

WHAT CAN A BODY DO?



AMANDA CACHIA

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HVERFORD COLLEGE

Joseph Grigely

Laura Swanson

Christine Sun Kim

Chun-Shan (Sandie) Yi

Park McArthur

Corban Walker

Alison O'Daniel

Artur Zmijewski

Carmen Papalia

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cover image:
Artur Zmijewski,
An Eye for an Eye 1998

CURATED BY
AMANDA CACHIA

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Cantor Fitzgerald Gallery
Whitehead Campus Center
Haverford College

370 Lancaster Avenue
Haverford, PA 19041
haverford.edu/exhibits

FOREWORD

In an interview about his recent book *Disability Aesthetics* (2010), Tobin Siebers said that he aims “to disrupt the belief that disability can have no connection to the ancient craft of the beautiful. When most people think about disability, beauty does not immediately spring to mind...Nevertheless, the history of modern art unveils increasingly, as it evolves, a powerful connection to disability. Aesthetics opens us to more expansive and diverse conceptions of the human, and disability has become a powerful tool for rethinking human appearance, intelligence, behavior, and creativity.” *What Can a Body Do?*, curated by Amanda Cachia, impels us to imagine a generative interplay between disability, creativity, and beauty.

The exhibition builds upon a rapidly expanding body of work in disability arts and culture as well as in the interdisciplinary field of disability studies. It also grows out of and responds to the Haverford College symposium *in/visible: disability and the arts* (2011), at which Siebers, a scholar and critic at the University of Michigan; Georgina Kleege, a writer and museum consultant; Katherine Sherwood, a San Francisco-based painter; and Ann Fox and Jessica Cooley, curators of two disability arts exhibitions at Davidson College, spoke to the intersection of art, disability, and access. The speakers addressed such

questions as: In what ways do visual artists highlight or problematize the spectacle of visible disability? What are some of the possible relationships between viewers, art objects representing or thematizing disability, and people with disabilities? Through what aesthetic strategies and practices do artists render physical, sensory, or cognitive difference? How do access and aesthetics intersect, collide, and inform one another?

What Can a Body Do? asks and begins to answer these questions in the local and immediate specificity of the work itself. Moreover, it suggests the broader parameters through which this work might reshape issues inhering to the body aesthetically, affectively, and philosophically. The work presented here, ranging from figurative and abstract objects to performance pieces and recordings of experiential art, not only engages with individual experiences of embodiment and perception but also asks how bodies perform beauty, how they make other bodies feel, how they interact with other bodies: in other words, what bodies *do*. It conceives of people with disabilities not as objects of study or a stigmatizing gaze but as subjects whose unique perspectives engender valuable, particularized knowledge. Several works foreground perception and accessibility through their engagement with multisensory experience and sensory translation.

To many, providing access simply means modifying a physical space. To those who are more informed, access also means making information available in multiple modes, hiring ASL interpreters, using technology creatively, providing texts in large print and alternative formats, and so on. But once we begin to imagine what full access might look like, the possibilities seem endless, the concept elusive and protean. Access involves more than checking off a list of practical accommodations. It is a way of thinking about the world that challenges us to imagine how another body, another self, experiences it. What could be more intellectually engaging than imagining another’s world? Isn’t this something like what we do when we read a novel? Why are we so reluctant to imagine the different bodies and different lives of the *nonfictional* people with whom we live and work?

By hanging the work at variable heights and providing audio description from multiple perspectives, Cachia asks the viewer to pay attention to the conventions of how we display and describe works of art and how we move through a gallery or experience a performance. Access is treated not as an afterthought but as a creative process intrinsic both to art practice and curatorial practice. The exhibitions coordinator, the gallery staff, the curator, and the artists have worked together to place access front and center, going well beyond ADA standards and

current museum and gallery protocols. Together, they challenge us to rethink the ways in which meaning is made across a broad spectrum of human subjects, and in so doing, fundamentally extend what it means to be human.

We are delighted to collaborate with the Cantor Fitzgerald Gallery, the John B. Hurford '60 Center for the Arts and Humanities, and the Mellon Tri-College Creative Arts Residencies Program in bringing this exhibition of contemporary art, along with participating artists Christine Sun Kim and Carmen Papalia, into the gallery and classroom. In conjunction with this exhibition, disability studies scholar Rosemarie Garland-Thomson will speak at Haverford and other area campuses as scholar-in-residence with the Greater Philadelphia Women’s Studies Consortium. Concurrently, the Berman Museum of Art at Ursinus College is mounting an exhibition focused on arts access and Temple University and the Temple Gallery are sponsoring disability arts programming. Our hope is that the synergy at work both within and outside the Tri-College community will further open up the exhibition’s organizing question: *What Can a Body Do?*

Kristin Lindgren

DIRECTOR OF COLLEGE WRITING CENTER
VISITING ASST. PROFESSOR OF WRITING

Debora Sherman

ASSISTANT PROFESSOR OF ENGLISH
ASSOCIATE DIRECTOR OF COLLEGE WRITING

WHAT CAN A BODY DO?

Amanda Cachia

1 INTRODUCTION

*Disability is the attribution of corporeal deviance—not so much a property of bodies as a product of cultural rules about what bodies should be or do.*¹

*We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body.*²

¹ Rosemarie Garland-Thomson, “Disability, Identity, and Representation: An Introduction,” in *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* (New York: Columbia University Press, 1997), 7.

² Gilles Deleuze and Felix Guattari, “Becoming-Intense, Becoming-Animal,” in *A Thousand Plateaus: Capitalism and Schizophrenia*, Translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 257.

In his study *Expressionism in Philosophy: Spinoza* (1990), French philosopher Gilles Deleuze famously grapples with Spinoza’s question: “What can a body do?”³ This exhibition narrows Deleuze’s query then, asking “What can a *disabled* body do?” What does it mean to inscribe a contemporary work of art with experiences of disability? What shapes or forms can these inscriptions take? How, precisely, can perceptions of the disabled body be liberated from binary classifications such as “normal” versus “deviant” or “ability” versus “disability” that themselves delimit bodies and constrain action? What alternative frameworks can be employed by scholars, curators, and artists in order to determine a new fate for the often stigmatized disabled identity?

In “What Can a Body Do?” Deleuze draws from two statements by seventeenth-century Dutch philosopher Baruch de Spinoza: “We do not even know what a body is capable of…” and “We do not even know of what affections we are capable, nor the extent of our power.”⁴ In other words, we haven’t even begun to understand the potential of our own bodies! Most of us know even less about the disabled body. It is important to think about what disability *does* rather than simply what it *is*. Such reframing breaks binary constructs as it is focused on a type of concretized being-in-the-world, on the truths of living *inside* a disabled body. As disability bioethicist Jackie Leach Scully argues, “understanding the experience of disability from this inside is essential to inform ethical judgments about impairment.”⁵ Asking what the disabled body can do helps us to understand what it means to think and be through the variant body. To use a term originally developed by Michel Foucault to describe ways of knowing that are left out, the disabled experience has been a subjugated knowledge.⁶ But what if disability could become an epistemic resource and an embodied cognition embedded within politicized consciousness?⁷ Or, more simply, a way of knowing the world?

For this exhibition, nine contemporary artists, including **Joseph Grigely, Christine Sun Kim, Park McArthur, Alison O’Daniel, Carmen Papalia, Laura Swanson, Chun-Shan (Sandie) Yi, Corban Walker** and **Artur Zmijewski** demonstrate new possibilities across a range of media by exploring bodily configurations in figurative and abstract forms. The artists invent and

³ “What Can a Body Do?” was also the title of one of the chapters in this study.

⁴ Gilles Deleuze, “What Can a Body Do?,” in *Expressionism in Philosophy: Spinoza* (New York: Zone Books, 1990), 226.

⁵ Jackie Leach Scully, “Thinking Through the Variant Body,” in *Disability Bioethics: Moral Bodies, Moral Difference* (London: Rowman and Littlefield Publishers, 2008), 84.

⁶ For Foucault’s discussion of subjugated knowledges, see *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage, 1994).

reframe disability, each time anew. They challenge entrenched views of disability, both positive and negative, and show that we do not yet know what bodies are, nor what bodies—all bodies—can or should do. Their work confronts dominant cultural perceptions of scale, deafness, blindness, mobility, visible and invisible body differences, as well as the negative characteristics often attributed to disabled people. These nine artists adjust and destabilize an often reductive representation of the disabled body to move toward more complex concepts of embodiment.

The notion of complex embodiment was developed by disability studies scholar Tobin Siebers, reacting to the limitations of the ideology of ability. He says:

*Disability creates theories of embodiment more complex than the ideology of ability allows, and these many embodiments are each crucial to the understanding of humanity and its variations, whether physical, mental, social, or historical. The ultimate purpose of complex embodiment as theory is to give disabled people greater knowledge of and control over their bodies in situations where increased knowledge and control are possible.*⁸

Complex embodiment argues that the perception and experience of disability are complex, nuanced, and individual. Complex embodiment also suggests that there is no one way to look at or think about experiences of disability, offering avenues of inquiry that take us down an unconventional path. In turn, categories of difference, identity, and disadvantage in relationship to disability can no longer be essentialized.

What would it mean to stretch the perceived contours of material bodies, where identity is not understood as essential but as a complex coding of experience? As Siebers has argued, “the disabled body changes the process of representation itself. Blind hands envision the faces of old acquaintances. Deaf eyes listen to public television...Mouths sign autographs...Could [disability studies] change body theory [and contemporary art] as usual?”⁹ The artists in this exhibition radically open up our expectations for encounters with the physical world and demonstrate that various subject positions can be ruptured and replaced by a complex embodiment that includes impairment as a means for illumination. They use a blend of representational and non-representational imagery, immersive environments, two-dimensional and three-dimensional objects and sculptures, performances and social practice to explore



• Carmen Papalia,
Blind Field Shuttle: Open Engagement,
Portland State University 2011

non-standard perceptual and sensory experiences. They create mixed, hybridized and *invented* senses—even a new language.¹⁰

The artists foreground new possibilities such as how to experience music based on the imagery of physical gestures and movement in the work of Joseph Grigely, Christine Sun Kim and Alison O’Daniel, or how sound can provide a new entry point for a walk through an urban environment in Carmen Papalia’s installation. Park McArthur’s New York City care collective complicates notions of capacity and ability in the intermingling of bodies playing roles of carer and caree. Laura Swanson and Corban Walker both destabilize common notions of scale and prejudicial associations regarding height and

⁷ Jackie Leach Scully argues that embodied cognition bases complex mental processes on the physical interactions that people have with their environment; this is contrasted with the classic or first generation view of cognition as essentially computational or rule-based.

See “Thinking Through the Variant Body” in *Disability Bioethics: Moral Bodies, Moral Difference*, (London: Rowman and Littlefield Publishers, 2008), 84.

⁸ Tobin Siebers, “Disability and the Theory of Complex Embodiment —For Identity Politics in a New Register,” in *The Disability Studies Reader Third Edition*, ed. Lennard J. Davis (London and New York: Routledge, 2010), 317.

⁹ Tobin Siebers, “Body Theory,” in *Disability Theory* (Ann Arbor: University of Michigan, 2008), 54.

¹⁰ In the “Introduction” of *Georges Bataille: A Critical Introduction*, Benjamin Noys talks about Bataille’s “principle of insufficiency” which dominates all existence. He says “It means that no being is ever complete, ever sufficient, and that because of this insufficiency

every being is in an open relation to others...The most powerful example of the principle of insufficiency is language, because language imposes itself on us and puts us in relation to others...It is language which discloses the impossibility of an autonomous being, and it is language

which places us in an impossible relation that we can never master.” (London, Pluto Press: 2000), 14-15. The principle of insufficiency has a striking resemblance to Deleuze and Guattari’s question about what a body can do.

size by offering alternative enclosures for dwarf embodiment. In Chun-Shan (Sandie) Yi's work, the artist challenges notions of a "complete" body by suggesting that the body can reinvent itself through new footwear and "disability fashion," while Zmijewski's intertwined male and female bodies, one an amputee and the others being non-amputees, transform definitions of support and insufficiency. Within these possibilities, the artists maintain an authority and ownership over their bodies and their bodies' experiences that rearrange, reorder and help us rethink what a body can do.

What else happens when different bodies and objects come together? What is the power of this conjunction? As suggested by Deleuze at the beginning of this essay, affect is an ontological openness and vulnerability to change in anything we might encounter. For example, Brian Massumi uses the concept of affect as though it has a "margin of manoeuvrability, where we might be able to go and what we might be able to do in every present situation."¹¹ Queer theorist Jasbir Puar calls affect "a site of bodily creative discombobulation and resistance."¹² The nine artists in this exhibition operate within such a margin: a space that offers resistance and yet is also filled with abundant possibilities, where there is a push for a broader politics of disabled identity.

The power of allowing the audience to encounter the multi-sensorial work in this exhibition also lies in the possibility of being destabilized by the "radical alterity of the other, in seeing his or her difference not as a threat but as a resource to question your own position in the world."¹³ These affective spaces offer the profound capacity for change, evolution, transformation and movement, both literal and metaphoric, and ultimately, reap new form and restabilization. They impel us not simply to look at bodies, but to contemplate what it is to *live* our bodies. Ultimately, perception is not based in the information the body receives about the world, but in how the body inhabits this world. These artists teach us that what a body has the ability to be and do is open to question.

¹¹ Brian Massumi, "Navigating Movements: An Interview with Brian Massumi," interview by Mary Zournazi in *21* (Massumi 2003).

¹² Jasbir Puar, "Prognosis Time: Towards a Geopolitics of Affect, Debility, and Capacity," in *Women and Performance: A Journal of Feminist Theory* 27 (June 2012), 161-162.

¹³ Arun Saldanha's reinterpretation of Levinas in *Psychedelic White: Goa Trance and the Viscosity of Race* (Minneapolis: University of Minnesota Press, 2007), 118.

2

THE ARTISTS

Joseph Grigely creates works that explore the failures, idiosyncrasies and ruptures of language and the dynamics of everyday communication. Grigely has been deaf since the age of ten, a factor that has shaped his work and has become a central aspect of his artistic practice. He first became known in the early 1990s for a series of works he called *Conversations with the Hearing*. From tabletop tableaux and intimate wall-based works to room-sized installations, these works grow from the scraps of paper and handwritten notes produced when he communicates with the hearing world—a strategy Grigely employs when he cannot read lips.

Songs Without Words is a series that explores Grigely's interest in music, which includes recalling his own memories of music as a child and his current relationship to music as a deaf man, fascinated with the way music "looks." This difference between how sound *looks* and how sound *sounds* is in many ways both the theme of Grigely's life as a deaf person and the theme of his work as an artist. In *Songs Without Words*, an original installation of twelve pigment prints, three of which are included in this exhibition, Grigely visually represents sound via images of people singing that have been clipped from *The New York Times*. The newspaper captions have been removed, adding another layer of linguistic absence to the work, leaving us with an experience of these performances only through their gestures. The seemingly simple gesture of giving us what the artist calls "music with the sound turned off" foregrounds all of the often overlooked aspects of musical performance—a singer's face contorted in the ecstasy and strain of performance, a rapt audience, the agility of hands on a piano. Grigely says of this experience:

I continue to be intrigued by watching music performances. Even without actually hearing an orchestra or a choir or a rock band, the visual nature of the performance permits one to "hear" the sound as a fiction: when you watch the bows of the violins, or the conductor, or the faces of a choir, or the wrenched-up faces of rockers, implied sounds come together in an ineffable way.¹⁴

¹⁴ Joseph Grigely in "Nudist Plays: A Dialogue with Joseph Grigely by Ian Berry," *Joseph Grigely: St. Cecilia*, curated by Ian Berry and Irene Hofmann (Baltimore: The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Contemporary Museum, 2007), 6.



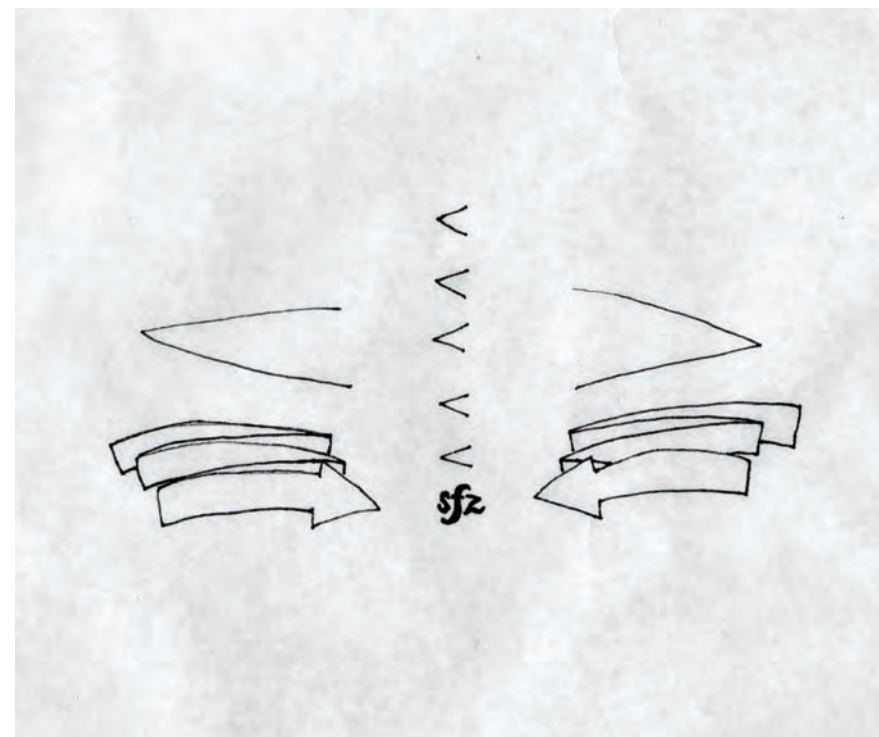
• Joseph Grigely, *Songs Without Words* (Sekou Sundiata) (detail) 2012

For example, in *Songs Without Words (Eartha Kitt)* (2012) Kitt's body language is a powerful portrait: her right arm raised, strong and authoritative, her mouth contorted wide open as her voice pierces a note through the microphone, fingers spread on her right hand. All these visual clues aid us in imagining how the music ricochets through Kitt's entire body. The other images are entitled *Songs Without Words (Faust)* (2008) and *Songs Without Words (Sekou Sundiata)* (2012). Like the image of Eartha Kitt, the body language and exaggerated gestures of *Faust's* female opera singer in New York City's Central Park and the poet and performer Sekou Sundiata allude to the powerful embodiment of music in the human form.

Performance artist **Christine Sun Kim** also explores sonic media without the benefit of hearing. She finds how to make its presence more physical, to show greater dimensions of movement, and to establish a personal connection to the aural. Deaf from birth, Kim turned to using sound as a medium during an artist residency in Berlin in 2008, and has since developed a practice of lo-fi experimentation that aims to reappropriate sound by translating it into movement and vision through performance. While growing up, Kim perceived sound as a form of authority and without realizing it, the artist was never at ease nor in complete control of sounds she made. As she grew older, she acquired two languages, American Sign Language and English, and she became aware of her relationship to sound, at which time she began to use the term "ownership." Kim's reception of language is shaped by sign language interpreters, limited subtitles on television, written conversations on paper and emails. These modes have naturally led to a loss of content and a delay in communication, which greatly influences the way she perceives reality and experiences the world.

For *What Can a Body Do?* Kim will participate in a sound performance at the opening. The performance will be composed of field recordings of ambient sound from the Haverford College campus. *Speaker drawings #1-#10* (2012) will be created from the ink- and powder-drenched quills, nails and cogs that dance across ten round wood boards to the vibrations of subwoofers and speakers beneath. *Speaker drawings* will then be hung up on the walls of the gallery space after Kim's performance. Along with drumhead, subwoofers, paper, objects, and wet materials, the end results will emerge as physical and visual records of sounds.

Kim's *Etudes #1, #2* and *#3* were produced during the summer of 2011, when the artist appropriated notational elements from three different systems of inscription and



Christine Sun Kim,
Etude #2 (detail) 2011



Christine Sun Kim,
Untitled (Bedshaker drawing) 2011

one language—graphic notation, musical notation, and ASL “Glossing” (the coded representation of American Sign Language, abbreviated to ASL) and ASL—to reinvent a new syntax and structure for her compositions. Kim has thought about how American Sign Language is full of visual nuances that are mostly shown on faces rather than through hands and how what can be seen on the face supplements what is signed by the hands.¹⁵ Like sound, ASL cannot be captured on paper; thus, Kim combines these various systems in an attempt to open up a new space of authority/ownership and rearrange hierarchies of information.

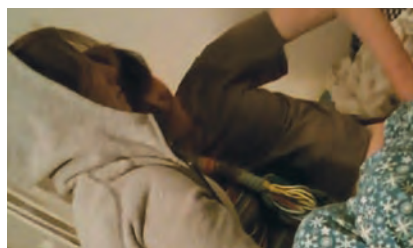
¹⁵ Signing is enormously spatial compared to linear English and so many aspects are happening simultaneously such as grammar, placement, tone, etc.

Movement and stillness—both individual and social—are starting points for **Park McArthur's** interrelated series of works. Her use of temporary sculpture, works on paper, and short video present some of the ways personal mobility is tied to social and political movements. Because McArthur's life and outlook are shaped by the physical challenges of her degenerative neuromuscular disease, working with concepts of mobility is a political and personal project.

In *It's Sorta Like a Big Hug* (2012) McArthur had a friend record one of her experiences of being cared for by a collective of friends in her New York City neighborhood. The collective included a group of ten people that McArthur linked together in order to orchestrate and facilitate her bedtime routine each night of the week. To build the care collective, McArthur had to cast a wide net; six friends and two hired assistants comprised the final group.¹⁶ The care collective is a collaborative endeavor insofar as it takes seven people to cover the week's seven days, but no individual spends time with any other individual; some participants have never met each other.

Echoing Jasbir Puar's notions of challenging debility, capacity and ability through a process of destabilization and then restabilization, McArthur says that processes of unraveling and restabilizing occur as individuals in the collective make themselves vulnerable to one another in the "eventness" of working to deliver each body safely from platform to platform, surface to surface. In McArthur's relations with every individual of her care collective, she experiences the strain of someone's body lifting her own and the strain of her own body keeping herself upright. McArthur invites viewers to think about how the care partner's body and McArthur's body work their mutual instability together. The artist concludes that the conditions of debility and capacity are tenuous and proximate at all times. Most importantly, this proximity opens up the possibility for us to familiarize ourselves with wide spectrums of "beingness." She says that this is "potentially radical and definitely radically difficult."¹⁷

As an extension to the video, McArthur has also contributed two text-based works to this exhibition. Each piece is formatted to look like an unusually large wall label, approximately 6" wide by 36" long, mounted on museum board, innocuously and randomly placed around the gallery. The first, titled *Carried and Held* (2012) is an index of all the people who have physically carried and held McArthur throughout her



• Park McArthur, Still from *It's Sorta Like a Big Hug* (detail) 2012

life. It reads "Park McArthur, with Margaret Herman, John McArthur, Nancy Herman, Emery Herman, Tina Zavitsanos, Alexandra McArthur, Amalle Dublon" and so on. The second wall label, *Abstraction* (2012), is about McArthur's relationship to funding structures that continue to make her life as an artist possible—parents, family money, grants, scholarships—capitalist accumulation in the form of an abstracted, compiled list.

Alison O'Daniel works across disciplines, combining sculpture, sound baths, painting, sports/dance teams, and films with live music or sign language accompaniment, examining perceptual and emotional sensitivity between people, objects and environments. Installations, films, and instances of the performative create a biographical imaginary that shifts bodily comprehension toward a physical and tactile language of perception. Her films become a sensory experience for the viewer through a combination of subtle and pronounced transformations of narrative filmmaking and cinematic experience.

A screening of O'Daniel's new film, *Night Sky* (2011) will take place during the course of the exhibition. *Night Sky* is a 75-minute feature-length narrative film with parallel, overlapping stories: two girls—Cleo and Jay—travel through the desert while a group of contestants compete in a current-day dance marathon. A small hula hoop serves as a window between worlds, hovering unnoticed in the midst of the marathon contestants and simultaneously hanging in the desert air. Sound bleeds between the locations, drawing attention to a parallel series of events, while locations collapse into one another and places formerly encountered continue to announce their presence.

O'Daniel made *Night Sky* with a cast and crew that was half deaf and half hearing, mirroring the two main characters whose friendship seems to expand despite or because one of them is deaf and one can hear. O'Daniel is partially deaf, wears hearing aids and lipreads. She builds a visual, aural, and haptic vocabulary for making her work from experiences associated with her hearing. She says:

*The nuances of different experiences associated with deafness are incredibly inspiring to me. I've been interested in examining the ways that missed information, lacking details, and blank spaces might open up a transcendent relationship between the body and knowledge. Indeed, there are different ways of knowing, and Night Sky, and the performances associated with it, highlight this.*¹⁸

¹⁶ The majority of people who form the care collective are white artists, academics or organizers, many of whom are queer and politicized. They are in their 20s and 30s.

¹⁷ Park McArthur, "It's Sort of Like a Big Hug: Notes on Collectivity, Conviviality, and Care," paper for *Cripples, Idiots, Lepers, and Freaks: Extraordinary Bodies/Extraordinary Minds*, The Graduate Center of the City University of New York, March 23, 2012.

O'Daniel then wanted to make one film where the narratives within would intersect, touch, and separate for the deaf audience and for the hearing audience. In this case disability is no longer negative or pejorative. In other words, disability doesn't have to equal inability. O'Daniel is more interested in making a point of disability conventions and how disability is defined. So what does it mean to hear?

Night Sky can be screened either with live music or a prerecorded original score, in a theater, or outdoors in the midst of ambient sounds competing with the film, in addition to the ASL interpreter. In writing the sign score, the artist's ASL collaborator,

5 | 5
A | A

oc | oc

1 2 3 4 5 6

stay

1 3 2

stay

0:33

paper crumble piles drip

5 | 5
4 | 4

oc | 5
oc | 5

stay

stay

1:20

pile - blossom - open

grow

tree

tree

forest

2 1

1:38

branch - scrap - tree
(down - up)

tree - in - face

wind

bf

bf

ALL-YOU, HERE, I, SIGN, BELIEVE, ALL YOUR PAST, EXPERIENCES,
MEMORIES, SIGHTS, TOGETHER, SHOW, WHAT-FOR, UNDERSTAND. NO.
THIS MOMENT, ONE, PERSPECTIVE, (PERSPECTIVE) SWALLOW, INSIDE...

Lisa Reynolds, and the artist herself were presented with a fundamental question: how do you describe music to a deaf audience? O'Daniel says:

*We didn't want to simplify the experience at all, but instead to capture the sensuality and also the physical experience of listening to a song. Through abstract descriptions of objects and nature, and rarely, but sometimes more esoteric explanations of instruments' function and relationship to the body, we began to construct a score out of sign language that embodied the same emotional register as the music.*¹⁹ (see fig. 1)

Ultimately, an entirely new layer of narrative is created for those with knowledge of American Sign Language. In the screenings with sign accompaniment, there are extended moments of quiet—including a nine-minute overture of sign that the audience acclimates to—and sections where the sound of Lisa's feet on the platform becomes as important to a hearing audience as the sound of the audience members shifting in their seats. A cough, a stomach rumbling, an air conditioner kicking in, the sound of a film's soundtrack in a theater nearby, someone getting up to use the restroom all begin to blur with the diegetic sounds in the film, and live sign accompaniment expands for the hearing/non-signing audience to include the audience's contributions.

The audience's fragmented and potentially incoherent experience foregrounds assumptions about hearing impairment: O'Daniel is trying to make the ear operate as the eye does, as if comprehending information slowly, like reading subtitles (although no captions are included with the film). Thus, audiences confront their own limitations and experiences of how exclusion shapes their reading of the filmic action.

God's Eye (2011) is a video installation utilizing and expanding upon materials from *Night Sky*. An eye, that of *Night Sky* character Deafinitely, is projected on a hanging cardboard box that shifts and sways as a disco ball rotates inside. "God's Eye" is the Dog's Eye—specifically, O'Daniel's dog's blue eye with the reflection of a window in it. The cardboard box is the original shipping container for the disco ball, a central prop that hangs above the dance marathon contestants who compete to silence in a parallel narrative within the film. The cardboard box and the disco ball inside refer to the bodies of the exhausted contestants and the two girls traveling through the desert. The disco ball—here hidden except for a moon-like sliver below—is the one constant in a dance space, a rotating beacon that continues the trance of movement.²⁰

¹⁸ Alison O'Daniel, *Night Sky* artist statement, 2012.

¹⁹ Ibid.

²⁰ Ibid.

figure 1 (opposite):

Alison O'Daniel, Lisa Reynolds and Rainy Orteca, ASL score for *Night Sky* 2012

In **Carmen Papalia's** work, relationships of trust and explorations of the senses unfold as the artist leads walks with members of the public in *Blind Field Shuttle* as part of his experiential social practice. This work is a non-visual walking tour where participants tour urban and rural spaces on foot. Forming a line behind Papalia, participants grab the right shoulder of the person in front of them and shut their eyes for the duration of the walk. Papalia then serves as a tour guide—passing useful information to the person behind him, who then passes it to the person behind him/her and so forth. The trip culminates in a group discussion about the experience. As a result of visual deprivation, participants are made more aware of alternative sensory perceptions such as smell, sound, and touch—so as to consider how non-visual input may serve as a productive means of experiencing place.

Produced for the Cantor Fitzgerald Gallery, *Blind Field Shuttle: Portland, June 16 & 17* (2012) is Papalia's first attempt to develop a non-visual document of his non-visual walking tour. The *Blind Field Shuttle* recordings are the product of Papalia's collaboration with sound artist Kai Tillman. The resulting work presents a system for Papalia's own access to the documentation of a memorable event—in this case, the two walks that he led, on consecutive days, through a park in Portland, Oregon on June 16 and 17, 2012. Each walk followed the same route through the park on the Portland State University campus, but the soundscapes that were captured are in stark contrast to one another. The document made on Saturday, June 16 depicts a group meandering through a bustling farmer's market on a sunny afternoon, while the document made on Sunday, June 17 depicts a group strolling through a relatively quiet public park on a breezy morning. While each acoustic experience is different, sound serves as the material with which the viewer is able to develop a sense of place. The documents of these events, and the immersive sound environment in which they exist, reflect Papalia's own experience of moving through a place without sight and introduce a way of seeing that is not reliant on the visual sense. Papalia's intention in developing a non-visual experience, both in the walking tour itself and the documentation of that work, is not to simulate the experience of blindness for the viewer/participant, but to show one of the many overlooked entry points to experience—a gesture that works against the primacy of the visual.

From these recordings, the artist has created a site-specific installation in the gallery where the sounds are experienced in a narrow corridor as long as ten people standing



• Carmen Papalia,
Blind Field Shuttle:
California College of the Arts,
San Francisco 2012

single file with their arms outstretched, their hands holding the shoulders of the person in front of them. The brightness of the corridor reflects the experience of closing one's eyes in a dimly lit room. The corridor blocks outside noise so the listeners can become immersed within the sound experience and imagine themselves as participants on the walk. Five speakers are installed on the facing walls of the corridor at various heights, including the height of the artist (5'9"), the height of the curator (4'3"), the average height of a woman (5'4"), the average height of an eight-year-old (3'9"), and the accessible fixture height for a wheelchair user (4'6"), reflecting the diversity of peoples' heights on the actual walks and in society at large.

Papalia sees value in developing an experience like the *Blind Field Shuttle* into a gallery installation, recognizing the many ways in which society still “disables” individuals through systemic barriers, negative attitudes and exclusion.²¹ Papalia says:

*I consider both the walking tour itself and any documentation of the project (non-visual or otherwise) as contributing to a productive model for accessibility—where people of all abilities can recognize the many entry-points to experience, and can consider each entry-point a relevant (and valuable) way of being.*²²

He believes that the more models for change find their way into places where people might experience them, the better.

Laura Swanson is a Korean-American artist who addresses feelings of alterity—from having a conspicuously different body—with the creation of coping mechanisms and refuges in her fantastical dwelling spaces and staged photographs. Swanson questions the desires in wanting to look at difference. Her exploration of a space without articulated difference is materialized in her use of objects. For example, a series of anthropomorphized objects presented as pairs extends the interrogation of bodily difference in Swanson's previous work *TOGETHER together* (2009).

For Swanson's new installation *Display* (2012), the artist's interest in these pairings of objects has evolved from whether people notice them because of their unassuming character and the way they blend into the environment to the very idea of displaying such objects to be noticed. Pointing to how these new pairings have become a conspicuous display, the artist has installed two stools commonly used in schools or

²¹ In this paragraph, Papalia is using the word “disables” in a new context. While previously I use the noun as a marker of identity that captures physical difference, here, Papalia notes that it is the barriers, attitudes and exclusions—made

concrete in architecture and practical engagement—that disable society at large, not just those with physical disabilities. This is the definition of disability based on the social model, where it is society that disables the individual, not the

individual who is inherently “disabled” or “deviant.”

²² Carmen Papalia, artist statement, 2012.



businesses on a low platform that resembles the display of new products or cars at trade shows or in retail showrooms (*Stools*, 2012). Adjacent to the platform, two items of clothing rest on adult- and child-sized dress forms on wheels (*Clothes*, 2012).

With each pairing, the objects come in different sizes—one is short or small and the other is tall or large. This work is a double portrait: the shorter/smaller stool and article of clothing stand in for the four-foot-tall Swanson, and the taller/larger stool and article of clothing represent her six-foot-tall partner, Greg. It is important to note that despite the difference in the stature of the objects, they are all fundamentally the same. Their height makes each of them function more efficiently in a particular situation. Neither is really better than the other. However, value-ridden binaries such as tall/short, good/bad, sexual/asexual, and normal/pathological strongly inform our views of people with varying heights. Here, Swanson's doubling of the objects defies the assignment

of a so-called defective identity to one or the other because these objects are immune from such designations without context. These objects are not subject to prejudicial associations regarding size in the same way that the human body is.

Irish artist **Corban Walker** takes a different approach to destabilizing common notions of human scale. His work often relates to architectural scale and spatial perception, utilizing industrial materials such as steel, aluminum and glass, drawing on the aesthetics and principles of minimalism to foreground different perspectives in relation to height. Walker is four feet tall and creates his sculpture stacks in direct proportion to his body using the “Corban Rule,” a precise mathematical calculation he devised, wherein he uses his own height as the measure of his art.²³ Eamonn Maxwell has explained that “given that the premise for architecture and the related design is the six-foot man, Walker has to constantly adjust to fit into what is determined as normal...he is asking the viewer to *please adjust* to his viewpoint on the world.”²⁴

In contrast, *TV Man* (2010) is an exactly life-size looped video replica of the artist standing in one place inside the monitor of a flat-screen television that is larger in scale than Walker himself. He wears dark clothing and spectacles. Here, Walker is not only adjusting and “fitting” into the built environment through this hyper-sized piece of technology, but he has inserted himself into its very frame. Through Walker's simple, yet pointed self-portrait, he confronts the audience directly. There is no denying Walker's unflinching gaze on the non-disabled subject. Here, he stands inside a world that has been mapped out for the “non-disabled” person. Similar to the effect of Swanson's rotating display, the viewer is unable to escape the methods and the means in which disabled embodiment can be trapped or enclosed.

Chun-Shan (Sandie) Yi makes wearable art that addresses bodily experience and social stigma. Yi has been influenced by members of her family who, like her, have been born with variable numbers of fingers and toes for generations. Thus, Yi's work often revolves around memories of social interactions that were focused on the appearance of her body. The process of making her adornments and objects unleashes the artist's hidden emotions and distress. By using metals, fabrics and found objects in combination with heavily handcraft-oriented techniques like metalwork, crochet, felt-making and sewing, the artist reexamines the stereotypes and values placed on physical “deformity” and their impact on a person's well-being. Each material and

²³ Leonardo da Vinci's *Vitruvian Man* (1487) is a drawing of a man that mapped out “ideal” notions of human perfection, proportion, and beauty as defined in classical sculpture. Le Cobusier's *Modulor* (1948) was developed based on the tradition

of *Vitruvian Man*. Regrettably, the representation of a bodily ideal in *Vitruvian Man* and *Modulor* is still seen as the ideal form today, contributing to ableist attitudes and discrimination against the disabled minority. Thus, Walker is working

against these ideal proportions and substituting them with the measurements of his body.

²⁴ Eamonn Maxwell, “The Line Begins To Blur,” in *Corban Walker: Ireland at Venice 2011* (Ireland: Culture Ireland, 2011), 19.

its construction method gives the artist a new voice to speak of the unspoken. For Yi, making art about her body becomes a process of embodiment.

How can the body move and how does the body feel wearing disability fashion? In *Dermis Leather Footwear* (2011) Yi uses latex, cork, rubber, and thread as she focuses on body reconfiguration through mapping the memories of medical and surgical intervention. Altering the purpose of conventional prosthetics and orthotics, which aim to create more-or-less standardized body form and function, the artist blends prosthetics and jewelry-making to make this unique, personalized footwear for a female friend. The wearable item is designed based on the individual's medical experience, physical position and state of mind.²⁵

Ultimately, this work poses the question of what it means to expect a "complete" body. Rather than reject the notion of physical alteration, Yi provides intimate and empathetic bodily adornment as a tool for remapping and engaging with a new physical terrain, one imbued with personal standards of physical comfort and self-defined ideals of beauty. Viewed as a collection of wearable works, the objects and the wearers call for a recognition of collective human experience and create space for a possible future field: Disability Fashion.

Artur Zmijewski is a Polish artist who has a long-standing interest in bodily difference. In 1998 he developed the project *Oko za oko (An Eye for an Eye)* consisting of several large-format color photographs, three of which are included in *What Can a Body Do?* along with a video. The photographs and video depict a naked man with amputated limbs, accompanied by able-bodied people (a man and a woman) who in the staged photographs and in the film "lend" their limbs to the amputated as they stroll, climb stairs or bathe together. The naked bodies of the protagonists were assembled by the artist in complex compositions creating bodily hybrids: two-headed men, men with two pairs of arms, woman's body as alternative leg/support etc., and at the same time the appearance of new able-bodied organisms in which the "healthy" supply the amputated with substitute limbs. The title of Zmijewski's work recalls the antique rule of dispensing justice, but the artist is concerned not with the question of revenge but with that of possibilities.

In this work, Zmijewski poses challenging questions: Are those who help, as well as those to whom the help is offered, at risk of losing their integrity? Where lies the

²⁵ Indeed, as historian and scholar Katherine Ott notes, "analysis and interpretation of prosthesis have... come from psychoanalytic theory... The prostheses has become a literal symbol of more complex issues."

Katherine Ott, "The Sum of Its Parts: An Introduction to Modern Histories of Prosthetics," in *Artificial Parts, Practical Lives: Modern Histories of Prosthetics* (New York and London: New York University Press, 2002), 3.

• Chun-Shan (Sandie) Yi, *Dermis Leather Footwear* 2011



border between human cooperation and a symbiosis of individuals carried to excess? Is it possible at all for one person to “compensate” another for his/her impairments? Additionally, Zmijewski’s work offer a new reading of affect and how bodies move with and in composition with one another, particularly in comparison to Park McArthur’s work and to Deleuze’s thinking about bodies. Zmijewski’s protagonists become destabilized and restabilized through their physical and emotional encounters with one another. He questions here what happens in the exchange between legs, skin, hands, arms, genitals, breath and other body parts of the two men and woman. New possibilities are created through such an exchange, and the intertwining of their capacities, abilities and debilities transform concepts of mobility, immobility, pathology, beauty and especially disability. These bodies point towards the need for a new language to assess notions of “support” and insufficiency.

The works of Joseph Grigely, Christine Sun Kim, Park McArthur, Alison O’Daniel, Carmen Papalia, Laura Swanson, Chun-Shan (Sandie) Yi, Corban Walker and Artur Zmijewski destabilize reductive representations of the disabled body. They create new thinking about bodily experiences and disrupt negative associations of impairment. Their works move away from binaries such as “ability” and “disability” to think radically about what the body can do given more complex theories of embodiment. Disability studies scholar Carrie Sandahl has asserted that “disabilities are states of being that are in themselves *generative*, and, once de-stigmatized, allow us to envision an enormous range of human variety—in terms of bodily, spatial, and social configurations.”²⁶ Collectively, the artists in *What Can a Body Do?* offer new possibilities of what constitutes a representable body through their powerful multi-sensorial art practices, and with this, they also expand our thinking about disability itself.

Amanda Cachia is a curator from Sydney, Australia. She recently completed her second Masters in Visual & Critical Studies at the California College of the Arts (CCA) in San Francisco. Cachia received her first Masters in Creative Curating from Goldsmiths College, University of London in 2001 and will embark on a dual PhD in Art History, Theory & Criticism and Communication at the University of California, San Diego in Fall 2012. Her dissertation will focus on the intersection of disability and contemporary art. Cachia has curated approximately thirty exhibitions over the last ten years in the United Kingdom, the United States, Australia and Canada.

²⁶ Carrie Sandahl, “Considering Disability: Disability Phenomenology’s Role in Revolutionizing Theatrical Space,” in *Journal of Dramatic Theory and Criticism* (Spring 2002), 19.

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THE ARTISTS

PLEASE DO NOT
TOUCH THE
CONTEST

Alison O'Daniel,
Still from *Night Sky* 2011

THE NEW YORK TIMES OBITUARIES FRIDAY, DECEMBER 26, 2008

Eartha Kitt, a Performer Who Seduced Audiences, Dies

By HOERBURGER

Eartha Kitt, who purred and sauntered her way across Broadway, recording studios and television screens in a show-business career that spanned more than six decades, died on Thursday. She was 81 and lived in Connecticut.

She died of colon cancer, a disease she had longtime publicist, Anne Reedman.

Mr. Kitt, who began performing in the late '40s as a dancer in Las Vegas, went on to achieve international acclaim in a variety of roles long before other entertainment multitaskers like Judy Garland, Barbra Streisand and Meryl Streep.

Her curvaceous frame and husky, raspy voice, along with her long, dark hair, made her the first widely known African-American sex symbol. She famously performed her "the most exciting alive" in the early 1950s, just after that it prompted him to bite her during a performance of "The Trojan Women" in which Ms. Kitt played Helen of Troy.

Her career-long persona, which she called "the seen-it-all sycophant," when she performed in Las Vegas in her early 20s, included songs that became hits, like "C'est Si Bon" and "For Sale."

When she moved to New York, she performed on Broadway in "New Broadway" and added another vocal crown, "Monotonous Traffic" (which has been known as "Me/Prices even rise for me/Harry S. Truman's bop for me/Monotonous"). Brooks wrote in The New York Times in May 1952, "Eartha Kitt is a incendiary, but she is a song burst into



POPPERFOTO/GETTY IMAGES

after that run, Ms. Kitt's first best-selling album, "I Had a Dream," whose precise, rhythmic diction and vaguely lecherous lyrics (Ms. Kitt, a North Carolina, spoke four

ter, Kitt Shapiro, survives her, as do two grandchildren.

From practically the beginning of her career, as critics gushed over Ms. Kitt, they also began to

sleeping in subways and on the roofs of unlocked buildings. (She would later become an advocate, through Unicef, on behalf of homeless children.)

best of this country off to be shot and maimed. No wonder the kids rebel and take pot.' The remark reportedly caused Mrs. Johnson to burst into tears and led to a de-

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...d the Cold Night Air the Devil Dares to Tread

as so unseasonable if he had... during the concert performed its anniversary series was to begin on... Central Park... but the event... heavy rain... Given... her, it was... sly about... according... rided by Met... more than... La Traviata... the hardy... nyway... blankets... ivered over

formance featured a young cast alongside the veteran bass James Morris, who portrayed Méphistophélès with chilling conviction and naughtily menace.

Faust
Central Park

In the title role, David Pomeroy sang with a powerful, agile tenor and commendable French diction, although his voice sometimes sounded forced in the upper register. His "Salut demeure" was heartfelt, but his portrayal was often rather bland, especially next to the dramatically

convincing Marguerite of Katie Van Kooten whose warm, gracefully expressive soprano was lively in the "Jewel" song and vulnerable in "Anges Purs! Anges Radieux!" The able baritone Hung Yun was admirable as Valentin, her protective brother. The mezzo-soprano

Kate Lindsey sang with an attractive voice and was effective as Siebel. Keith Miller as Wagner and Jane Bunnell as Marthe were also strong. The musicians and singers must have been almost as frozen as the audience, which predictably, given the plummeting temperature, appeared to have thinned significantly by the end. But a sprinkling of determined listeners braved Faustian frostbite and stayed around for Marguerite's salvation.



Jennifer Taylor for The New York Times

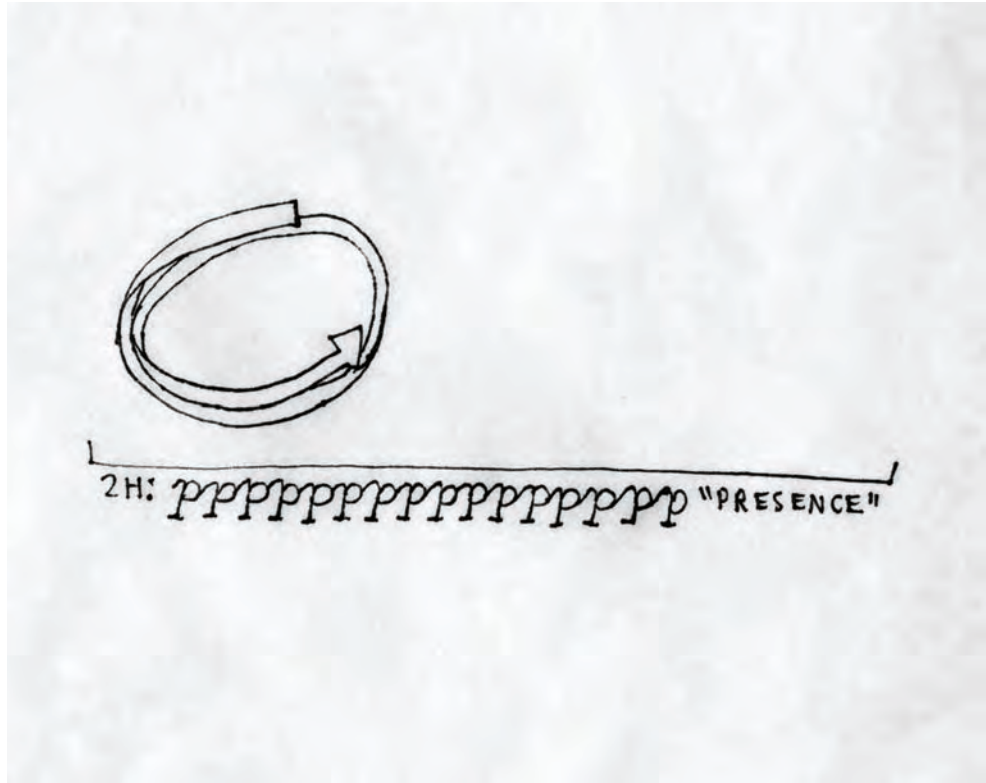
• Songs Without Words (Faust) 2008

Joseph Grigely (b. 1956, East Longmeadow, MA) has exhibited extensively in solo and group exhibitions internationally since 1994. Venues include Anthony d'Offay Gallery and the Barbican Centre in London, the Musée d'Art Moderne in Paris, the Whitney Museum of American Art in New York and Yerba Buena Center for the Arts in San Francisco. Grigely has also been included in the Whitney, Venice,

Berlin, Istanbul and Sydney Biennials. He has published several books, including *Textualterity: Art, Theory, and Textual Criticism*; *Conversation Pieces* and *Blueberry Surprise*, as well as essays on disability theory and body criticism. He holds a Doctorate in Philosophy from Oxford University and is currently a Professor of Visual & Critical Studies at the School of the Art Institute of Chicago.

• Songs Without Words (Eartha Kitt) 2012

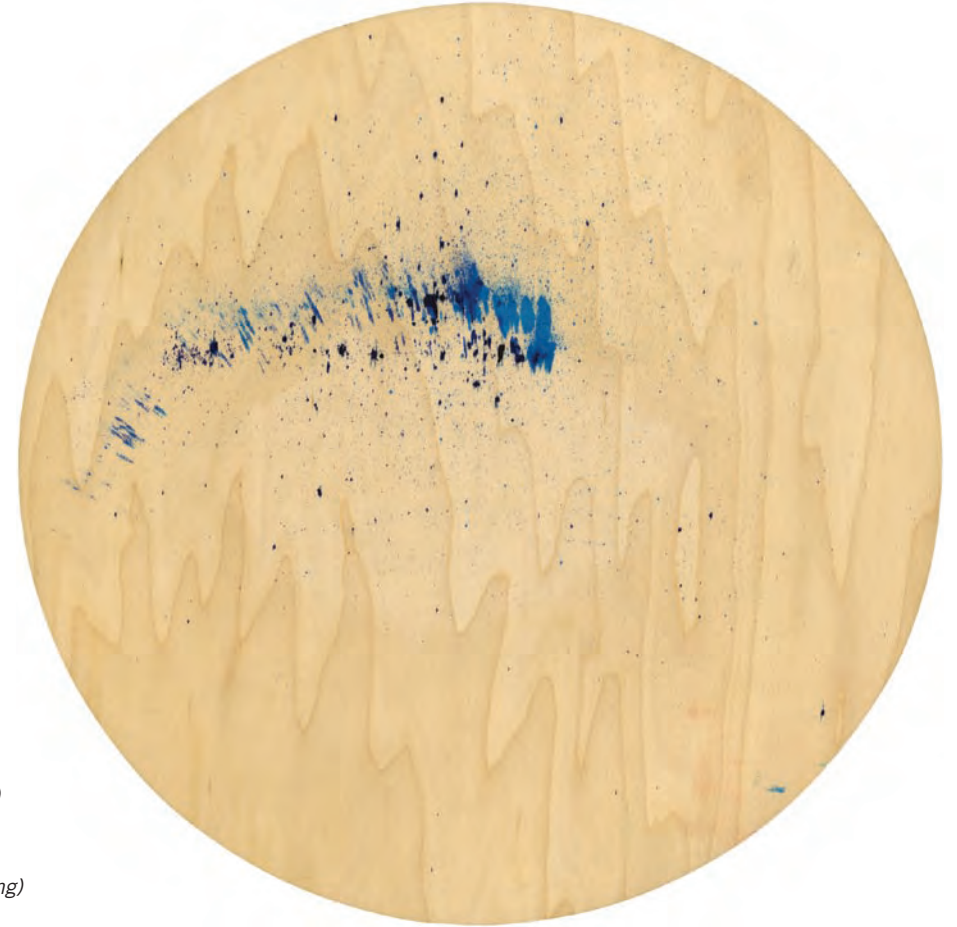
Christine Sun Kim



• Etude #3 (detail) 2011

Christine Sun Kim (b. Orange County, CA) is a New York City-based performance artist who recently received her MFA in Sound/Music at Bard College. Her drawings, sculptures and performances have been featured in various exhibitions and programs, among them Recess Activities, Inc., New York City; Rensselaer Polytechnic Institute, Troy, N.Y.; TCB Gallery, Melbourne, Australia; and Takt Kunstprojektraum, Berlin, Germany. She participated in the Youth Insights Artist Residency at Whitney Museum

in 2010 and the Lower Manhattan Cultural Council Swing Space program in 2009. Kim has been the recipient of various awards, including the 2012 Newhouse Award through the Wynn Newhouse Foundation in New York, 2009 Harvestworks Educational Scholarship and the 2009 Emergency Grant from Foundation for Contemporary Arts. Additionally, Kim has been an educator at the Whitney Museum since 2006 and is actively involved in developing the programming initiatives for deaf audiences.



• Untitled (*Speaker drawing*)
2011

• Untitled (*Bedshaker drawing*)
2011





Park McArthur (b. 1984, Raleigh, NC) graduated from Davidson College in 2006 and from The University of Miami with an MFA in sculpture in 2009. She is currently attending the Skowhegan School of Painting and Sculpture and recently participated in the Whitney Independent Study Program. She works on individual and collective projects concerning disability, care and correspondence. She has contributed to *Aspect Magazine: The Chronicle of New Media*

Art and The International Journal of Feminist Approaches to Bioethics' forthcoming issue on vulnerability. Her artwork has been included in group exhibitions at the Smithsonian Museum, ICA Philadelphia and Botkyrka Konsthall Sweden.

• Stills from *It's Sorta Like a Big Hug* 2012



• Stills from *Night Sky* 2011



• *God's Eye* 2011



Alison O'Daniel (b. 1979, Miami, FL) lives and works in Los Angeles, California. She teaches at Otis College of Art and Design and is a recipient of the 2011 California Community Foundation Emerging Artist Fellowship, a Puffin Foundation grant and the Agnes Gund Fellowship. She attended the Skowhegan School of Painting and Sculpture in 2007 and studied at UC Irvine, Goldsmiths College and The Cleveland Institute of Art, where she has also taught. As part of the group show "Walking Forward—Running Past" at Art in

General Gallery and in conjunction with Performa 11, she premiered her first feature film, *Night Sky*, at the Anthology Film Archives on November 21 and 22, 2011. Major exhibitions include RampART, Los Angeles (2010); Workspace 2601, Los Angeles (2009); Stuttgart Film Festival, Stuttgart (2008); Transitions Gallery, London (2007); Oberhausen Film Festival, Oberhausen, Germany (2007) and Künstlerhaus, Vienna (2005).



• *Blind Field Shuttle: California College of the Arts, San Francisco* 2012



• *Blind Field Shuttle: Mildred's Lane, PA* 2011

Carmen Papalia (b. 1981, Vancouver, BC) makes experiential projects about access with regard to public space, the art institution and visual culture. His current work creates the opportunity for participants to explore the entry points to experience that are often overlooked, and engage in non-visual methods of knowing and interpretation. His work has been shown at Pro Arts in Oakland, California; Gallery Gachet in Vancouver, British Columbia, and as part of the Mildred's Lane residency and the Open Engagement: Art +

Social Practice Conference. Papalia has contributed to programming at the Columbus Museum of Art, the Portland Art Museum, the Vancouver Art Gallery and the Purple Thistle Center. His upcoming projects include a series of art objects that can be experienced non-visually and a performance in which he will develop a walking map with the help of a marching band for Grand Central Art Center in Los Angeles. His writings can be found in *Stay Solid: A Radical Handbook for Youth* (AK Press, 2012).



• TOGETHER together 2009



• TOGETHER together 2009

Laura Swanson (b. 1978, Minneapolis, MN) received her MFA in Digital + Media from the Rhode Island School of Design in 2011 and BFA in Design & Technology from the San Francisco Art Institute in 2008. The artist's work has been exhibited within the United States at the RISD Museum of Art, Camera Club of New York and San Francisco Arts Commission Gallery and internationally at Arsenal – Institute for Film and

Video in Berlin, Germany, the Media Arts Gallery in Warsaw, Poland and in South Korea at the Jeju Museum of Contemporary Art. Her awards include a Jacob K. Javits Fellowship and the John Renna Art Scholarship from the National Endowment for the Arts. She lives and works in New York City.



Corban Walker

• *TV Man* 2010

Corban Walker (b. 1967, Dublin, Ireland) has gained recognition for his installations, sculptures and drawings that relate to perceptions of scale and architectural constructs. His local, cultural and specific philosophies of scale are fundamental to how he defines and develops his work, creating new means for viewers to interact and navigate their surroundings. Walker graduated with honors from the National College of Art and Design, Dublin, with a degree in Fine Art Sculpture in 1992. His first solo show was held at the City Arts Centre in Dublin, Ireland in 1994. Since then, he has mounted solo exhibitions internationally and has realized eight important public commissions. Walker's work is part of numerous public and private collections around the world, including the Irish Museum of Art, Dublin.

Walker first exhibited with The Pace Gallery in the fall of 2000 and held subsequent exhibitions at the gallery in 2007 and 2009. In 2008, he was a Visiting Artist at the Museum of Glass in Tacoma, Washington. Walker recently represented Ireland at the 54th Venice International Art Biennale 2011. He has lived and worked in New York since 2004.

Chun-Shan (Sandie) Yi



Chun-Shan (Sandie) Yi (b. 1981, Taiwan) received a BFA and MA from the School of the Art Institute of Chicago and an MFA from the University of California Berkeley. She has worked as an art therapist in Taiwan and helped to establish disability culture in China. She is currently residing in Chicago, completing her PhD in Disability Studies at the University of Illinois.

• *Dermis Leather Footwear* 2011





• *An Eye for an Eye* 1998

Artur Zmijewski (b. 1966, Warsaw, Poland) studied at the Faculty of Sculpture of the Academy of Fine Arts in Warsaw in the years 1990–1995 and was awarded a diploma at the studio of Professor Grzegorz Kowalski in 1995. In 1995 he was a bursar of Gerrit Rietveld Academie in Amsterdam. Zmijewski creates installations, objects, photographs, videos and films that explore human behavior and physicality as a form of social activism. His intellectually reflective approach became the

springboard for *Czereja*, an arts periodical he published in the late '90s, and he continues to be an art critic. Zmijewski was part of the Polish Pavilion at the Venice Biennale in 2005, and he has received several awards for his work. He was appointed curator for the 7th Berlin Biennale, which took place in 2012.



• *An Eye for an Eye* 1998

LIST OF WORKS

Joseph Grigely

- 1 *Songs Without Words (Eartha Kitt)*, 2012
Pigment print
40 × 35"
- 2 *Songs Without Words (Sekou Sundiata)*, 2012
Pigment print
40 × 35"
- 3 *Songs Without Words (Faust)*, 2008
Pigment print
40 × 35"

Christine Sun Kim

- 4 *Speaker drawing #1*, 2012
Ink and powder-drenched quills on round wood panel
16"
- 5 *Speaker drawing #2*, 2012
Ink and powder-drenched quills on round wood panel
16"
- 6 *Speaker drawing #3*, 2012
Ink and powder-drenched quills on round wood panel
16"
- 7 *Speaker drawing #4*, 2012
Ink and powder-drenched quills on round wood panel
16"

- 8 *Speaker drawing #5*, 2012
Ink and powder-drenched quills on round wood panel
16"
- 9 *Speaker drawing #6*, 2012
Ink and powder-drenched quills on round wood panel
16"
- 10 *Speaker drawing #7*, 2012
Ink and powder-drenched quills on round wood panel
24"
- 11 *Speaker drawing #8*, 2012
Ink and powder-drenched quills on round wood panel
24"
- 12 *Speaker drawing #9*, 2012
Ink and powder-drenched quills on round wood panel
24"
- 13 *Speaker drawing #10*, 2012
Ink and powder-drenched quills on round wood panel
24"
- 14 *Etude #1*, 2011
Pen on paper
36 × 36"
- 15 *Etude #2*, 2011
Pen on paper
36 × 36"
- 16 *Etude #3*, 2011
Pen on paper
36 × 36"

Park McArthur

- 17 *Carried and Held*, 2012
Text on label
8 × 36"
- 18 *Abstraction*, 2012
Text on label
8 × 36"
- 19 *It's Sorta Like a Big Hug*, 2012
Digital video
16:53

Alison O'Daniel

- 20 *God's Eye*, 2011
Original cardboard box for disco ball, rotating disco ball hanging inside, projection of dog's eye, string, hair-wraps, chain
Variable sizes
- 21 *Night Sky*, 2011
Film
75:00

Carmen Papalia with Kai Tillman

- 22 *Blind Field Shuttle: Portland, June 16 & 17*, 2012
Multi-channel sound installation

Laura Swanson

- 23 *Display with Stools and Clothes*, 2012
Sculpture
Variable sizes

Corban Walker

- 24 *TV Man*, 2010
LCD monitor 65", computer and video file
61-1/8 × 36-3/8 × 4"
Edition 2 of 3
Courtesy of the artist and The Pace Gallery

Chun-Shan (Sandie) Yi

- 25 *Dermis Leather Footwear*, 2011
Sculpture: Latex, cork & thread
Dimensions variable
- 26 *Dermis Leather Footwear*, 2011
Digital chromogenic print
20 × 30"
- 27 *Dermis Leather Footwear*, 2011
Digital chromogenic print
20 × 30"

Artur Zmijewski

- 28 *An Eye for An Eye*, 1998
Digital video
11:28
Courtesy of Foksal Gallery Foundation, Warsaw
- 29 *An Eye for An Eye*, 1998
Photo on dibond board
39.3 × 39.3"
Courtesy of the artist and Galerie Peter Kilchmann, Zurich
- 30 *An Eye for An Eye*, 1998
Photo on dibond board
39.3 × 39.3"
Courtesy of the artist and Galerie Peter Kilchmann, Zurich
- 31 *An Eye for An Eye*, 1998
Photo on dibond board
39.3 × 39.3"
Courtesy of the artist and Galerie Peter Kilchmann, Zurich

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haverford.edu/whatcanabodydo

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The Compact Disc included here has been provided to allow greater accessibility to the exhibition *What Can a Body Do?* hosted by Cantor Fitzgerald Gallery at Haverford College. Included on this disc are audio recordings of catalog texts, as well as an introduction and one of the sound recordings for Carmen Papalia's work *Blind Field Shuttle: Portland, June 16 & 17* (2012). For more information and to hear audio description recordings for works in this exhibition please visit haverford.edu/whatcanabodydo.

Blind Field Shuttle and accompanying recordings © Carmen Papalia, 2012

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|----------|---|-------|
| 1 | Introduction to the Audio CD
Recorded by Amanda Cachia | 01:36 |
| 2 | Foreword <i>(pp 2–3)</i>
Recorded by Kristin Lindgren | 06:05 |
| 3 | Essay: “Introduction”
<i>(pp 4–8)</i>
Recorded by Amanda Cachia | 09:55 |
| 4 | Essay: “The Artists”
<i>(pp 9–22)</i>
Recorded by Amanda Cachia | 29:29 |
| 5 | Curator and Artists Bios
<i>(pp 22–42)</i>
Recorded by Julia Hunter and
Emma Kometsky | 10:06 |
| 6 | <i>Blind Field Shuttle:</i>
<i>“Introduction”</i>
Recorded by Carmen Papalia
and Kai Tillman | 01:08 |
| 7 | <i>Blind Field Shuttle:</i>
<i>“Saturday June 16, 2012”</i>
Recorded by Carmen Papalia
and Kai Tillman | 20:13 |