

Artwork Image Descriptions:

Artist: Kevin Quiles Bonilla

Title: *A Study of Piles*, 2018

Medium: Looping video, running time 4:44

Dimension: Dimensions variable

Artwork image description: Video playing on a monitor, varying images of piles with a narration.

Artist: Kevin Quiles Bonilla

Title: *Ungrounded*, 2018

Medium: Digital impression / Inkjet print, mounted on foamcore

Dimensions: 59 inches x 43 inches

Artwork image description: Kevin, a Puerto Rican man, standing on a beach surrounded by rocks and the water, wrapped and tangled in seaweed. "I am standing on the ground but I want to leave. I can't, I'm entangled. As an ungrounded individual, I stand in a precarious state where I haven't yet achieved the stack. I remain a pile. Is there power in the pile?" This piece explores the representation of the colonial individual, entangled in black beads within the landscape of the beach as the site of a natural and political frontier.

Statement: Using performative and sculptural strategies combined with distortion and resignification as a strategic resource, I am looking at how a person's movement is the consequence of ideas that are both conscious and unconscious. What shapes our movement, image, or imagination in the everyday space? What power impacts us in public? I explore ideas around identity at the intersection of structures such as space, language, history, and politics with a body like mine transiting between Puerto Rico and New York City.

Bio: Born in San Juan, Puerto Rico. Graduate from the University of Puerto Rico, where he completed a BA in Fine Arts *magna cum laude* with emphasis on Photography. His artistic production has been presented in student conferences and a solo show in Puerto Rico, as well as collective exhibitions in The United States, Mexico, China, Belgium and Japan. He's the

recipient of a 2017 Emerging Artist Award from The Kennedy Center in Washington, DC. He has graduated with a MFA from Parsons, The New School of Design in New York City. He explores ideas around power, space, and history with his identity as context.

Artist: Jeff Kasper

Title: *lessons (vol. 1)* 2016 [2018 version]

Medium: Single channel video, with laminated 8.5" x 11" score

Image Caption: Film still from *lessons (vol. 1)* 2016 [2018 version]

Artwork image description: After a sequence of white numbers appear on black background (numbered 001 to 018) a series of moving portraits appear for the audience. Filmed in black and white, two male presenting figures dressed in neutral colors stand very still in front of a grey backdrop. With faces obscured off screen, the subjects are only visible from the shoulders to the lower legs. After each number appears, the film jumps to a black screen before depicting footage of the two men performing a series of dramatic, intimate gestures that include hand-holding, lacing fingers, and embracing. As the film progresses the duration of each recorded scene gets shorter and shorter, creating a fragmented glimpse of each gesture at varying lengths of time and at varying distances, while cutting to black at faster intervals. In some scenes the viewer sees hands and fingers close up while at other times the camera focuses on the movement of appendages closer to the torso and the chest. 3 times during the film there is an error, numbered "000", followed by footage of the men caught off guard and arguing as if in-between scenes. After 10 minutes and 11 seconds the film ends, and repeats only to depict written descriptions of the gestures previously performed.

The following text appears as white text on black background: *stand side-to-side*. 000. Error. 001. Hand-in-Hand: Place your hand over your partner's. Negotiate. 002. Slide. fingertips across the palm. Glide. with a slow, undesired grasp. Slip. Release. 003. Repeat. 004. Closer yet. Pull your partner towards you. Wrap your arm around theirs. Bring them even closer. Guide their inner bicep towards your chest. 005. Repeat. 006. Together now. Bring your partner closer. At the same time. Inseparable. Release. 000. Error. 007. Palms outward. Inward. Get your partner's

attention. Grab their pinky finger. Hold on just long enough. 008. Once more. This time—a little slower on the release. 009. Almost without notice, grasp your partner's forefinger. Hold on only as long as the gravity of patience allows. 010. Notice. The forefinger should slide across the palm only to be grasped, then released. Notice. 011. Palms together. Fingers laced. Hold. Release. 012. Palms together. Try not to think. Feel. 013. Once more. Intertwined. It's all in the release. *stand a short distance, shoulders aligned, with chests in opposition.* 014. Point your chests towards each other. Reach. Grasp, with forefingers extended, ever so slightly. 015. Again. This time, rest fingers in a delicate grasp. 000. Error. 016. Practice. Hold your distance. Closeness is in the loss of embrace. Release. 000. Error. 017. Guide your partner closer. 018. Repeat, until you feel it.

Artist: Jeff Kasper

Title: *a clear and present fog*

Medium: text on slide transparencies displayed under plexi-glass

Dimensions: 17 drawings each 8 inches x 10 inches, often look like this: [LINK](#),

Artwork image description: These texts are associated with the adjacent time-based work displayed on a 9 foot wide wall in two rows. The top row displays nine prints and the bottom really displays 8.

Project Statement: *lessons (vol. 1)* and accompanied text on transparencies, titled *a clear and present fog*, is part of a larger, emerging body of work titled [*intimate distance*] in which Kasper explores topics including: the representation and performance of care and vulnerability between masculine-presenting, queer, and/or male bodies; the aesthetics of therapy, self help, and human services; and the practice of following scripts as a form of healing from trauma while navigating intimate relationships. Though the subject in this film are performers, the video exemplifies Kasper's ongoing process of holding confidential "rehearsals" and pseudo-couples therapy sessions with pairs of men—that serve as a comfortable space for navigating conflict, intimacy, anxiety, and psychological trauma in one's personal life and relationships, through creative writing and role playing.

Artist: Shannon Finnegan

Title: *Disability History PSA 1* (2018)

Medium: Vector file (Digitally printed)

Dimensions: 18 inches x 24 inches

Artwork image description: A simple drawing of a browser window showing a search engine homepage. The search bar says “the 504 sit-in 1977” with a search button below. Above the search bar is big text reading “Search” in a font/colors that mimic the Google logo.

Artist: Shannon Finnegan

Title: *Disability History PSA 2* (2018)

Medium: Vector file (Digitally printed)

Dimensions: 18 inches x 24 inches

Artwork image description: simple drawing of a browser window on a smartphone displaying a search engine homepage. The search bar says “the capitol crawl 1990” with a search button below. Above the search bar is big text reading “search” in a font/colors that mimic the google logo.

Project Statement: This work is part of series of images designed to encourage people to study up on disability history.

Bio: Shannon Finnegan is a disabled artist based in Brooklyn, NY. She has had solo exhibitions at The Invisible Dog Art Center and OUTLET Fine Art, both in Brooklyn, NY. Her work has also been shown at A4 Contemporary Art Center, Davidson Contemporary, Wassaic Project, Radiator Arts, and Nook Gallery. In 2018, she received a Wynn Newhouse Award and was a nominee for the Rema Hort Mann Emerging Artist Grant in 2014. She has been a resident at the Wassaic Project and a visiting artist at the University of Iowa, Carleton College, and the UMass Amherst Professional Outreach Program.

Artist: Madison Zalopany

Title: *Untitled*, 2018

Medium: acrylic on canvas

Dimensions: 20 inches x 20 inches

Artwork image description: A square canvas, 20x20 in., with a background that is divided horizontal in two parts. The top half of the background is a vibrant, hot red that transitions to a deep, cool black on the bottom half. On top of the background, four fluffy pink and white clouds float in the eleven o'clock, one o'clock, 3 o'clock, and 9 o'clock positions of the canvas.

Weaving between the clouds, and circling around the center of the canvas, is a grey black ribbon that both curves and folds to create a shape resembling a lowercase "a".

Artist: Madison Zalopany

Title: *Untitled* (2018)

Medium: acrylic on canvas

Dimensions: 20 inches x 20 inches

Artwork image description: A square canvas, 20x20 inches., with a flat blue-grey background.

Floating around the canvas are seven organic shapes of various sizes that resemble amoebas.

Heavily outlined in black and painted in flat graphic colors, the "amoebas" have a very cartoony look. Each shape is colored either blue, yellow, purple, or orange. The "amoeba" in the eleven o'clock position and a geometric eight pointed star at the one o'clock position are the outliers, as they are colored a baby pink with a dark rose pink outline. Three "amoeba" shapes float near the outliers, on the top and center positions of the canvas, and start to turn pink. The bottom three shapes remain unchanged in their yellow, orange, and blue colors.

Artist: Madison Zalopany

Title: *Untitled* (2018)

Medium: acrylic on canvas

Dimensions: 20 inches x 20 inches

Artwork image description: A square canvas, 20x20 inches., with a flat pink background. Center right of the canvas (filling most of the composition) is an emerald green cootie catcher. The structure is depicted in high contrast and casts a faint pink shadow. There is a print of black squiggles covering the highlighted areas of the cootie catcher. The areas in shadow are covered

in tiny black dots. Swirling around and cutting through the cootie catcher are thick lines of purple, resembling slashes. Some of the “slashes” have hot pink embellishments

Bio: Madison Zalopany is an artist and disability activist. She currently lives in New York, NY and works as the Coordinator to Access and Community Programs at the Whitney Museum. She received her BFA in painting from the Maryland Institute College of Art in 2011.

Artist: Jordana Bernstein

Title: *Untitled* (2015)

Medium: Spandex, mesh, yarn, embroidery thread, cotton, wool and lace, pedestal, and styrofoam bust

Dimensions: Pedestal: Height 46.5" x Depth 12" x Width 12" and Bust: Height 20" x Circumference 32" around widest point.

Artwork image description: This piece is a wearable sculpture displayed on a dark gray human sized bust atop a dark gray pedestal measuring 46.5 inches tall, 1 foot deep and 1 foot wide. The bust is 20 inches in height and 32 inches around. On its head is a mask made of Spandex, mesh, yarn, embroidery thread, cotton, wool and lace: Frankensteined panty parts are sewn together to create abstract and geometric shapes that reference current beauty trends and make up techniques.

Artist: Jordana Bernstein

Title: :3 (2017)

Medium: Gesso, cardboard, white out, found objects, natural and synthetic fibers, acrylic paint.

Dimensions: 8 inches x 6 inches

Artwork image description: This painting is approximately 8 inches high by 6 inches wide. Its materials are gesso, cardboard, white out, found objects, natural and synthetic fibers, and acrylic paint. The colors within the painting are primary green, black, white, translucent purple, silver, and red. Four unequal vertical rows of pattern and color occupy a cardboard canvas. A 3 dimensional :3 face, emerges diagonally from found objects.

Artist: Jordana Bernstein

Title: *Untitled* (2017)

Medium: Mixed media, acrylic, wax, marker, pastel, crayon, paper, plastic, embroidery thread, tape, found objects, and cardboard

Dimensions: Approximately 15 inches x 16 inches

Artwork image description: This painting is 15 inches high by 16.5 inches long. Its palette contains muted colors, muddy browns, black, white, primary school colors, duckling yellow, traffic cone orange... Khaki pants tan, cardboard box brown, a variety of blues, residual grays, and duck tape silver. It is a mixed media painting consisting of acrylic paint, wax, marker, pastel, crayon, paper, plastic, embroidery thread, tape, and found objects with cardboard on wood. The painting has an all over composition. And there is a pair of flayed sneakers affixed to the top right corner of the painting, held into position with pins, yarn and tape.

Statement: Jordana Bernstein is a sculptor and installation artist and has narcolepsy and cataplexy. Primarily, she works with trash, using discarded clothing and unwanted materials as a metaphor for feelings of alienation and abandonment that stem from long-term domestic, institutional, and systemic abuse. She thinks observations and experiences can be monumental despite how small they appear to be. And she's also interested in the complicated dynamics of dominance, submission, and gender stereotypes as well as the psychological aspects of human sexuality and intimacy.

Artist: Ezra Benus

Title: *Medication 4, Medication 3, Medication 2* (2018)

Medium: Acrylic on canvas

Dimensions: 24 inches x 18 inches, 18 inches x 24 inches, 18 inches x 24 inches

Artwork image description: Three paintings from left to right: *Medication 4*, horizontal, pink with blue, orange, and magenta geometric shapes; *Medication 3*, vertical, turquoise with pink, orange, and blue geometric shapes in three corners; and *Medication 2*, vertical, orange with turquoise circular shapes.

Artist: Ezra Benus

Title: *Bottles/Always* (2016)

Medium: Plaster casts, set of 6 numbered and signed sculptures

Dimensions: Each- width 2.25 inches x height 4.5 inches x circumference 7.5 inches. Total circumference of the sculptures in a circle is 3 feet 5 inches with an installed length of 1 foot 3 inches x width 1 foot 3 inches.

Artwork image description: Six white plaster cast sculptures of medicine bottles arranged in a circle with two white circular sculptures stacked one on top of the other in the middle of the circle. There are black and gray smudges from mold that grew on the surface.

Artist: Ezra Benus

Title: *An Army of the Sick Can't Be Defeated*

Medium: Felt banner and postcard

Dimensions: banner 12 inches x 13 inches, postcard is 4 inches x 6 inches

Artwork image description: A rectangle shape banner made of felt with green lettering spelling out "An Army of the Sick Can't Be Defeated" on a background of color fields from top to bottom: red, yellow, brown, and pink. Postcard has the same phrase in pink on gray background, right under a compilation of photographs of a hand that is showing cramping of the fingers in different positions.

Statement: Ezra's art confronts social and cultural assumptions on the topics of disease/disability and religion. His work draws on his disabled status, often in exploration of the ritualized aspects of bodies and experiences that are medicalized, vulnerable, and intimate.

Bio: Ezra Benus completed his degrees in Studio Art and Jewish Studies at CUNY Hunter College and was an Erich Fromm Fellow at Paideia Institute in Stockholm. He has shown and performed work in Jerusalem, Stockholm, NYC, Dayton, and Calgary.

He was featured on the Covenant Foundation as one of "12 Jewish Artist-Educators You Should Know." His curatorial work on the *Strijd* ∞ (pronounced *Stride Infinity*) exhibition was shown in the Van Abbemuseum Eindhoven and BAK Utrecht. He's published with his co-curators in the *Nomos of Images* research project, based at the Kunsthistorisches Institut (KHI) in Florenz, Max-Planck-Institut, and in the Polish journal *Art for the Sake of Democracy*.

Bio: Jerron Herman is a Dancer and Administrator primarily for Heidi Latsky Dance where he's been a proud principal member since 2011. Jerron has been featured with the company at venues like Lincoln Center, American Dance Festival, the Whitney Museum, and abroad in Athens. Jerron currently sits on the Board of Trustees at Dance/USA, has sat on various symposium panels, and was a former NY Performing Arts (Bessies) Awards committee member. He was most recently profiled in *Great Big Story* – “Dancing Professionally with Cerebral Palsy.” As a model, Jerron has shot a special campaign with Tommy Hilfiger Adaptive and Springible as well as an exploratory shoot for Nike Universal apparel. *The New York Times* has called him, “...the inexhaustible Mr. Herman.”

Exhibition and Event at The 8th Floor

The artists are Shannon Finnegan, Jordana Bernstein, Madison Zalopany, Jeff Kasper, Ezra Benus, and Kevin Quiles Bonilla

The public program will consist of a reception and panel discussion with three of the artists serving as panelists being Shannon Finnegan, Kevin Quiles Bonilla, and Madison Zalopany, moderated by Jerron Herman, who is a dancer, writer, and performer also participating in the residency.

The Exhibition — *Locus: Art as Disabled Space*

Disability, much like art, constantly navigates a range of particular and universal notions of spatial experiences. Disabled artists posit themselves in a locus where both art and disability reach new meanings through a configuration and fluidity of imagined and real space. This is achieved through enmeshed art practices that are informed by disability in conceptual and formal aspects.

This exhibition showcases work by artists participating in the Art & Disability Residency, which puts disability arts as a central focus. It critiques who “belongs” and what is seen in art spaces. Bringing together emerging disabled artists into art spaces is imperative, and invites the non-disabled and disabled public into the artists’ personal and political space realized in their artwork.

Our Panel Discussion

In conjunction with the exhibition, we want to bring to light the way disabled artists think about space in relation to the work they make and to their practice, where they can/do show work, and if/how this informs disability aesthetics. One of the greatest needs expressed by artists is space — space to make work, space to gather, space to think, space to show, and space as it relates to time and “productivity” as well.

Disabled artists face barriers in ascending the hierarchical contemporary art sphere, often with their work being relegated to “therapy”, or more often, being tokenized as a checkmark for inclusion. Disabled artists face barriers to getting affordable and accessible space. These realities are constraints that impacts how they make art, what scale/size/type of work they make, and impacts the exposure to whom views it and where it could be seen. Our city government recognizes this issue on a practical level; Mayor de Blasio announced the New York Works initiative for providing affordable studio spaces, but is that enough for sustaining careers as artists? It’s crucial that we also reflect on other barriers disabled artists experience in relation to navigating space in art contexts, be it social, physical, and/or conceptual space.