***Crip\****

**January 14 – March 19, 2022**

**Gallery 400, University of Illinois at Chicago**

**Expanded Exhibition Checklist**

Alison O’Daniel

*Hearing 4’33”: Scene 5, 6, 60,* 2013

From The Tuba Thieves

Two channel HD video, 9:52 min.

*The Plants Are Protected: Scene 55*, 2013

From The Tuba Thieves

HD video, 12:06 min.

Both courtesy the artist and Commonwealth and Council, Los Angeles

These scenes are from an ongoing video project inspired

by a series of tuba thefts, which along with O’Daniel’s own relationship to sound informed by her hearing-loss, led the artist to create this video project through generative translational methods that undermine traditional filmmaking. The project relies on different forms of communication—visual content, spoken words, American Sign Language, sound, creative and direct captions, and translation—and requires us, as experiencers, to synthesize this information.

*Audiologist’s Poem,* 2018

Copper plated medical silicone

Courtesy the artist and Commonwealth and Council, Los Angeles

These hearing aid molds are hung at exactly 5’7”, a specific height that brings our attention to the artist’s absence and presence. This dynamic is both conceptual and material in O’Daniel’s work. Often sensory loss is thought of exclusively as a lack, a fact that O’Daniel understands to be false—instead her work explores the rich and generative experience that occurs because of sensory loss, allowing us to understand that the disabled body is not lacking, but rather experiences the world in new and significant ways.

Darrin Martin

*Contrapposto,* 2016

HD video, 16:00 min, 3D printed sculpture

Courtesy the artist

Martin fractures and reassembles a gay, male body through technological means, generating questions about identity

and how it is produced. The disabled body’s relationship to technology is especially complex. Martin, who has a cochlear implant, materializes the intricate boundaries present within his own experience.

Shannon Finnegan

*Do you want us here or not?,* 2021

MDO, paint

Courtesy the artist

As a person with a mobility disability, Finnegan is acutely aware of how art institutional spaces create the expectation of an abled body by overlooking needs such as rest. Finnegan’s work offers both an intervention and solution. operates as a useable place to rest while also dissolving the binary between “able” and “disabled,” suggesting everyone who sits is implicated in both upholding and shifting the structures that disable.

Brontez Purnell

*Pillow Fight,* 2016

Video, 4:01 min.

Courtesy the artist

Pillow Fight draws upon multiple identity distinctions—race, sexual orientation, ability, and economic status—offering them to us as interconnected parts. Purnell, a transdisciplinary creative, has been influenced by dancer and composer Yvonne Rainer who often incorporated every-day movements into dance and performance.

Carmen Papalia and Heather Kai Smith

*Interdependence is Central to the Radical Restructuring of Power*, 2021

Risograph print on paper

Courtesy the artists

Papalia’s and Kai Smith’s collaboration is interdependent. Drawn by Kai Smith, this work’s central phrase comes from Papalia’s 2015 Open Access manifesto which is informed, in part, by Papalia’s identity as a “non-visual learner.” The manifesto outlines the need to approach access relationally and with the understanding that access needs are ever changing, requiring flexibility and interdependence.

Liz Barr

*Body Works,* 2016

*Conditioner,* 2019

Zines

Courtesy the artist

Barr explores how body image is constructed and harmed by exploitative advertising tactics that demean women of color, women with unconventional body types, or otherwise “non-ideal women”.

Max Guy

*I’m a Game #1,* 2021

Pencil and enamel paint on medium-density fiberboard, powder coated-steel, plastic Go stones

Courtesy the artist

These works respond to Guy’s experience as a diabetic and the cybernetics necessary for him to survive. They respond to his experience as a racialized subject within a global context. In these sculptures, black and white game pieces from the Japanese game “Go” are in different configurations allowing us to imagine how the game is won by the player who successfully surrounds the most territory.

*I’m a Game #2,* 2021

Pencil and enamel paint on medium-density fiberboard, powder coated-steel, plastic Go stones

Courtesy the artist

Carly Mandel

*XXL Medical ID,* 2019

Steel, aluminum, glass

Courtesy the artist

Drawing similarities between retail and medical spaces, Mandel’s work highlights the growing commercialization of the healthcare field, including in the wellness sector. Health consumerism positions health as a personal responsibility, not a collective one.

*Arm Exerciser,* 2019

Steel, ceramic, concrete

Courtesy the artist

Emilie Gossiaux

*Arm, Tail, Butthole,* 2019

*London Butterfly Kiss,* 2020

*London Mounting the Couch,* 2019

*Self Portrait with London and Couch*, 2019

*London in the Presence of the Goddess,* 2019

*Hand Holding Paw*, 2019

Ballpoint pen with crayons on paper

Courtesy the artist

Gossiaux’s works explore interdependence and memory as much as they disrupt the assumed connection between sight and visual artwork. Gossiaux creates these drawings with a process and tools that allow her to create a visual artwork through touch.

*Dancing with London*, 2019

Aluminum, foam, papier-mâché, rubber, resin, nail polish

Courtesy the artist

Gossiaux, who is both a person with deafness and blindness, often depicts her guide dog London, in her work. Their relationship is revealed in both London’s persistent presence and Gossiaux’s material handling.

Christopher Robert Jones

*PureImagination\_Sextet*, 2020

OSB, wood glue, twine, USB drive, media players, computer speakers, violin-vocal rendition

Courtesy the artist

Jones identifies as a queer person whose relationship to gender and sexuality has been shaped, in part, by the failure and malfunction of their body. Their work examines and interrupts white patriarchal continuities by exploring how those lineages assert themselves aesthetically

Berenice Olmedo

*Áskesis,* 2019

Alternating pressure pad, Taylor back brace Arduino boards; Alternating pressure pad, Cash back brace Arduino boards; Alternating pressure pad, Jewett back brace Arduino boards Courtesy the artist

Olmedo’s work explores the structures we have established that debilitate and disable bodies. The materials and aesthetics that are often utilized by individuals with physical disabilities are often present in Olmedo’s work. In this sculpture, the boundary between body and prosthetic is amplified as the work “breathes” despite the absence of a body.

Christopher Robert Jones and Berenice Olmedo

*In conversation\*/En conversación\*,* 2021

Video, 31:25 min.

Courtesy the artist

The conversation is made possible through the access of translation, which—along with the artists’ locations, languages, and voices— becomes part of the material of the video.

The conversation crosses geographical, language, and cultural boundaries. It integrates visual descriptions as well as English and Spanish captions.