herman, Gudrun Hasle, Rebecca Watson Horn, Christine Sun Kim, Chella Man, Kate Meissner, Marlon Mullen, Puppies Puppies (Jade Guanaro Kuriki-Olivo), Tourmaline

Exhibition Dates: June 30 – August 13, 2022



Kate Meissner, *Peek-A-Boo*, 2022
oil on canvas 48h x 72w inches

1969 Gallery presents *PURE JOY*, a group exhibition of 14 emerging and mid-career artists curated by Chella Man. This exhibition acknowledges the persistent tokenization of disabled artists, contradicting this cycle by centering ideologies of pleasure rather than pain. The show serves as a reclamation and celebration of our humanity.

The range of the artists' interpretations clearly uphold the reality of how vast perspectives expand within the disabled community. Some artists have chosen to directly center the literary tone of the word "joy," and center feelings of euphoria and bliss. Christine Sun Kim's *Hand Palm* sketch highlights the general process of communication when using a sign language interpreter — the information she receives is only ever an echo of verbal dialogue. Pure joy, for her, is clear communication, this thick echo symbolizing clear translation - which is demonstrated in her latest work. Robert Andy Coombs highlights the existence of joy through pleasure in his image *Blow Job*, alluding to the act without exposing it directly. Through a 2-hr live performance on July 9, Puppies Puppies (Jade Guanaro Kuriki-Olivo) will express her joy through sharing pieces of her own story. After having a brain tumor removed in 2010, Jade's brain was exposed to the external world and ecosystem. The tattoos on her forehead represent an ecosystem she created for herself, drawn where pieces of her skull were removed. Lying fully nude, coated in red paint, Jade will explain each tattoo which represents a collection of indigenous petroglyphs.

While many of the artists in the exhibition have directly highlighted joy as a subject, other artists' work deals directly with struggle and pain. For these artists, joy is found within the process of creation rather than the final piece alone. Panteha Abareshi's *Care Transaction* questions the fundamental spectacle of intimacy within relationships to the disabled body. The live performance allows the audience to engage with Abareshi directly. Books from their personal library on the varied topic of "care" will be available for participants to read aloud from. As words are read, Abareshi will transcribe each word on a typewriter, offering individuals who have chosen to engage a written receipt of the transaction of words between them.



Shannon Finnegan's sketch, communityhealthadvocates.org/healthcareqa/fight-a-denial/, was created after fighting with their company for 8 months to cover a basic diagnostic procedure. The sketch blurs the lines between humor and suffering: two worlds many disabled individuals are familiar with oscillating between in order to lighten heavy moments. These artists not only translate actions and ideas into visual connections, they transmute their own pain into joy.

Not only do the artists involved interpret "joy" with varied perspectives, the mediums included embody a wide range. From live performances, sculptures, paintings, and drawings to textile work and fabricated furniture - the diversity of this show easily mirrors the diversity within our own community.

Curator:

Chella Man (b. 1998, Pennsylvania) is an American artist based in New York. His work explores the continuum of identity and deconstructs binaries within disability, gender, race, and morality. His expansive identities as a Deaf, Genderqueer, Trans-Masculine, Jewish and Chinese artist inform a unique perspective that cannot be limited to one medium. Man blends the genres of fine arts and performance art while simultaneously exploring installation, sculpture, and film. Art serves as his visual loophole beyond verbal communication as this is often inaccessible and limiting in expression. He currently works as a mentor and artist-in-resident at Silver Art Projects located in The World Trade Center. He is the author of *Continuum* (2021), the director of *The Beauty of Being Deaf* (2021), executive producer of *Trans in Trumpland* (2021), fashion designer for his collection with Opening Ceremony (2019), Jericho in *Titans* of DC Universe (2019), former columnist for *Them*, Condé Nast's first LGBTQ+ publication (2018). Man has also worked with institutions such as the Brooklyn Museum, Mana Contemporary, and will be exhibiting at The Leslie Lohman Museum of Art and The Abrons Arts Center upcoming. This past year, Man published his first book, *Continuum*, highlighting the nuances of identity and to heal from systemic oppression.

Partners:

Leslie-Lohman Museum of Art
Melanie Adsit Advisory
Tilting the Lens

Quang Bao | e: quang@1969gallery.com
Madeline Ehrlich | e: madeline@1969gallery.com





Courtesy of the artist and Chapter NY

Tourmaline

Portrait of Jean Maline, 2022

C-Print

10h x 8w inches



Shannon Finnegan

Do you want us here or not, 2020
baltic birch, poplar wood, and plastic
35h x 27w x 27d inches

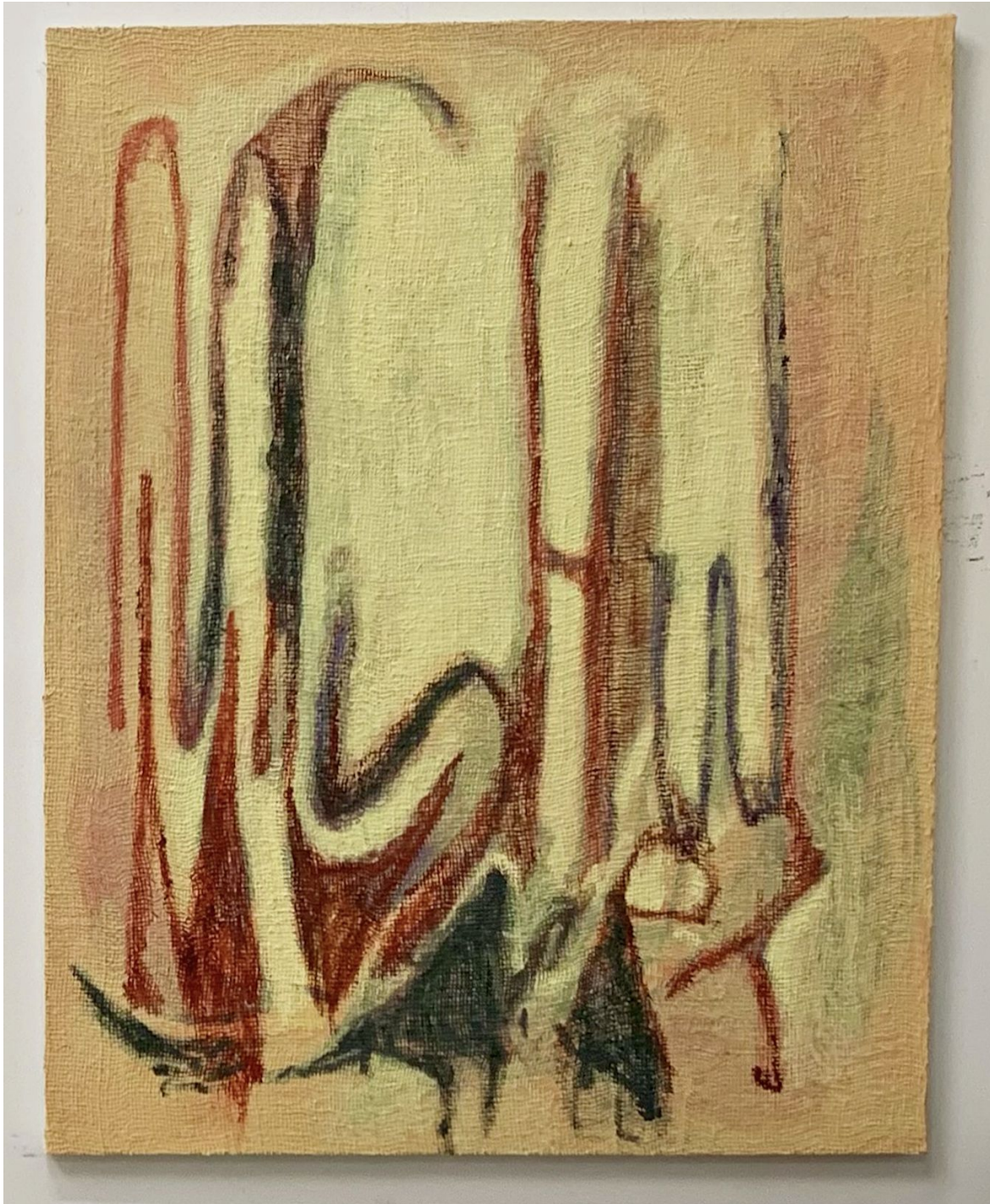


Shannon Finnegan

communityhealthadvocates.org/healthcareqa/fight-a-denial/, 2021

colored pencil on paper

30h x 24w inches



Rebecca Watson Horn

Untitled, 2022

oil on burlap

52h x 41w inches



Chella Man

Dinner Table Syndrome, 2022

oil, acrylic, toy violin with a bow, magnifying glass on canvas

67h x 71w inches



Gudrun Hasle
Red Hands, 2022
textile, embroidery
76h x 37w inches



Gudrun Hasle

I Try, 2022

textile, embroidery

75h x 31w inches



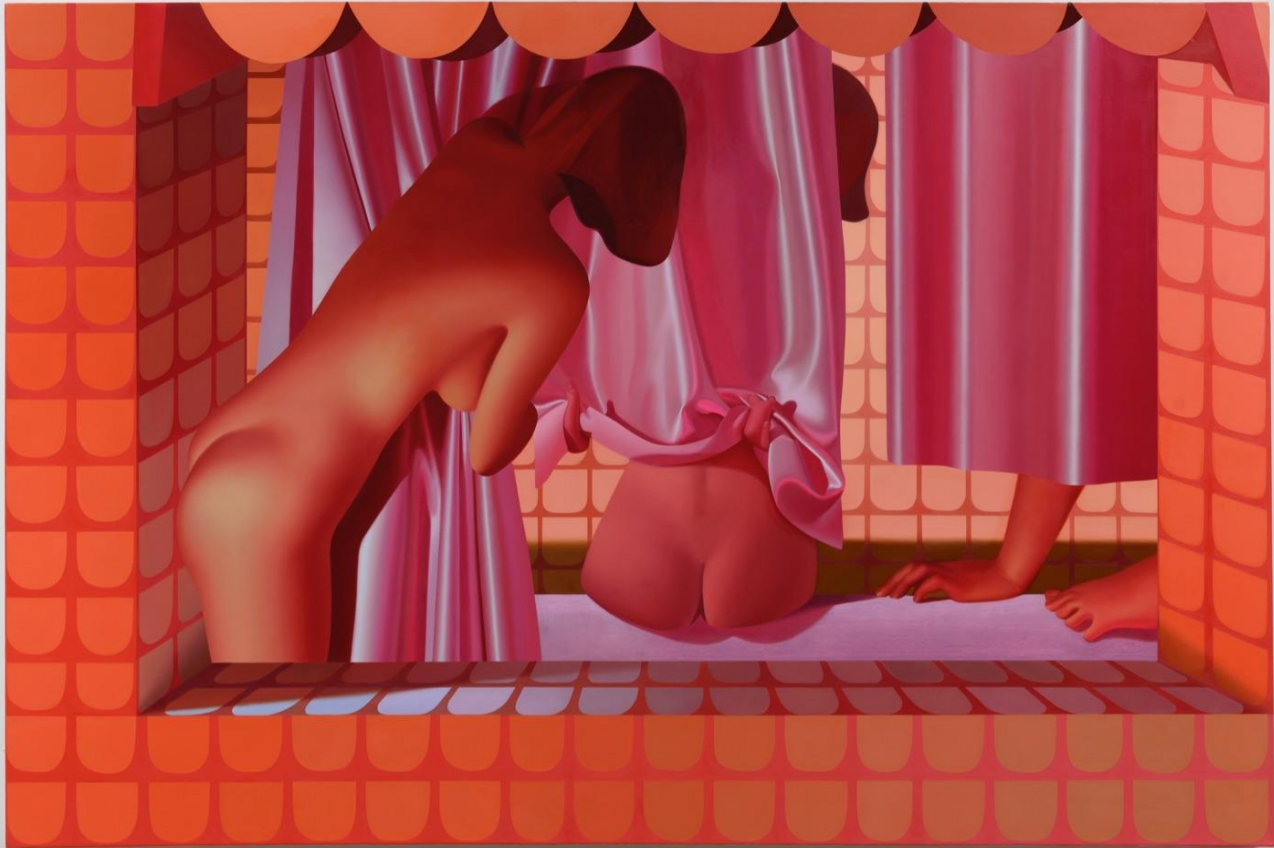
Marlon Mullen
untitled, 2016
acrylic on canvas
36h x 36w in



Puppies Puppies (Jade Guanaro Kuriki-Olivo)

A painting of the tattoos on my forehead • to be seen looking up at ceiling • the closest part of the room to the atmosphere • the tattoos photographed by my roommate Ren Light Pan • the photograph turned into a ceiling viewed painting by Chella Man • the piece dedicated to Chella Man after having a beautiful conversation about the meaning of our tattoos • the tattoos are the kanji of my mothers family name from Japan meaning chestnut tree • the tattoos are also petroglyphs from my fathers indigenous culture and ancestry which he use to draw • the symbol for water • the symbol for the snail • the symbol for the turtle • the symbol for a coquí • the symbol for the sun • ocean in Spanish and English • combined with the chemical makeup of water two oxygen one hydrogen • I also dedicate this work to Chella Man because we had a beautiful talk about disabilities • I've experienced severe brain trauma • first by getting hit by a car as I was biking • and then the CAT scan after the accident revealing I had a brain tumor that was growing • the tumor was in my frontal lobe and involved quite a bit of memory loss and changes in my personality once it was surgically removed • the front part of my cranium was cut open and in that moment my brain was exposed to the atmosphere and ecosystem • I wanted to create a whole ecosystem from my heritage and nature on my forehead where the bone was removed • all within the shape of a Japanese fan • I will perform naked painted in red up to my forehead • I will lay naked for hours under a light • there will be a guide available to understand the painting on the ceiling which is a guide to my tattoos • when I am not present a container with a calf's brain (the closest in shape and size to a human's brain) will existed under a lamp which is the same lamp that will illuminate my forehead • the container will hold a brain • and all the things my brain is sometimes (or often) on to cope or affirm myself which is an empty vile of estrogen, testosterone blockers (spironolactone), advil, and marijuana • to use red markings on one's body and to make permanent markings on one's body are echos of my fathers indigenous culture • to be naked is also an echo of my father's indigenous culture • it is also a radical gesture to be nude as a trans woman but also two-spirit person, 2022

container with calf brain, liquid for preservation, estrogen, wile, spironolactone, advil and marijuana
10h x 7w x 7d inches



Kate Meissner
Peek-A-Boo, 2022
oil on canvas
48h x 72w inches



Panteha Abareshi

New Artifacts 7-11, 2021

silicone, PLA, sterling silver, medical grade stainless steel

3hx 4w inches per artifact; installation 88h x 80w x 18d inches



Kate Meissner
Stage Blush, 2022
oil on canvas
70h x 55w inches



Emilie Louise Gossiaux

Tongue to Chin, Hand to Paw, 2021

ballpoint pen & crayon on paper

17 1/2h x 23w inches



Emilie Louise Gossiaux

London licks Kirby's foot, 2021

ballpoint pen & crayon on paper

17 1/2h x 23w inches



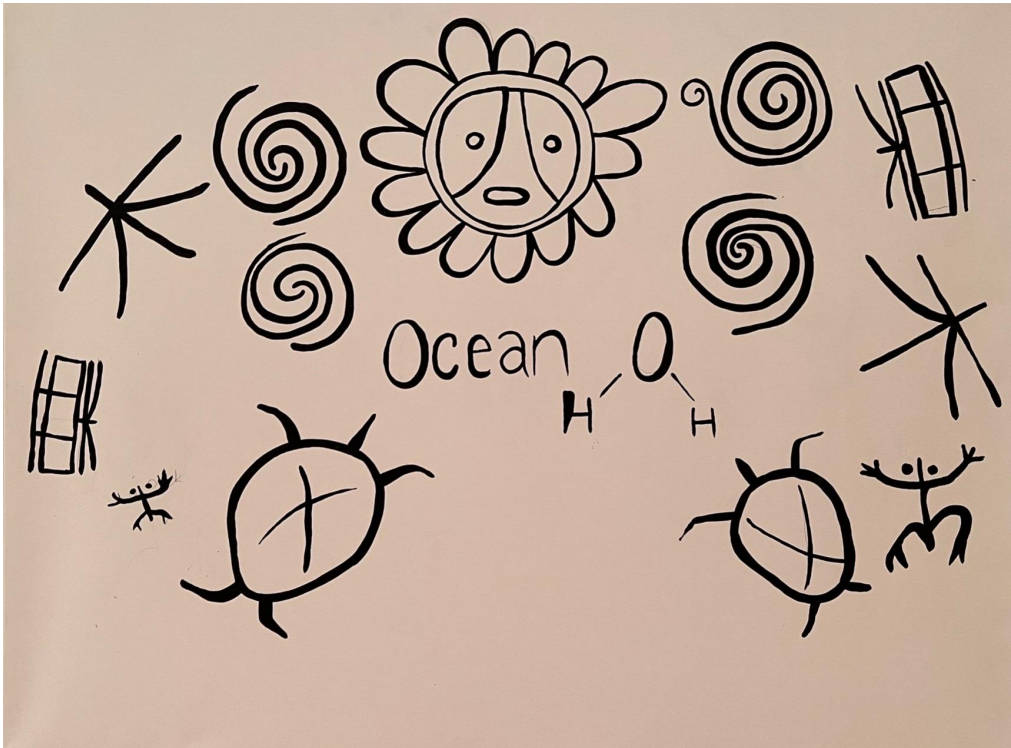
Jerron Herman

Co-created and filmed by Cayla Simpson

V::: Triptych, 2022

single channel film

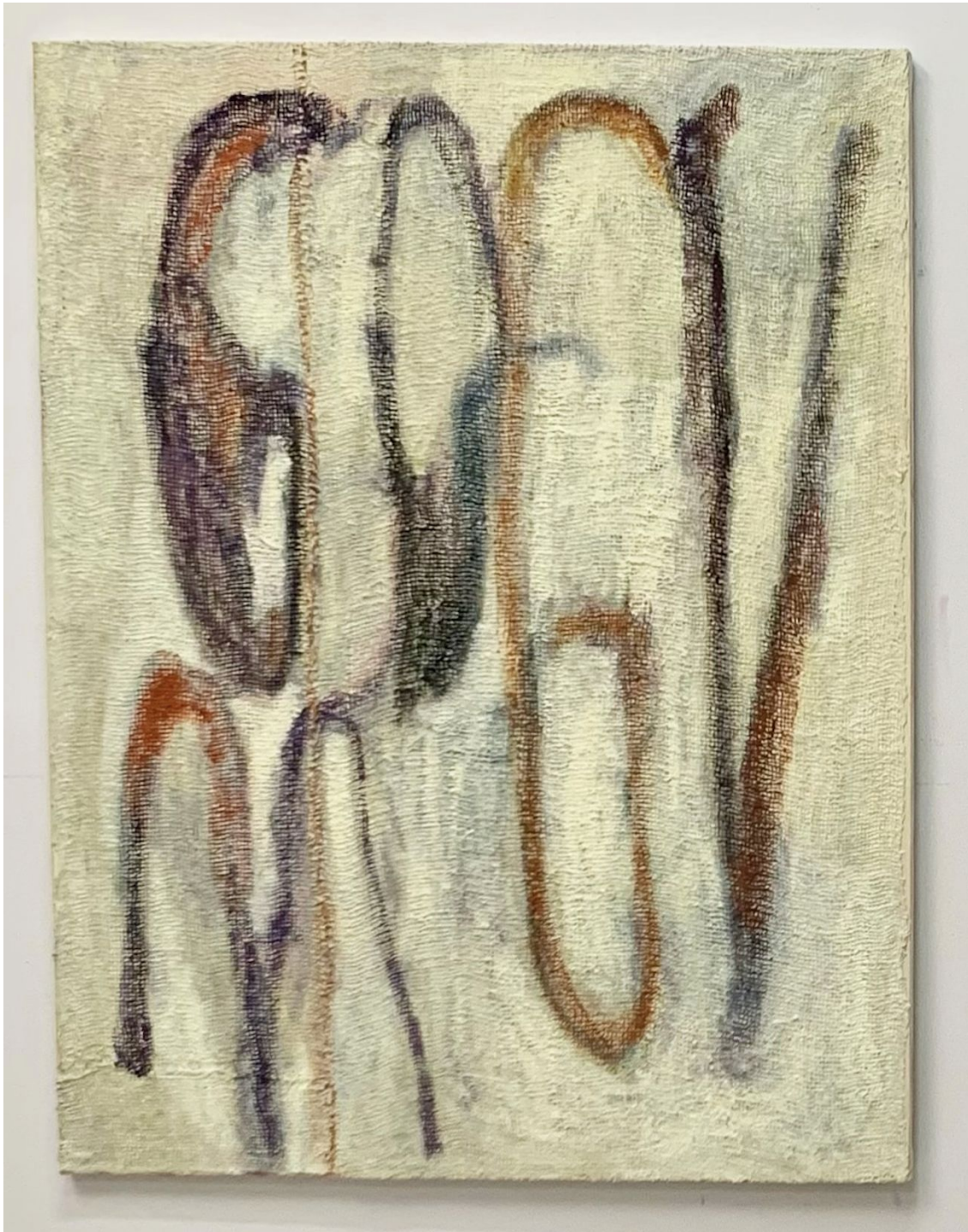
25h x 42w inches



Puppies Puppies (Jade Guanaro Kuriki-Olivo) and Chella Man

A painting of the tattoos on my forehead • to be seen looking up at ceiling • the closest part of the room to the atmosphere • the tattoos photographed by my roommate Ren Light Pan • the photograph turned into a ceiling viewed painting by Chella Man • the piece dedicated to Chella Man after having a beautiful conversation about the meaning of our tattoos • the tattoos are the kanji of my mothers family name from Japan meaning chestnut tree • the tattoos are also petroglyphs from my fathers indigenous culture and ancestry which he use to draw • the symbol for water • the symbol for the snail • the symbol for the turtle • the symbol for a coquí • the symbol for the sun • ocean in Spanish and English • combined with the chemical makeup of water two oxygen one hydrogen • I also dedicate this work to Chella Man because we had a beautiful talk about disabilities • I've experienced severe brain trauma • first by getting hit by a car as I was biking • and then the CAT scan after the accident revealing I had a brain tumor that was growing • the tumor was in my frontal lobe and involved quite a bit of memory loss and changes in my personality once it was surgically removed • the front part of my cranium was cut open and in that moment my brain was exposed to the atmosphere and ecosystem • I wanted to create a whole ecosystem from my heritage and nature on my forehead where the bone was removed • all within the shape of a Japanese fan • I will perform naked painted in red up to my forehead • I will lay naked for hours under a light • there will be a guide available to understand the painting on the ceiling which is a guide to my tattoos • when I am not present a container with a calf's brain (the closest in shape and size to a human's brain) will existed under a lamp which is the same lamp that will illuminate my forehead • the container will hold a brain • and all the things my brain is sometimes (or often) on to cope or affirm myself which is an empty vile of estrogen, testosterone blockers (spironolactone), advil, and marijuana • to use red markings on one's body and to make permanent markings on one's body are echos of my fathers indigenous culture • to be naked is also an echo of my father's indigenous culture • it is also a radical gesture to be nude as a trans woman but also two-spirit person, 2022

oil on canvas
30h x 40w inches



Rebecca Watson Horn

Untitled, 2022

oil on burlap

51h x 39w inches



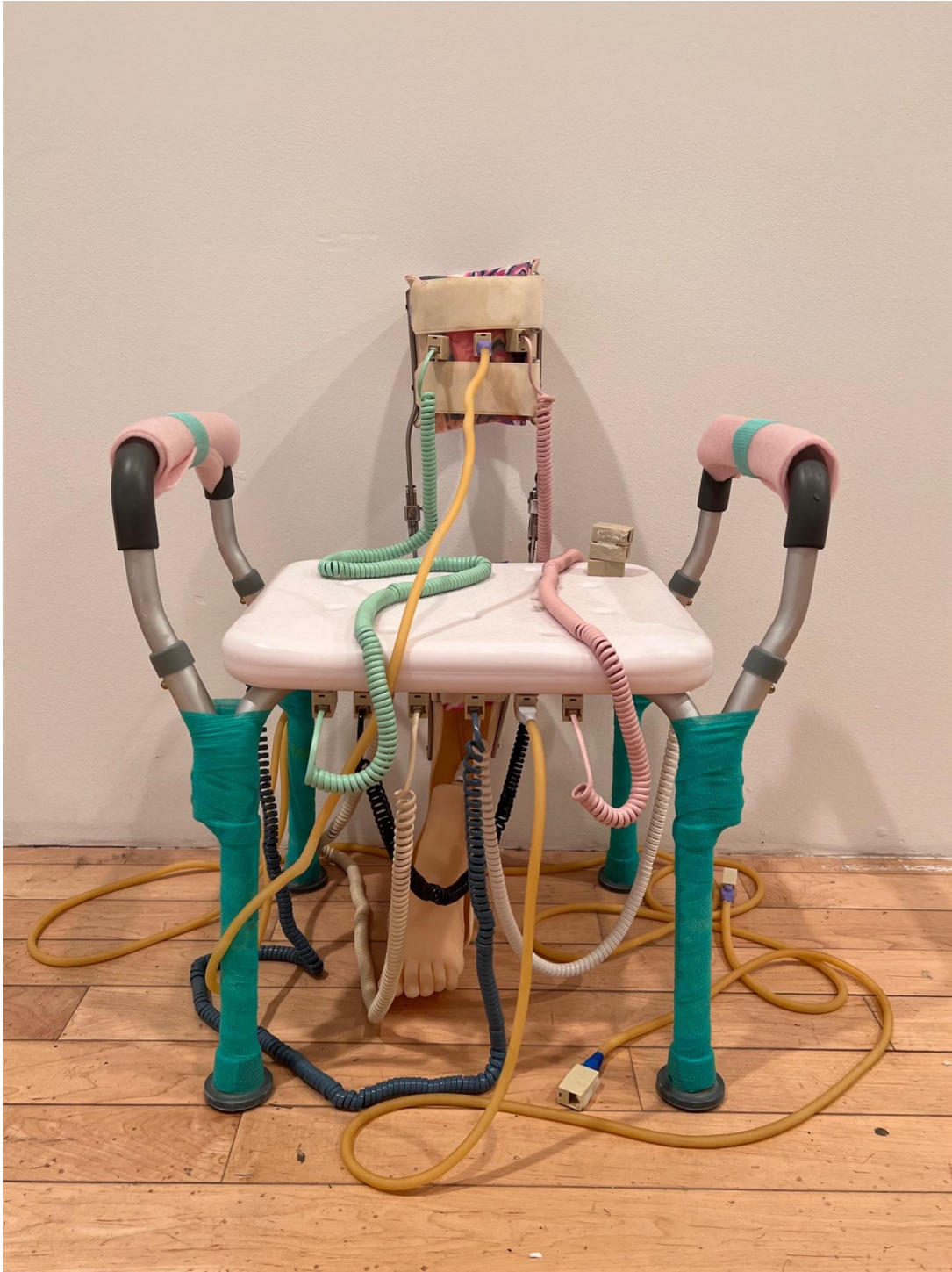


Robert Andy Coombs

Blow job, 2018

archival inkjet print on metallic paper

40h x 53w inches



Panteha Abareshi

A Mistranslation, 2022

mixed media, silicone, thermoplastic, foam, steel, titanium

23h x 27w x 27d inches



Christine Sun Kim
Hand Palm, 2022
charcoal on paper
16.5h x 16.5w inches



Marlon Mullen

untitled, 2017

acrylic on canvas

30h x 40w in



Chella Man

Constructing My Own Seat at the Table, 2022

Dinner Table Syndrome painting, wood from Chella's childhood home in Central Pennsylvania, three different wooden chairs with etchings, the seat at the table Chella constructs, four different plates to match the phrases etched onto the chairs

38h x 82w x 38d inches

Performance Works



Panteha Abareshi
CARE TRANSACTION, 2020
August 13, 2022
Duration: 60 minutes



This performance places Abareshi with their back from the audience, seated at a typewriter. Abareshi never speaks, or turns to the audience over the duration of the performance. Audience members are invited to come up and sit behind Abareshi, reading aloud for as long as they wish from a collection of provided books. This collection comes from Abareshi's own library- ranging from the 1960s-2000s, and all on the varied topic of "caring for " and "coping with" illness either in oneself, or in a loved one. This is a Care Transaction, as the viewer reads to Abareshi, they will transcribe every word spoken (whether read from the book or not) onto carbon-copy receipt paper. Once the viewer has concluded their Caring, they will be given a receipt of the transaction. Confronting the painful and complex dynamics of care and intimacy with the disabled body, *CARE TRANSACTION* brings the viewer into a interaction rife with juxtapositions. The sterile impersonality of the interaction is heightened by the Artist's back being turned, bringing to the surface questions of access, consent, and vulnerability- while in the next turn the viewer is reading to Abareshi from books with highly personal and poignant subject matter. At many times, the viewer will essentially be instructing Abareshi on how to better "cope" with their disability and mortality, the interaction made all the more intimate because of the words said and received. Ultimately, each interaction ends the same way, though. With the viewer given a receipt of the transaction as they leave to be replaced by the next viewer, Abareshi asks for a deeper consideration of what constitutes intimacy, what the disabled body is allowed and disallowed in its relationships, and the fundamental spectacle of the most intimate moments of a disabled body's exchanges.

Jezz Chung
This Is My Version of Flying, 2022
August 13, 2022
Duration: 30 mins



We are at a cultural crossroads. With the compounding effects of a global pandemic, human rights violations deepening patterns of systemic inequity, and a reckoning of our collective relationship to labor, we're in dire need of new frameworks for the future. In this performance, Jezz Chung will recite poetry they've written in search of this future. Exploring themes of depression, intergenerational trauma, and communal care, the language of poetry becomes a vehicle for their most honest reflections and this honesty becomes a medium for the audience to search within themselves for a direction forward. This will be an interactive performance, participation is encouraged.

Chella Man
Constructing My Own Seat at The Table, 2022
July 9, 2022
Duration: 90 minutes



The phenomenon in which deaf or hard of hearing individuals are perpetually left out of conversation due to communication barriers or language inaccessibility. Though dinnertime is often a celebration of connection and delectables, the occasion can be easily exhausting for many in my community when surrounded by only hearing individuals. Personally, this perpetual isolation often leads me to dissociate or rather, become even more present visually and observe. This moment will begin with Chella entering the room, walking toward an empty wooden table, set with three chairs. The first act will be initiated by him laying down Dinner Table Syndrome as a fabricated table cloth, then setting the table with a set pink ceramics made by hand- the final touch will be placing namecards at each of the four sides. Chella will then bring out a collection of wood he has retrieved from his childhood home's backyard in Central Pennsylvania. Placing it upon the empty space on the fourth side, he will then begin to construct a seat at the table for himself. With no prior guidance or training, the chair he will be fabricating may very well not hold his weight. Regardless, it is the support he has built for himself with the tools available to him, function or not. Perhaps it will hold him. Or perhaps it will collapse. The piece will conclude with an attempt to sit in the seat he has built himself at the table.

Panteha Abareshi

New Artifacts 7-11, 2021

silicone, PLA, sterling silver, medical grade stainless steel
 3h x 4w inches per artifact; installation 88h x 80w x 18d inches

A Mistranslation, 2022

mixed media, silicone, thermoplastic, foam, steel, titanium
 23h x 27w x 27d inches

Guided by her experience with sickle cell beta zero beta thalassemia, a blood disorder that causes chronic pain and progressive bodily deterioration, Abareshi creates art that questions the role of the body while also considering the intersection of factors like her gender, racial, and sexual identities. Her sculptural works contemplate prosthesis and medical objectification of her body, as seen in her hospital chair with a human foot as a leg and her miniature pelvises intrusively pierced with silver jewelry.

Robert Andy Coombs

Blow job, 2018

archival inkjet print on metallic paper
 40h x 53w inches

Coombs' photography documents the intersection of sexuality and disability. Not only does his work elucidate the many ways Disabled people still participate in sexual acts, but it portrays these experiences as intimate, as moments of connection within the Disabled and queer communities.

Shannon Finnegan

Do you want us here or not, 2020

baltic birch, poplar wood, and plastic
 35h x 27w x 27d inches

communityhealthadvocates.org/healthcareqa/fight-a-denial, 2021

colored pencil on paper
 30h x 24w inches

Finnegan's art questions the often inaccessible standards of the art industry while offering audiences an opportunity to experience more inclusive environments. *Do you want us here or not* is, first and foremost, a functional chair which viewers are encouraged to sit on. In doing so, they prove the utility of accessible art spaces. In a similar vein, Finnegan's work on paper illustrates the many frustrations that disabled people must face while trying to access basic needs like healthcare. Finnegan provides a litany of personally-experienced roadblocks to accessing care, as well an overview of their experience with the system—"filled w/ rage".

Emilie Louise Gossiaux

Tongue to Chin, Hand to Paw, 2021

ballpoint pen & crayon on paper
 17 1/2h x 23w inches

London Licks Kirby's foot, 2021

ballpoint pen & crayon on paper
 17 1/2h x 23w inches

Gossiaux draws inspiration from a wide range of sources—dreams, memories, non-visual sensory experiences. Since losing her vision, she’s developed a unique perception of space and form, which she expresses in installations and drawings. Her seeing-eye dog, London, is featured often, here seen sharing a moment of intimacy with a human and licking the foot of her assistant.

Gudrun Hasle

Red Hands, 2022

textile, embroidery

76h x 37w inches

I Try, 2022

textile, embroidery

75h x 31w inches

Although her ability to read and write is diminished by dyslexia, Hasle communicates her emotions through embroidered imagery. Simple misspelled sentences not only force the viewer to consider the experience of someone with dyslexia, but also prove that connection can be achieved even with imperfect language. In *I Try*, a knot is embroidered in the center of a figure’s stomach, mirroring the constricted nature of language.

Jerron Herman

Co-created and filmed by Cayla Simpson

V:: Triptych, 2022

single channel film

25h x 42w inches

Through dance, writing, and video pieces, Herman explores notions of freedom in conjunction with disability. He creates spaces and performances that focus on personal expression and acts of welcoming. In *V:: Triptych*, Herman combines fashion elements from different eras, bringing a historical element into his work as well.

Rebecca Watson Horn

Untitled, 2022

oil on burlap

52h x 41w inches

Untitled, 2022

oil on burlap

52h x 41w inches

Both of Rebecca Watson Horn’s pieces in *PURE JOY* are a part of a series titled *The Letter Paintings*. They depict letters as a part of a rich history of deconstructing and reconfiguring the alphabet through painting. In Horn’s pieces, letters are distorted and re-oriented, reducing the legibility of any words being formed to abstraction and questioning the relationship between the author and communication.

Christine Sun Kim

Hand Palm, 2022
charcoal on paper
16.5h x 16.5w inches

The New York Times describes Kim's work as "poetic and political, charismatic and candid". Born Deaf, Kim explores themes of communication and the failure thereof. This piece depicts the ASL sign for "echo". The bigger or more gestural the sign, the stronger the interpretation is received. This work represents a thick black echo, or a strong interpretation of what is being communicated.

Chella Man

Dinner Table Syndrome, 2022
oil, acrylic, toy violin with a bow, magnifying glass on canvas
67h x 71w inches

In a combination of performance and visual art, Man explores the feeling of exclusion and the grueling effort members of the Disabled community often have to exert simply to get their basic needs met. In Man's performance, entitled *Building My Own Seat at the Table*, he does just that, manually constructing a chair out of wood from his backyard in Pennsylvania. His work has a highly personal element while also speaking to the shared experiences of Disabled people.

Kate Meissner

Peek-A-Boo, 2022
oil on canvas
48h x 72w inches
Stage Blush, 2022
oil on canvas
70h x 55w inches

Meissner's paintings combine medical imagery with bright colors, faceless figures, and surreal tiled rooms adorned with curtains and impossible geometry. *Eclipse* and *Stage Blush* both feature bodies navigating these strange spaces—one coming towards the viewer, about to expose itself, the other moving away, ducking behind a curtain. Meissner's work raises questions of identity and navigation in worlds that remain unexplained and unsimplified.

Marlon Mullen

untitled, 2016
acrylic on canvas
36h x 36w in
untitled, 2017
acrylic on canvas
36h x 36w in

Inspired by photographic prints such as magazine covers (as seen in the *Art in America* headline), Mullen's paintings reduce images and text down to simple colors and forms. Communication is altered and reformatted in Mullen's work, bringing new perspectives to these carefully chosen sources.

Puppies Puppies (Jade Guanaro Kuriki-Olivo)

Title Available Upon Request, 2022

container with calf brain, liquid for preservation, estrogen, wile, spironolactone, advil and marijuana

10h x 7w x 7d inches

“I’ve always been in love with the idea that art just blends in with life,” Puppies Puppies says in an interview with The New York Times Style Magazine. Her pieces, which range from performances to readymade sculptures, often utilize highly personal items from her everyday life, such as the medication in and around the cow brain on display in *PURE JOY*. The brain itself recalls her experience getting diagnosed with and receiving surgery to treat a malignant brain tumor. Her pieces do more than just display objects—they imbue them with purpose.

Puppies Puppies (Jade Guanaro Kuriki-Olivo) and Chella Man

Title Available Upon Request, 2022

oil on canvas

30h x 40w inches

In their collaborative piece for *PURE JOY*, Man and Puppies Puppies explore symbology, tying in with pre-existing themes of communication within the exhibition. This piece is centered around water as a force for life, represented by the word “Ocean” and a drawing of the chemical structure of water. Simple figures of turtles add to the ocean imagery, while other seemingly tribal symbols recall nature or ties to Puppies Puppies’ indigenous heritage.

Tourmaline

Portrait of Jean Maline, 2022

C-Print

10h x 8w inches

Tourmaline’s work centers history—the contextualization and rediscovery of lived experiences and connections. Alongside her activism, her art is inspired by past movements and historical figures, showing that the powerful efforts of artists and activists before her can carry through to today. At the same time, Tourmaline’s work can be meditative and calm, like this portrait of her cat.