

## **Bill Bruckner**

***Jan***, 2001

Acrylic on canvas

Courtesy of the artist

“Jan” 2001 is an acrylic painting on canvas. It is a three-quarter length portrait of a woman with hands on hips, wearing a short-sleeved salmon colored blouse and black pants. The painting is 60 inches high and 36 inches wide. The woman stands out against a pale cream background created with energetic brushstrokes. Although she is blind, Jan is facing straight at the viewer with open eyes. She has a formidable presence. Her body is positioned slightly off to our right so that we don’t see her left elbow and a light source from the right illuminates her face. She has long slim fingers and shoulder length gray-brown hair parted in the middle.

***Self-Portrait***, 2011

Acrylic on canvas

Courtesy of the artist

An almost life-size self-portrait in acrylic. The canvas is six feet high by two feet wide. I am in my early 60s, tall, skinny, and smiling. I’m a balding white man, with short silver hair and a mustache. I’m standing and wearing only a pair of dark blue jeans and glasses. My face, torso, and bare feet are painted with light tan and pale pinkish flesh tones. My shirtless chest reveals five prominent ribs, a three-fingered short right arm, and two small fingers that extend down from my left shoulder. The room is dark except for the light focused on my body and the warmth

of the wood floor. I am at ease, while also looking back at the viewer.

**Leroy #2, 1997**

Acrylic on canvas

Courtesy of the artist

A three feet high by two feet wide, painted portrait of a young African American man in his late 20s, standing tall, with his left hand thrust into the pocket of his blue jeans. His closed right hand is resting against his right thigh. He wears a long-sleeved polo shirt with alternating horizontal green and yellow stripes. The yellow stripes blend into the bright yellow background so that he seems to be simultaneously blending into and emerging from the canvas. His rich, brown skin tones complement a small, tan colored pouch that hangs against his chest. His dark eyes are wide and look curious, his mouth slightly open, as if about to speak. His body fills the canvas from the top of his head to his knees and has a monumental quality. He is looking directly back at you, the viewer.

**Yvette, 1993**

Acrylic on canvas

Courtesy of the artist

A portrait of an Asian American woman in her early 30s, with a round face, short black hair and penetrating dark eyes that look directly at the viewer. Painted in acrylics with broad strokes of grey, black and white with a bright lemon-yellow background wall, the canvas is three feet high by two feet wide. She sits in a manual wheelchair angled to the left and is leaning slightly

forward. Her right shoulder is slightly raised, her arms are crossed at the wrists and her long-fingered hands rest on her thighs. Grey hoop earrings dangle from her ears and she wears a dark, short-sleeved, V-neck blouse, and dark pants. Her relaxed face and posture invite you to lean in and talk with her.

## **Jeremy Burleson**

### ***Untitled***

Rolled paper, marker and tape  
Courtesy of NIAD Art Center

Three hanging 'framework' sculptures of different rectangular sizes ranging from 54 inches to 26 inches in height. Each one is a kind of container made from an open fretwork of rolled white paper tubes, about the diameter of a drinking straw and connected where they overlap. The joints of the connecting or overlapping tubes are wrapped with tape in a deliberate manner which is a consistent feature of this sculpture series. Each piece is partially colored with bright markers and the smallest one features several pale zip ties and tubes made from black and white checkered paper.

## **Shana Harper**

### ***Being Normal is Overated*, 2017**

Printer's Ink on Stretched Canvas  
Courtesy of NIAD Art Center

Bold black letters from a wild variety of fonts in different sizes are printed in two rows on a white canvas, thirteen inches high by

eighteen inches wide. The text is centered and reads “Being Normal Is, Overated. \*”

***Being An Artist is The Best Feeling in The World!* 2017**

Letterpress Print

Courtesy of NIAD Art Center

Bold black letters from a wild variety of fonts in different sizes are printed in three rows on white paper, twelve inches high by twenty inches wide. The text reads “Being an Artist \*, \* Is The Best, feeling in the world!”

**Camille Holvoet**

***Medication, 2020***

Pen and colored marker on paper

Courtesy of the artist and Creativity Explored

Line drawings of varied medications on a letter size sheet of white paper. Brightly colored pill bottles and liquid medicines fill the page. Behind, at top right, two small bottles of pills have text that states the number of days they are to be taken. The medications have labels with colored borders and text to describe the purpose of the medicine. For example, “For Fokus on my Artwork.”

***Anti, 2020***

Pen and colored marker on paper

Courtesy of the artist and Creativity Explored

Colorful marker drawing of two overlapping medicine bottles with stoppers. The left bottle contains a bright yellow liquid and has a white label reading “Anti-crying medication, makes me happy” and on the right, slightly in front reads “Anti-behavior liquid form medicine, help me calm down, A just draw artwork only.”

### ***Medication, 2020***

Mixed media on paper

Courtesy of the artist and Creativity Explored

Colorful marker drawings of various medications fill the page of this work on white letter-size paper. From left: five containers of pills in pink, orange, blue and green, a large bottle of orange medicine with a dropper top and a small filled cup behind, a large bottle of bright green medicine with a dropper top and a small cup of medicine behind.

## **Antoine Hunter**

### ***The Silence: American Sign Language Dance, 2020***

Video (5:41 on repeat)

Courtesy of the artist

Celebrated Bay Area Deaf dancer Antoine Hunter collaborated with acclaimed theater director Ellen Sebastian Chang on the creation of *Silence*, a dance broken into three parts. His choreography incorporates movements from American Sign Language (ASL), jazz, and modern and classical American dance.

Against an urgent and rhythmic score of cello and violin, Hunter begins with raised arms under a single spotlight, in a gesture of

calling in. He takes us on a deeply personal journey into the intensity of his experience. His movements throughout invite us to consider ASL as a form of dance, and dance as a non-verbal and gestural language.

## **Cedric Johnson**

***Untitled***, 2019

Glazed Ceramic

Courtesy of the Artist and Creative Growth

A highly decorated abstract ceramic mask with a bright yellow background blending into green at the eyes and strip of black with decorative dot patterns at the top. The eyebrows and eyes are bold. Dark lines and gestural marks with lines of dots to the outer edges cover the mask, which is fourteen inches high by twelve inches wide and four inches in depth.

***Untitled***, 2019

Glazed ceramic

Courtesy of the Artist and Creative Growth

A highly decorated ceramic mask with a dark purple background and bold features with suggestions of a head covering. The eyes have a solid dark green background, there are yellow highlights around the cheeks, and the whole face is covered with a mass of dot decorations in different contrasting colors. The mask is sixteen inches high by eleven inches wide and four inches in depth.

## **Kaocrew “Yah” Kakabutra**

***Untitled*, 2020**

Mixed media, textiles and embroidery

Courtesy of Creativity Explored

A 38-inch-high artwork suggesting a head and torso is made from two solid painted and stacked tubular shapes with orange, yellow and earth-toned yarn for hair. Two cream-colored discs are carefully wrapped with dark yarn radiating out from the center for eyes, and below them a larger gray disc in the center wrapped with pink yarn to complete the suggestion of a face. The top drum shape is sage green and the lower one is grey and decorated with layers of torn fabric, some of which are painted with turquoise blue.

## **Michaela Oteri**

***Self-Portrait “The Future is Accessible”* 2020**

Digital Print

A digital portrait depicting a fat white woman with blue/purple dyed hair pulled back into a ponytail. She is wearing a crop top that reads "The Future Is Accessible" and a black plaid skirt. She is holding up a pen in her right hand while sitting in a wheelchair and holding a pair of forearm crutches. The background is a blue/purple and art nouveau inspired with vining purple wisteria flowers. The portrait is thirty-eight inches high and twenty-six inches wide.

***Stacey Memorial*, May 23, 2020**

Digital Print

A digital portrait depicting a mixed-race Asian American woman. She is sitting in a power wheelchair and has a trach. She is wearing a striped pink and purple shirt, glasses, jeans, and has short dark hair. Behind her is a ring of very large and vibrant flowers of different types, matching more in the upper corners. Stacey Park Milburn passed away in May of 2020. This portrait is in memory of her. The portrait is thirty-eight inches high and twenty-six inches wide.

## **Maria Radilla**

***Pajarito*, 2020**

Acrylic on mixed media sculptures

Courtesy of NIAD Art Center

Maria Radilla has created a sculptural series of little birds or “pajarito” with varying features, bold eyes and varied colors and sizes. We will describe them from smallest to largest.

The smallest is like a ball painted a shiny black with 2 strong legs, a large eye with solid black pupil and a bright yellow beak to its right. At approximately ten inches high, wide and deep the little bird seems to be putting one leg in front of the other and asking us to take notice.

Next is a pajarito that resembles a brightly colored parrot with a red head and obvious beak, and a yellow and green body. The sculpture is 25 inches high, 16 inches wide and 12 inches deep.

The largest ‘little bird’ is perhaps a blackbird and sits on a bright red ledge or perch. Again, it has a large eye with brown iris and



black pupil that asks us to engage, a mottled brown and black beak, a solid black head and angular raised left wing. The body and wings are painted in black and grey to suggest feathers.

## **Katherine Sherwood**

***After Ingres***, 2014

Acrylic and mixed media on recycled linen,  
(From the Venuses of the Yelling Clinic Series)

Courtesy of the Artist & Walter Maciel Gallery, Los Angeles, CA

A large work with an irregular shape, made from assembled flat canvas sheets features a brown, reclining female nude with brain scans for a face and headdress. She has a black prosthetic right arm holding an elaborate fan of peacock feathers. Below the figure, a dense repeating pattern of rows of brown lines has a strong vertical emphasis. Above the figure, the bare linen backs of the canvas have visible notes in pencil.

## **Anthony Tusler**

***It Will Happen***, 1977

Digital print (original 35 mm negative)

A black and white sixteen by twenty-inch digital print from an original 35mm photograph. Taken from a very low viewpoint, three quintessential 70s manual wheelchair users with beards, a puffy vest and striped pants. Their demeanor is stoic reflecting the inevitability of their cause. In the mid ground is an African

American sign language interpreter. The San Francisco Federal Building is in the background.

***We Shall Overcome, 1977***

Digital print (original 35 mm negative)

A black and white sixteen by twenty-inch digital print from an original 35mm photograph. Steve Dias has a hand lettered sign, “We Shall Overcome,” on the back of his manual wheelchair. He has dark hair past his shoulder. In the background is the dome of the San Francisco City Hall. Flanking Steve are two manual wheelchair users. In the mid-ground are more wheelchair and able-bodied protesters.

***Sign 504, 1977***

Digital print (original 35 mm negative)

A black and white sixteen by twenty-inch digital print from an original 35mm photograph. A mix of wheelchair users and “walkies” with handmade picket signs, “...Back Down on Affirmative Action You Might Break Your Neck—Sign 504,” “Nor More Negotiations—Sign 504,” and “Access to Work and...” The six or seven in the center of the photo all have a serious, patient look.

***Jim Gonzalves and Hale Zukas, 1977***

Digital print (original 35 mm negative)

A black and white sixteen by twenty-inch digital print from an original 35mm photograph. Two power wheelchair users. Jim leans forward to see what Hale is doing. Hale uses a head pointer to communicate on a letter board. Around them are numerous protesters A sign reads, "We Will Wait NO MORE"

***Axis Dance, 2017***

Digital print

A sixteen by twenty-inch digital color photograph of a modern dance performance seen from the audience between two out of focus figures. One dancer is missing an arm, another uses a wheelchair, and a third appears able-bodied.

***Gaelynn Lea, 2019***

Digital print

A sixteen by twenty-inch digital color photograph of Gaelynn Lea, the singer/songwriter in a performance space. She is quite short statured and is gesturing.

***Maxi-Selfie, 2016***

Digital print

A sixteen by twenty-inch digital color photograph of a tall man holding a cell phone for a selfie of himself and two amused white cane using women. A power wheelchair user with a serious look observes.

***Gimmee the Mic*, 2017**

Digital print

A sixteen by twenty-inch digital color photograph of three wheelchair users—Nancy Ferreyra, Jim LeBrecht, and a third holding a microphone. He's young, tattooed, and has stylish white dark glasses pushed up on the top of his head and gestures while making a serious comment. Jim is wearing a Crip Camp t-shirt—the Academy Award nominated documentary he co-directed.

**Rachel Ungerer**

***Disabled Hands, Strong Hands*, 2020**

Charcoal drawing on paper

Courtesy of the artist

Charcoal drawn on paper, two feet high by eighteen inches wide. A raised fist is supported by another hand with bent fingers wrapped around its wrist. Hand-drawn text reads “Disabled Hands Strong Hands”.

***Will I Lose My Dignity, Invisible In Your World*, 2020**

Acrylic paint on repurposed jeans

Courtesy of the artist

Acrylic painted on repurposed jeans of a scene on a crowded bus with a young white figure with short brown hair, sitting on the floor of the bus with a sorrowful expression. In front of a blue disability sign, a pale skinned old lady with curly gray hair, glasses, and her hand firmly on a cane stares down at her, while

everyone else seems oblivious. The piece is twenty inches high and twenty-two and a half inches wide.

***They is Loved, 2020***

Acrylic paint on repurposed jeans

Courtesy of the artist

Acrylic painted on the right leg of repurposed jeans, forty-four inches high and twenty-five inches wide. A white woman in a jean jacket, shorts, and ankle brace glances down smiling. She sits on the hip of her black non-binary partner who has curly dreadlocks flowing down their checks and is wearing a blue dress and large earrings.